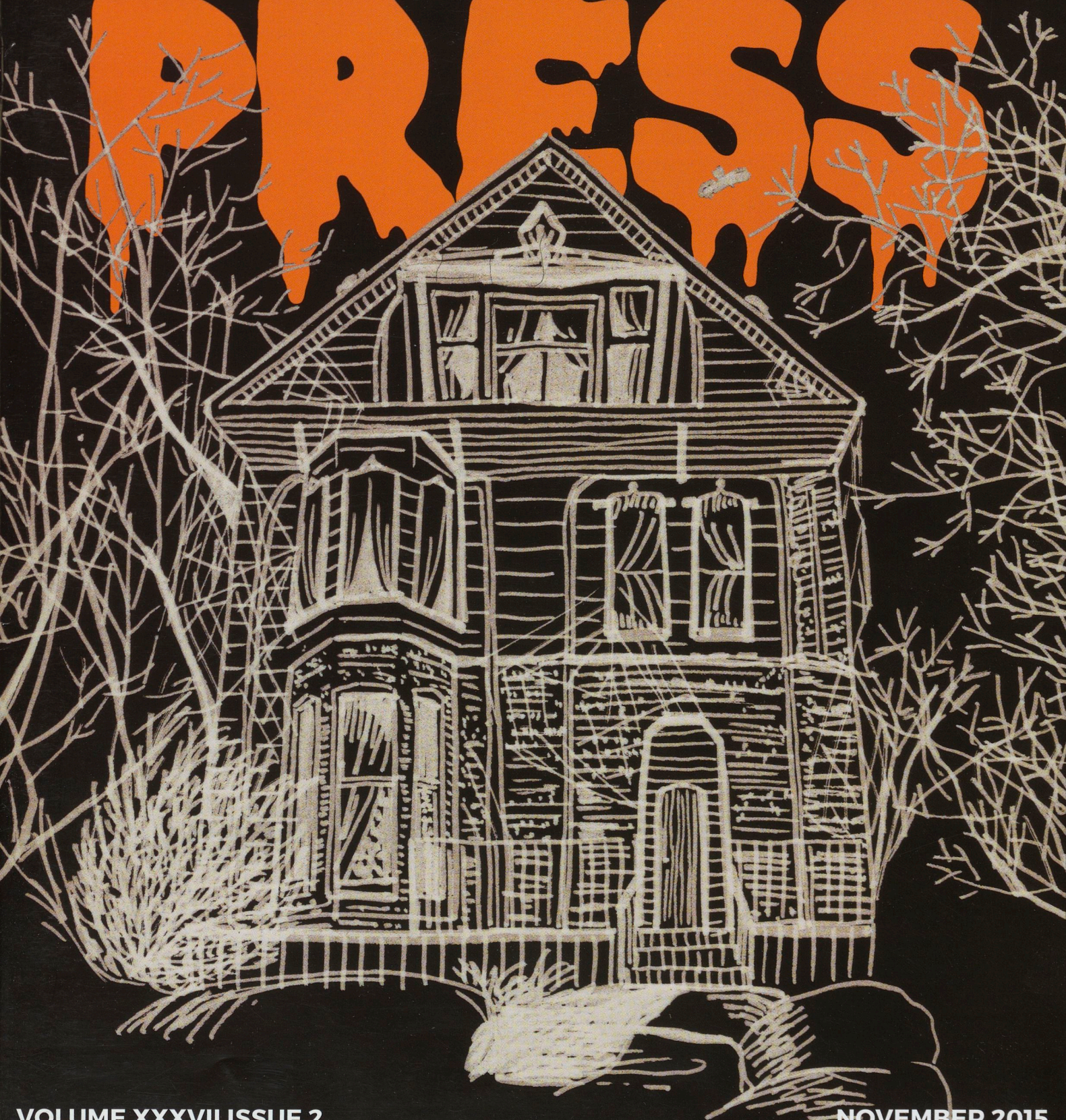
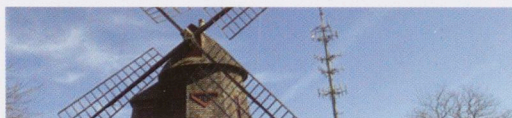


THE STONY BROOK

PRESS



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Winter is Coming...

It's cold out now. The days get shorter, and the nights get longer and colder.

Sometimes life seems like a noir movie. The nights are endless, trees blow their leaves into the street, the rain picks up and everything seems to come out in black and white.

October is the start of the long holiday season. It starts a long process that college students know all too well. Those working retail jobs are dreading that just one day after Thanksgiving, the constant barrage of customers that will inevitably march like toy soldiers in and out of every retail store. We're not looking forward to Black Friday nor, so much, a white Christmas.

And we are looking at a white Christmas. Farmers' Almanac says we are looking at an unseasonably cold and snowy winter. Commuters better watch the roads and never think that missing a class is worse than driving a car on roads that are more snow than asphalt.

But really, what we're looking at is an escalation of the effects of climate change. And another year goes by with congress actively deflecting legislation that would hinder coal and other fossil-fuel use.

According to a 2014 study by Yale and Utah State Universi-

ty, only 41-percent of American adults believe that most scientists think that global warming is currently occurring. And only 61-percent believe that global warming will harm future generations.

While the study does not state which age group was represented in the polls (giving the moniker adults), as us students come into a voting age, and as we inch a day at a time towards another election, what can we

WE'RE NOT LOOKING FORWARD TO BLACK FRIDAY, NOR SO MUCH, A WHITE CHRISTMAS.

expect for ours and the generations to come?

This started as an environmental issue, but it has flooded its way into politics. This isn't a political issue anymore. It's black and white. There is no "kind of" against it. Here we are talking about our adult years. You either want to see change, or you don't.

But you've heard this before. You've heard this a thousand times, probably. So really, we're here to talk to you about apathy. You need to care.

Gallup polls says trust in government is at a new low. It's

trending on social media, like Reddit and Twitter, to make fun of and criticize our political representatives.

Yes, we probably should.

But where is the real public outcry? Why don't we see the real environmental protests organized everywhere in the country and not just one weekend in New York?

Why do we see the same people in congress elected every term, with people like Republican senator from Oklahoma Jim Inhofe, the chair of the Senate Committee on Environment and Public Works, who shows a snowball on the senate floor to explain why climate change isn't relevant?

This publication only releases in Stony Brook University. We have our own identity, and we can hardly kick out a senator from a different state.

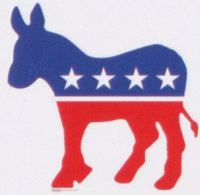
But this is all about pressure. Why aren't we in New York pressuring the young people of Oklahoma to get rid of this man?

It's a black-and-white situation. We either do or we do not. Less to make this magazine a mouthpiece of a rebellious generation, we write to inform and to entertain. We hope to enlighten and call to action.

But we can only do so much.

Winter is Coming.





Clinton Wins Big, Sanders Wins Still, O'Malley Exists, and the Rest Should Quit

JESSICA OPATICH

The first Democratic Presidential Debate on October 13 featured a surprising handshake, the worst excuse in debate history and the most awkward admission, but despite roars from Donald Trump that it would be a low-energy snoozefest, the Democratic Debate was filled with substantive arguments.

The candidates, Hillary Clinton, Bernie Sanders, Martin O'Malley, Lincoln Chafee and James "Jim" Webb Jr., butted heads on issues from gun control to the Syrian War. Media consensus appears to have Clinton as the night's winner, but Sanders is garnering the majority of online support while O'Malley was solid. This leaves people to wonder if Chafee and Webb should just drop out now.

Let's start with the low men on the totem pole. Chafee offered a bizarre excuse for supporting the repeal of Glass-Steagall, which in 1999 had allowed commercial banks to engage in investment banking and insurance activities. The exchange went like this:

COOPER: Governor Chafee, you have attacked Secretary Clinton for being too close to Wall Street banks. In 1999 you voted for the very bill that made banks bigger.

CHAFEE: The Glass-Steagall was my very first vote, I'd just arrived, my dad had died in office, I was appointed to the office, it was my very first vote.

COOPER: Are you saying you didn't know what you were voting for?

He didn't say it, but the answer was clearly, yes. The "It was my first day" excuse doesn't work so well when you're running for leader of the free world...

As for Jim Webb's most memorable moment of the evening, in short, he killed a guy in Vietnam. The question was, "Which enemy are you most proud of?"

Chafee responded with the coal lobby. O'Malley said the NRA. Clinton named a list including the NRA, health insurance companies, drug companies, and Iran but landed on Republicans. Sanders said Wall Street and the pharmaceutical industry. Webb said, with a grin growing across his face, "I'd have to say the enemy soldier that threw the grenade that wounded me, but he's not around right now to talk to." Vote Webb everybody!

But enough of the entertainment portions of the night. The first serious topic was gun control. This is an issue that some Democrats have said is Sanders' weakness, and in the debate, it showed. His response for voting against the Brady Bill was flawed. It amounted to the Senator saying he was from a rural state and views on gun control in Vermont are different from more urban states. Sanders could have had a cleaner response to this question. His sloppy answer allowed Clinton to jump in with a firm response that garnered loud applause from the audience when she said Sanders wasn't tough enough on guns.

Another contentious issue was the war in Syria, specifically regarding Russian involvement. Again, the two front-runners, Clinton and Sanders, disagreed. Clinton called for more American leadership in the region, and Sanders called for leadership from a coalition of Arab nations, not the US.

But Sanders tripped when it came to how he'd address Russia. He said President Vladimir Putin's actions in Syria were a result of him regretting previous aggression in Ukraine and Crimea, and the leader was now "saving face" in Syria. Anderson Cooper, the moderator, rightly pointed out that Putin doesn't seem like a guy with many regrets.

These weren't calamities for Sanders, but they were enough to make Clinton's performance, which was filled with aplomb and surprising aggressiveness despite a cautious campaign, shine even brighter. Yet the two did share an intimate moment when Clinton gave

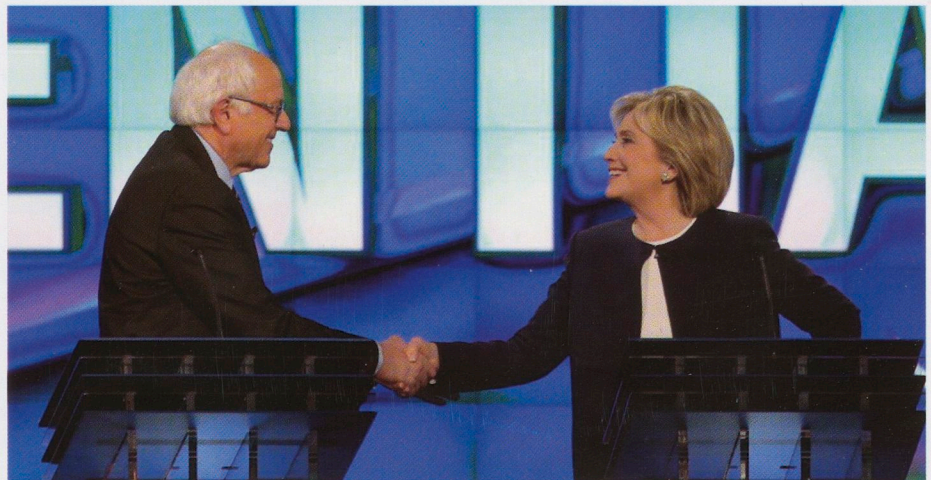
her pat answer about transparency and her e-mails. Sanders swooped in to her rescue and said, "American people are sick and tired of hearing about your damn emails." The two smiled and exchanged a cordial handshake. A clip of the exchange is making the rounds.

In the end, the campaign came down to these two: Clinton and Sanders (Sorry O'Malley. Try for VP) and their visions for America. In this debate, Clinton appeared almost fresh-faced compared to the septuagenarian. The vision she provided for America was a country faced with challenges, but she also argued that "America's best days are still ahead."

Sanders hit all the notes he usually does, which was a melodious message for liberals. He attacked Wall Street, income inequality, mass incarceration and he was the only candidate to mention a victim of institutional racism by naming Sandra Bland.

Clinton won, but that doesn't mean Sanders lost. Everyone was a winner! Except for Webb and Chafee. They definitely lost. Let's finish off with a nice moment from the candidate your mom has a crush on, Martin O'Malley.

"On this stage -- on this stage, you didn't hear anyone denigrate women, you didn't hear anyone make racist comments about new American immigrants, you didn't hear anyone speak ill of another American because of their religious belief. What you heard instead, on this stage tonight, was an honest search for the answers that will move our country forward."



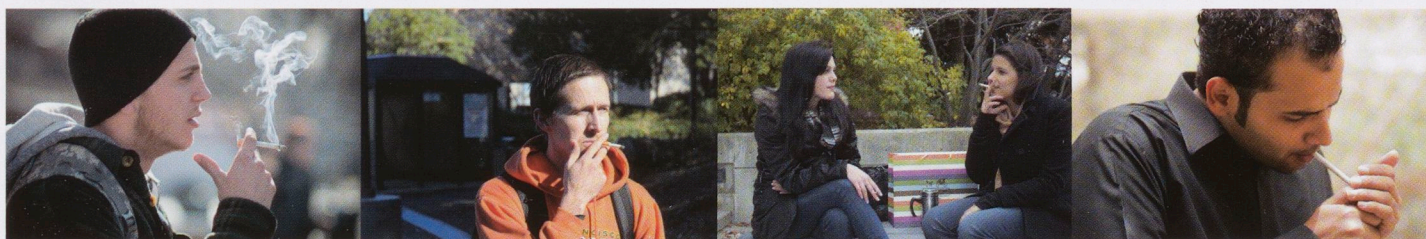


Stony Brook to go Tobacco Free in 2016

Drop Your Cigarette, Put Your Hands in the Air!



RANDALL WASZYNSKI WITH REPORTING BY JESSE BOREK



On January 1, 2016, Stony Brook University will join the list of 1,130 tobacco-free campuses in the United States.

"No forms of tobacco use are allowed on University property," according to a policy statement released by the university. And as of November 2012, Stony Brook will have officially banned smoking in all indoor locations, enclosed spaces and within 25 feet of any building.

Despite a nearly three-year-old ban on smoking, it is not enforced on a daily basis. When posed the question of what the university would do to enforce its new policy, Timothy Ecklund, Dean of Students and

Assistant Vice President of Student Affairs, expressed that, "UPD cannot enforce it," referring to the University Police Department.

UPD is not within its jurisdiction to enforce SBU policy, Ecklund said.

"Declaring public space smoke-free is becoming exponentially more common," Henry Grabar, who has written about the issue at a web magazine branch of The Atlantic called CityLab, said. "Enforcing it is not. Enforcement is hard enough."

However Ecklund did stress that the benefits of the policy should be the prime scope rather than the punitive aspect.

"The wellness of the society is the

wellness of the people around you," Gail Stacey Feldman, a senior drug-abuse educator at Suffolk County's Department of Health Services, said.

The tobacco-free campus decision was pushed in the 2012 U.S. Surgeon General's Report released in March 2012 which noted that, "Cigarette smoking by youth and young adults has immediate adverse health consequences, including addiction, and accelerates the development of chronic diseases across the full life course."

Student Health Services and the Student Health Advisory Committee, a State University of New York service that contributes toward agenda SHS and other health-related services on campus, provide tobacco cessation support groups on and off campus for smokers who are trying to quit.

Nicotine patches and Zyban (Bupropion), a prescription medication that helps to quit smoking, have been distributed at SHS since January of this year. One-on-one consults with a medical professional are provided before pursuing a quitting tool as well, according to Kathleen Valerio, the Student Health Director at the university.

The Stony Brook Medicine website currently offers links to Nicotine Anonymous, Suffolk County Department of Health programs and even doles out advice such as, "break loose from the habit that controls you."





Southampton Haunts

JOSEPH RYDER - JAY SHAH - LINDSAY ANDARÁKIS

Photos by Joseph Ryder

05

01. The Southampton Campus is home to only a handful of residents. In 2010 Stony Brook attempted to eliminate undergraduate programs at Southampton. **02.** The Clafin Estate is an imposing mansion located in the center of campus. When Stony Brook took over in 2006 administration decided to shutter the building citing mold and asbestos. Before LIU sold the campus to Stony Brook staff would tell a recurring story of a head with no body that would float through the halls at night. **03.** The Campus is mostly desolate with a large amount of deer that roam the grounds. **04.** In front of the Clafin mansion in an old parking lot a makeshift basketball court is setup. **05.** Most ghost stories involving the campus stem from the windmill which was moved to its current spot by Arthur B. Clafin from the Village of Southampton. It mostly was used for guests, and his kids would play house in it. Some people report seeing the face of a little girl in one of the top windows. It's speculated that she is one of Clafin's daughters who died prematurely. **06.** Tucked behind the facilities and services buildings sit old buildings, possibly old dormitories that are now condemned. **07.** Old playground equipment sits by an old condemned building that was once a childcare center.



Humans of Stony Brook



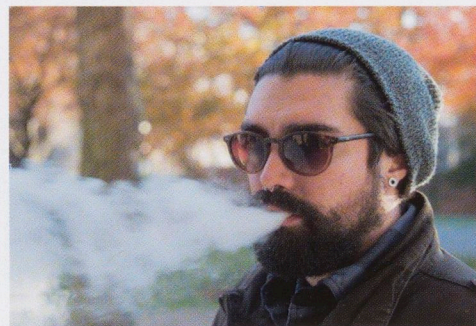
I'm currently 25-years-old and am in my second bachelor's degree. My first bachelors was in philosophy, at which point I had no idea what I wanted to do, so I did what everyone with a philosophy degrees does. I went to law school. That lasted for a week, so I promptly left because I did not want to be there.

When I was 13, in ninth grade, I entered into a gigantic depression. I realized I've been indoctrinated by society, the notion that these are the most pivotal years of your life and they define who you are; I just collapsed under the pressure of all that. I made myself physically ill. I didn't want to get out of bed. I attempted to take my own life and then I just realized, after a year of dedicated therapy and own personal growth, that it's mostly irrelevant. It's pretty much BS, like the notion that the indoctrination, the marketing, what they tell us is important and that's when I honestly stopped giving a shit, in the sense that it's like yeah it's a societal conventions, and [started] be[ing] the person that I'm supposed to be. I'm just gonna be the person that I am. That really opened me up more as a human being and to more people. When you stop looking at people from standard conventions of who they're supposed to be, if you don't care about [what] people think, you're more inclined to be who you are. The people who matter in your life are gonna accept you, and the people who don't, just don't. And they're not the people you want in life anyway."



I came here on April 11, 1993; my husband was a Professor in China. I came to visit family one time and I have been here for 21 years. I came here and have worked in the cafeteria for 20 years. January marks the 12th year working in the library, my morning job.

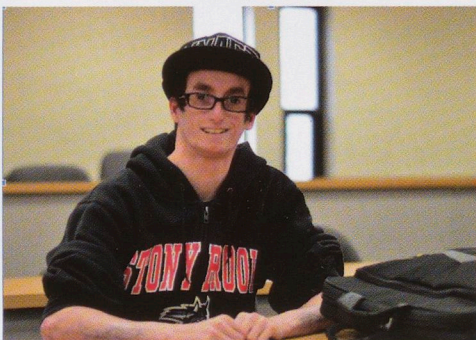
In China, I worked in a factory as the head of the department that checked on the machinery to make sure they were working well. But my husband is here, so I am here.



I'm thankful I'm not in the army anymore. I'm thankful I lived through going to Iraq. The military has an amazing ability to tell you you're not allowed to think on your own. You do what you're told. There's certain things that you can't ask questions about. You can't ask questions about why we are here because you get 'We're fighting for democracy.' And we're not. We weren't.

One of the big reasons why I went is that my cousin was killed in the attacks. You go into it saying 'Oh, we have to get these guys.' And then you sit down, especially in intel, and then you get to look at all the facts. I went in conservative Republican and came out Libertarian. This is a joke. I'm 'militantly' against going to war unless it's in self defense.

I didn't join to serve another country; I joined to serve my own. We haven't fought for our own freedom in years. If we were fighting for our own freedom, we'd be changing the government system."



Going into law is a choice that I made a long time ago. As a kid, I had knew that I wanted to be successful, and the job of a lawyer just happened to be something I found an interest in as I got older. I'd be lying if I said it wasn't about the money, but it's more about the ability to make a difference than wanting to buy cool cars and things in the future.

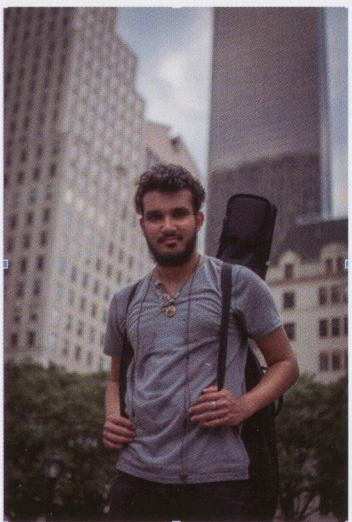
I've always wanted to make a difference on as big of a scale as possible, and have been thinking about how to do that. You see, to me there are two kinds of people: the kind that believe money talks, and the kind that believe actions are what matter. I know that if I want to make a difference, I will have to deal effectively with both types of people.

If I make it as a successful lawyer, hopefully, I can put action and money together to pursue anything that I think is worthwhile. That way, I can help make the world that helped me become successful improve as a whole."



"I always wanted to be a social worker since ninth grade, and, when I was applying for college, my guidance counselor and my dad wanted me to go nursing for the money. So I convinced myself to do it. When I came to college, I started BIO202/203. I hated it, and I would cry every night. And I would see all these Facebook posts at 3 a.m. in the morning about oppression in Turkey, Syria, and kids who get killed for no reason -- things in my own backyard that I needed to change to make it better. It's always been on the back of my mind that I always wanted to do social work. That's the change that I wanted to do. I know nurses help patients, and they make their lives better. But for social welfare and social work, I can actually see the smiles and huge impacts I would have [on] someone's life. Even a handshake or any sense of warmth or care would make someone feel better and give them hope. One of the things I've always wanted to do is give people hope, which is why I wanted to do social welfare. My experiences from volunteering have shown how much hope I can give to everyone, even if it's just giving a water bottle."

I think following my own path [was hard]. The biggest challenge was going against my parent's wishes. They weren't forcing me to do nursing, but I wanted to make them happy about my future. And it took a year and a half to gain the courage to switch over to social work and listen to myself. I don't really know what the kind of change I want to do is. I just know I want to make lives better, maybe work for the government, the hospital, help kids. I had to do social work when I was younger because, when I was younger, my parents got divorced and a social worker came to talk [to] me and my brother. I don't remember what the person looked like, but the person was not helpful at all. I think if I had a better social worker, things may have turned out better for me and my brother. My brother was depressed, and I had no idea what was going on. If I had someone there for me, then I would have seen better things earlier on. I would have believed in myself more.

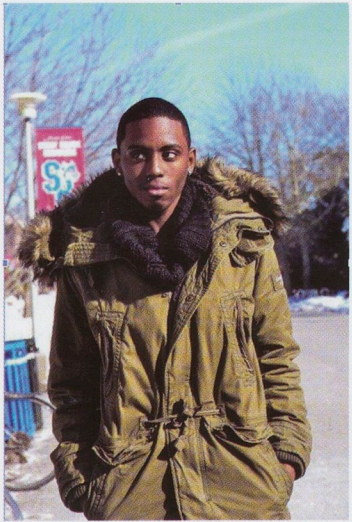


"I was dead broke after my fourth semester at Stony Brook. As an international student, legally, I could only work on campus, but I couldn't find a job there. To sustain myself, I found some illegal immigrant jobs, but the pay was very low. So I decided to hit the road and sing, do[ing] one thing I'm good and passionate at. And I started performing in the NY streets and subways.

For some odd reason, I didn't want to ask money from my parents. I wanted to survive on my own, experience the New York Life. And it was freaking hard! New York is a complex place, but no other city can compare itself with it. Just finding a place to sing is a challenge. But the diversity here is crazy. The same goes for the number of performers. I've learned a lot performing in the subway. It's a difficult life; a lot [of] people pass by without taking a second look or listening. I've been ignored many times. I get it; people have places to go. But not all performers are aggressive panhandlers, [which] I've seen on the 7 train.

The most I made one day was \$89, and this includes a few business cards from recording studios in the city, a request for a radio interview, and a \$20 bill from a nice lady. It's a great reward after struggling to make more than \$20 after five hours of performing on some days. I was not alone in this journey, however. When my friend, Brandon Loo, started posting up videos of my performances, the support I got from family and friends was immense, and it pushed me to continue despite the meager money I made.

Unfortunately, I'm going back to Korea. I wish I can spend more time here, but during this whole year at Stony Brook and New York City, the experience has been crazy. It takes a lot of courage and determination to perform in New York, and it has a certain allure to it that makes me want to come back. But I learned this: Never give up. As people say, if you can survive in New York, you can survive anywhere."



"One struggle that I went through sophomore year was weight issues. I was 190-pounds and dealing with stress from school and working. I kept eating and eating, and I felt myself getting bigger. I was insecure about how I looked and how people would perceive me. I was afraid to go out and be social. One thing I realized was to learn to love myself; it's something I'm still going through in the current time, I'm still learning how to know myself, how to be determined and pursue my goal of being an occupational therapist.

With that, I told myself one day that I can't live like this. I have to be able to focus on myself. I can't focus too much on trying to please other people. So--what I did over the winter break--I worked out every day at the gym, and I managed to lose 30-pounds.

I wanted to tell people, don't be afraid to try new challenges, don't be afraid to discover passions you have been afraid to do. Right now, my passion is dancing, and that's something I've been doing throughout the semester. I've been on Cadence Step Team and TYS Dance Group. With that, I love dancing, and it's something that makes me feel confident and express[ive about] myself. I feel if I could pursue those passions, anybody can pursue their own passion. If they're afraid to do it, just go out and do it because it'll be very rewarding. I've seen people all over campus who seem afraid to do what they really want to do, what's in their heart, and it's a shame because they will be living their life walking on eggshells, saying what if's, could of's, and should of's. Go for what you're passionate for.

I want to encourage people not to be afraid, to know people that comes from all walks of life. I want people to embrace diversity because I feel you get to learn from so many different people on campus. You have people who come from different continents, states and countries. Get to know those people and be able to treat them as equally, respectfully as you can because if you can, you'll be doing yourself justice, and you'll learn more from people in general. Diversity is so important. We should always embrace, respect, and treat it as something that will help us become better as a whole planet in general."

THE DARKSIDE OF LONG ISLAND

Haunted Houses Operate in a Crowded Market

By Jay Shah, Kevin Urgiles & Joseph Ryden



Twelve locations on Long Island will be featuring haunted houses through the end of the Halloween season, taking part in the multi-billion dollar season of horror.

"Halloween is a billion dollar business," Tom Gibson, CEO of the Interchange Business Organization, said. "So many people are into the whole mystique of the holiday. It makes it a great time of the year to open a seasonal store."

Haunted houses, like Darkside Haunted House, are just one of the many small business on Long Island benefiting from the seasonal market,

Gibson said. Costume shops often rent empty spaces for a short period of time and run with part-time employees to keep the costs down.

"The trick to running a seasonal business is to have limited to no cost" during downtime, Gibson said. "Haunted houses... need to pay for the property all year round."

Long Island haunted house businesses have found a way around this issue. "Farmers are using it [haunted houses] as a secondary source of income," Elizabeth Malafi, a library coordinator at the Middle Country Public Library, said.

Darkside Haunted House, which has been operating on Long Island for 18 years, is based out of a barn on a potato farm they own.

"Usually farms only make profit when they are in season," Camille Abbruscato, director of academic marketing projects and business relations at Stony Brook University, said. "It's ingenious that they found a creative way to generate revenue."

While they can be profitable, haunted houses often come with a high amount of risk.

Darkside Haunted House has a "very short season, 28 days to make it or break it," Mike Meola, Darkside Owner, said. This short period can create issues when weather makes it difficult to attract customers or ensure safety.

Darkside Haunted House tries to

scare its guests in many ways, using both jump scares and thrilling gore scenes.

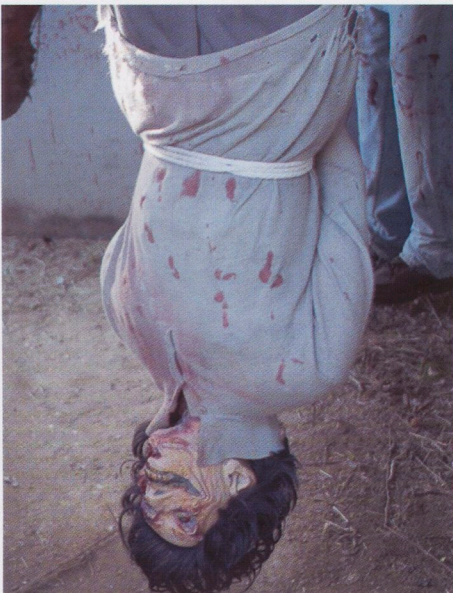
The house couldn't open on Friday due to the hurricane alert, and it had very few attendees in the 2012 season after Hurricane Sandy caused a gas shortage, Meola said.

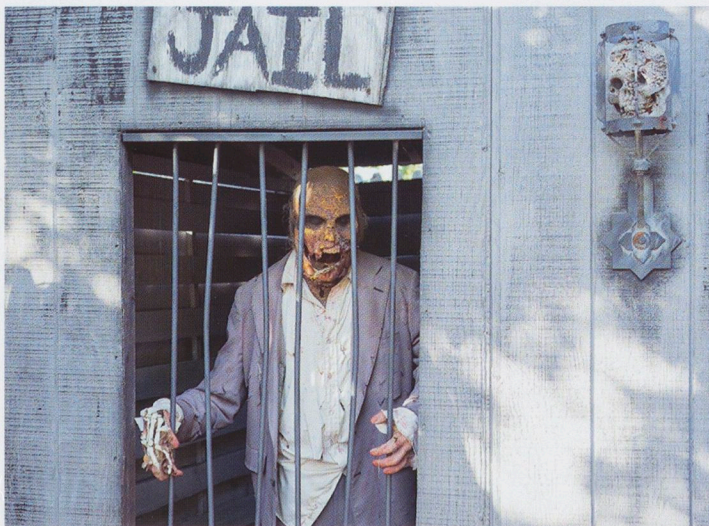
"Halloween is a billion dollar business"

A bad storm can easily destroy months of work. Design and construction begins as early as "the beginning of August or end of July," Meola added.

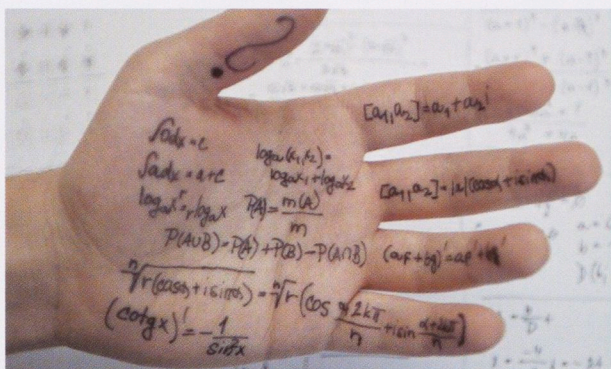
Since seasonal attractions often depend on word of mouth to create a following, a bad haunted house can poison the well for other similar businesses.

"When we started, there were only a couple of haunted houses. Long Island is a very unique marketplace; there's only so many people. You're only pulling from the city and from the Island," Meola said. "The worst thing about competition is when a bad haunted house opens up. When a bad haunted house opens up, people feel ripped off."





Photos by Kevin Urgiles & Joseph Ryder



When the Numbing Boredom Stops

AN HOUR WITH THE CHEATERS OF STONY BROOK

JESSICA VESTUTO

The afternoon light was a relief as I stepped out of Javits Lecture Hall. It was an escape from the stuffy, windowless room in which I had spent the last hour. I have experienced this sensation before, the thrill of being sprung from a state of numbing boredom—the Department of Motor Vehicles, Cablevision, the Verizon Store—back into the rhythm of the outside world.

This time, the feeling had come from leaving Stony Brook University's Q-Course, the mandatory ten-week class for first-time violators of academic integrity. But along with my feeling of relief, I could not help but wonder what was worse: that I had enthusiastically elected to attend the Q-Course, or that I still needed to find something beneficial to say about it.

Like most students, I had heard about the Q-Course from the brief cautionary paragraph located under the phrase "Academic Integrity" on my class syllabi. I was curious about what this course consisted of, and, as I've never experienced detention, wanted to know what went on in the world of the rebellious. But the class offered no excitement, no shocking displays of delinquency to match the scenarios I had built up in my mind, and instead behaved like many lecture hall classes I've attended.

One brave student sat in the first row, and the rows become increasingly crowded toward the back of the classroom. After everyone takes their seats, the cacophony of unoled swivel chairs ceases and class begins.

"Cell phones away, please," the young female instructor says.

This request has no effect on the student to my left. He was busy perfecting the art of multitasking, playing on his phone while chatting in an undetectable foreign language with his friend.

The instructor addresses the class

briefly. "Four classes left after today," she says encouragingly. She reminds the students that two weeks after the course ends, the "Q" on their transcripts will be removed.

She then introduces this week's speaker. He is a well-dressed representative from the Office of Transfer Services and Academic Advising and gives a presentation on time management. The program provides statistics about how many hours one should study per credit and a worksheet that categorizes everyday tasks into four sections: "Urgent and Important," "Not Urgent but Important," "Urgent but Not Important," and "Not Urgent and Not Important." I later learn that there is a

"To choose failing with integrity over excelling with deceit, to take responsibility for a mistake, to refuse the world of knowledge always a click away—this is what the generation is lacking."

speaker every week.

At one point during the presentation, the student to my left makes a gesture to his handout and says something to his friend that belittled the "Urgent and Important" system. I have no knowledge of this foreign language, but scoffs are universal.

After the class ends, I talk to two students on their way out. The first was placed in the course for a "complication" regarding a health issue. He had lied to his professor about his physician being aware of

the ailment responsible for his three absences. He does not have much to say about the class, other than it is exactly what he expected it would be.

The second student borrowed two sentences (or "two phrases," as she immediately corrected herself) from SparkNotes. I ask for her opinion of the class. "It's like a parent rehashing things we already know," she tells me. "I don't know how the classes could be made more interesting." I ask if she's found any of the presentations stimulating. She says she liked one, but she cannot remember what it was about.

To me, the comments from both interviewees were in keeping with my observations of the Q-Course, which is that students are apathetic toward the class. They have accepted the weekly hour of boredom as their punishment, and this same boredom is to serve as a deterrent from violating academic integrity again. But I cannot help but wonder if this is an effective strategy.

The retrospective boredom fades with time. It is something experienced passively, and I find it hard to believe that the best way to encourage students to correct their behavior is through a punishment of passivity. Further, academic dishonesty stems from a lacking in the student's moral standard, which is not fixable via boredom, nor can it be fixed through improved time management. The answer lies in the elevation of the moral standard.

To choose failing with integrity over excelling with deceit, to take responsibility for a mistake, to refuse the world of knowledge always a click away—this is what the generation is lacking. Without these standards, the Q-Course is an exercise that will continue to enroll upwards of 80 students per semester, sending them off on the same path from which they came.



THE UNICYCLE GUY



JEDIDIAH HENDRIXSON

Stony Brook University isn't exactly the most exciting campus in the country. In New York State alone, it's ranked the 85th best party school in one rating system, falling behind SUNY rivals Binghamton and Albany. The Princeton Review named it one of the saddest colleges in America a few years ago. So what can make a Seawolf smile?

A lot of the time, it's Kevin Paray, aka "Unicycle Guy."

Paray, a sixth year engineering student, has been bringing random joy to University students since his freshmen year here. He began riding the unicycle for a carnival-themed dance his friend had gotten him into. He bought his first unicycle for \$60, and the rest is history.

"How hard could it be?" Paray said his initial approach was to the unusual hobby.

Kevin now has four unicycles, all very different from each other, but they still only have one wheel a piece. After wrecking two bikes consecutively in his sophomore year, he decided to start riding his unicycle around campus. People noticed, and Paray has since accepted his role as one of the University's more unique personas.

Now, Paray admitted that it's changed his life. The unicycle is a conversation starter when he goes through the Transportation Security Administration. It's gotten him into classes he thought he'd been locked out of. Professors recognize him just by the wheel he carries. At job fairs, employers know who he is beforehand. He has declined to answer whether or not his sex life has changed since he adopted the moniker. He's done everything from unicycling into a pool off a diving board to riding it down Hollywood

Boulevard.

"My unicycle has gotten me stopped by the TSA more than being brown ever has," Paray jokingly said about his trip to Hawaii, where he rode the unicycle to the top of an inactive volcano. A TSA agent pulled Paray aside in the airport and allowed him to ride through the airport almost all the way to his gate, post-security check.

"It has opened a lot of doors for me, it's shaped a good portion of my life. I've walked into department heads' offices, and they've recognized me as the guy with the unicycle," Paray said when asked about any special treatment he might receive as Stony Brook's resident unicycle guy.

Paray lists his ability to ride as a "specialization in unconventional advertising methods," riding around on one of his cycles while advertising something specific.



At a job fair hosted by the University, an alum quickly recognized Paray and focused much of his interview on his other identity. "It's definitely given me notoriety, and it is very convenient."

Paray owns four different unicycles, and each are given names as unique as the person who rides them. There is Papa, his first cycle, and Vegas, a 1970s Schwinn model unicycle he purchased in Sin City. In addition, there is The Intimidator, which is a massive big wheel unicycle with close to 4,000 miles on it. Lastly, Paray recently purchased Lightning Rod, a 6-foot-tall unicycle that he needs to scale a wall in order to get onto it.

It isn't always fun and games on that one wheel of steel. On his way to study for a final he had later in the day last December, Paray was exhausted and carrying a heavy book bag when things took a horrendous turn.

"I hit a rut and I was leaning so far forward already that the unicycle came right out from under me and I had nothing to brace my fall but my wrists and head," he recalled.

Witnesses to the event were horrified to see their unicycle riding, unofficial campus mascot sprawled out on the pavement. One yik-yak user wrote that the fall of unicycle guy was "the worse thing since Challenger." Paray was severely concussed but still attended the final, which was optional to begin with.

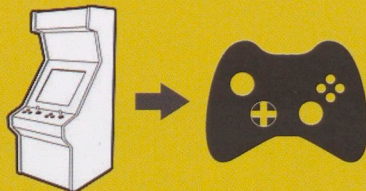
For Kevin, it's more than just riding a unicycle around to get to and from classes.

"A lot of what I do is just for fun," he said after the concussion incident in December. "If I'm in a shitty mood, I'll just go cycle around and try to brighten someone's day. I know that people like seeing me ride around, and that makes me happy, too."

MODERN ARCADE

BY KYLE BARR

PHOTOS BY JAMES GROTTOLA



The old video arcades were dark and dirty. They were high-ceilinged warehouses pulsing with a pastiche of chiptunes and electronic sound. For some, they were an obsession. To others they were a space to interact.

Video games are one of the few entertainment industries that defines itself by its interactability. But in the case of video arcades, it was also interacting with other people. Some games were competitive, others cooperative, but even the single player games were played in a social space.

Then after enough time, like unplugging a machine, the light was gone. The image was dead. Arcades just weren't viable anymore.

Some small businesses have been trying to keep the old idea alive. There are several old warehouses that restore old machines. There are some brick-and-mortar stores which try to bring the old-feel back, and there are now Barcades, half bar, half arcade, in both Manhattan and Brooklyn that bridge the gap between the drinking age population's nostalgia and their desire for booze.

Gaming moved away from a social space and into the living room and then eventually into solitary. While arcades were environments, which sometimes necessitated interaction, modern games are finding it hard to include features like the split screen that allows gamers to even play together on the same couch. Now two of the biggest franchises in the industry, Halo and Call of Duty, have announced their upcoming games will ship without split-screen features.

To recapture the spirit of the arcade is to reignite that wayward sense of gaming community into a singular place.

The Players

The Revolution, a video game store in Stony Brook, New York, does not stick out. Unlike the arcades of old, the only free floating neon is in the store window, and its exterior relays nothing more than a mom-and-pop shop that just happens to hold a sign to the street

yelling, "Video Games."

Inside, there are young men sitting on desk chairs, hovering around an LCD screen and a copy of Super Smash Bros. There are four stations with similar set ups, which are only separated by low walls of green plexiglass. Along the walls are a hodgepodge of console gaming's history from the Nintendo N.E.S to the latest Playstation. In this place, which its owner calls a modern arcade, there are only two old arcade machines, a machine for Marvel vs. Capcom and another for Ms. Pacman.

His main fixture is the game room. The owner knows it, and his customers know it. For a little under \$10 per hour, he advertises that you can play almost any game in the stations, and they are also where he hosts his local weekend tournaments.

"With the game room, man, you know it was all just pot luck."

Mike Auricchio sits back in one of his game room chairs with his hands behind his head. He talks rapid fire with the sort of confidence of a man who loves what he does and dares others to criticize him.

He is not exactly the first person to come up with this idea. All over the country the idea of creating a social space for gaming has taken off. There have been small examples cropping up in places from small stores like Press Play in Annapolis, Maryland to small franchises like Yestercades in New Jersey.

"When I was young, everyone played video games. You know, I was a 90s kid, and when [James Bond 007 Goldfinger for the Nintendo 64] came out, that was like, the most insane shooter. We had pagers, you know, actual pagers, that we would use to say 'it's bond time,'" Auricchio said.

A social space for gaming, the idea is general and allows

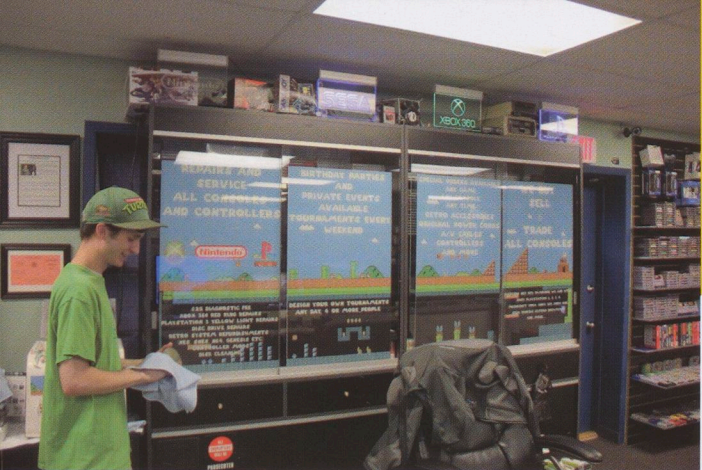
for interpretation. Auricchio's place is a store as well as an arcade. Other shops focus solely on the play.

"When I was 15 or 16, I loved going to Game Crazy just down the road," Albert Verdi Jr. said. Verdi opened up his own shop, Crazy Gamer Dome, in Selden, Long Island in November, 2014. Instead of including a store to sell video games, Verdi focuses solely on the modern arcade.

Verdi wants to bring back the experience he had as a child when he would socialize with other people at arcades and video game stores. "I loved meeting up there and socializing with other gamers, and ever since [Game Crazy] closed, there really hasn't been anything like it."

The front door opens up to an empty floor, with a long wood paneling that leads to the front desk. Junior's dad, Albert Verdi Sr. had just finished mopping the floor. While Verdi Jr. worked for four years at the Best Yet supermarket in Coram to build up capital for the store, his father helps out with the menial tasks. All four walls are lined with LCD TVs and individual lounge chairs. Instead of the young market that The Revolution tends to, Verdi said his store appeals more towards older people, 20-year-olds or above. He has plans for games like Halo 5 that lack the ability to play with multiple people on one screen. With all his consoles hooked up over a Local Area Network, players can have local matches over multiple televisions.





Verdi Jr. wants his store to expand. He's still building his business, but his ambitions grow way beyond that. The 23-year-old wants to turn Crazy Gamer into a franchise and build stores all across the island.

In three years, Auricchio has built a steady community of teenagers, many of whom attend his weekend tournaments. On his wall, he displays a large board decorated with pictures of the winners of past tournaments. He has hosted over 300 tournaments in three years, the average number of attendees rounding to about 30 people.

The manager at The Revolution, John McCarthy, hangs with his chin on his hands on top of the green plexiglass. Auricchio and McCarthy are more friends than co-workers. They often talk about the social impact of their games on the kids who play in their tournaments. They swapped stories of kids growing emotionally because of their game center.

"They're more emotionally impacted by games than we'll ever be," he said of the impact that a social experience for insulated kids has on their emotional development.

A Game of Pwns: Why Arcades Went Away

At their peak in 1982, there were 24,000 full arcades as part of a booming industry in the U.S. The current number has dropped to

almost 2,800, according to Steven L. Kent's book "The Ultimate History of Arcades." While there has been a few new arcades cropping up in New York City, the last remnants of arcades on Long Island exist in the form of family fun centers, of which there are only a few left.

The 90s held aloft the old video arcade, yet the home video game console soon rivaled the graphics of what was displayed on an arcade machine. Jeremy Saucier, the Assistant Director of International Center for the History of Electronic Games at The Strong National Museum of Play, said that the model of manufacturers and sellers, along with the more expensive technology of more modern arcade machines, eventually made the entire normal video arcade model unsustainable.

While Auricchio saw the original Atari 2600 game console as the beginning of the end for video arcades, he also saw the arcades' reputation on Long Island deteriorate. One of Long Island's fixtures from the 90s, the Time Out arcades planted in various malls and storefronts on Long Island had grown old with time. Worse, they had become havens for petty crime.

Auricchio leaned forward in his chair when the topic got onto the Time Out in the Smith Haven Mall.

One of the more popular arcades on Long Island in the early 90s was Spaceplex in St. James, an indoor amusement park and arcade. It was also the site of the abduction of 9-year-old Katie Beers in 1992, who was then held in an underground bunker for 17 days, as reported by The New York

Times. The location would later close under Chapter 11 bankruptcy in 1996.

The history of arcades is invariably connected with nefarious businesses. "Places that had coin operated amusement games were always found in bars, you

would have penny arcades in New York City with mutoscopes and peep shows. For decades, coin operated amusements have been associated with certain environments," Saucier said.

This judgement followed the video arcade throughout its career.

"There were lots of critics, politicians, parents and activists who attacked arcades because they were painted as places where bad things happened," Saucier said. "And not even that bad things were happening themselves but places where children were stealing for their parents to pay for their arcade addiction, and [that message] was spread really throughout the country."

Gaming the Future

While the owners of these stores have seen a moderate amount of success, and have enough optimism for the future of their businesses, these young store owners see potential problems for these small businesses in the future as their clientele ages.

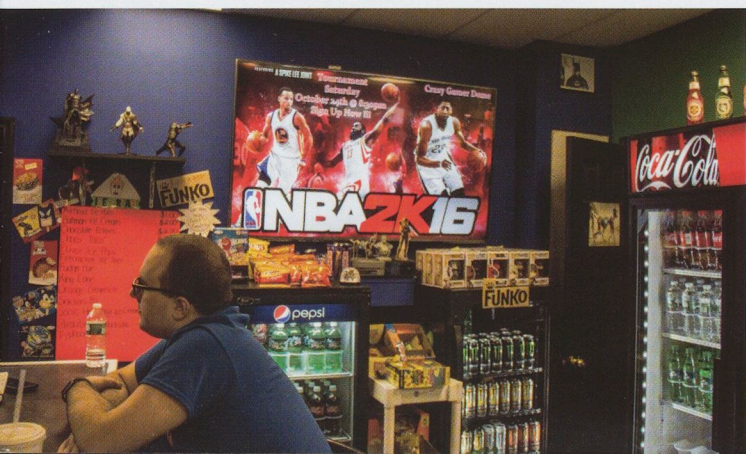
While Auricchio sees himself in a boom of the retro craze, he also sees a time when those older people in their late 20s will lose interest, and then the next generation will want to play the games of their childhood.

"So my demographic has money, jobs, family, and what do we want? We want to play the games we played as kids. So what happens next? The guys who are 21 will want to play the games of their childhood." Auricchio said.

The fear is that eventually, the people looking to play games of their childhood won't even have the ability to play in local multiplayer.

"Everybody likes to go back to that nostalgia feel of the original Halo, or Super Smash Bros.," said Verdi Jr. "You'll have half the category of gamers who want to relive their classics, because there's nothing like the original. But then there's also the end to it where people look forward to this new technology coming out."

"So what's next for consoles?" he asked. "I'm not sure if there is a 'next' for consoles. For modern arcades, I hope they don't go anywhere. I hope we see more of them, different ones."



THE FUTURE OF SOUND



RONNY REYES

The future will be digitized, and music is going to be a part of it. But it'll be more than just the drum loops and auto-tune that we're used to. The future is bringing us a new partner, machines that will jam out with us and understand the sound we're going for.

Alexander Nodeland, a 20-year-old applied mathematics and statistics undergraduate student at Stony Brook University, is bringing together math, music, and computers to create intelligent products that will break down the current barriers surrounding music making.

"People don't realize that music is data processing. It's a digital process, which brings things to the next level," he explained.

Computers and musicians have already been doing the type of thing Nodeland is talking about in the form of effects pedals, which are devices that alter audio, and synthesizers, which imitate instruments or create original sounds. Although Nodeland worked with these type of devices for years at Pigtronix, a music industry company based in Long Island, he plans to add a whole new element to pedal synthesizers.

Nodeland's bass synthesizers would be able to recognize the pitch of a musician and calculate a corresponding lower pitch in real time using calculations based in music theory. This means that the bass synthesizer will be able to keep up with the musician in both key and time.

"If we can make truly expressive synthesizers, which function in real time, it will be game-changing," said Margaret Schedel, the director of the consortium for digital arts, culture and technology at Stony Brook University, who is helping Nodeland in creating his products.

Another experiment that Nodeland is working to modify involves convolution reverbs, which allows people to digitally capture the acoustic property of a room. He explained that if suc-

cessfully implemented, musicians and artists can produce music that sounds like it was being played at any type of venue they choose, which would essentially bring the location, from Carnegie Hall to The Bench, to the music maker.

When asked if his overall work would rob musicians of their authenticity, Nodeland replied that it would enhance the authenticity of the musician, believing it's much more helpful than harmful.

"It lets them do what they couldn't before," he said.

Making It His Own

In order to make this type of synthesizer and convolution reverb his own, Nodeland needs to implement the use of his own product: the harmonic content transplantation synthesizer. By using machine learning to recognize frequencies, this product can calculate the right sound for the devices to produce. But the machine won't be the sole voice of what sound it produces: there will be human input.

Nodeland's product works with people to choose the type of sound it produces. It then suggests another sound to go after the selected sound. This process is repeated until the machine eventually learns the type of music that people want based on the choices they make.

"No one's tried a product like this before," Nodeland added.

It doesn't stop there. Once someone creates their own original sound using Nodeland's devices, they can send it over to him with requests and recommendations on altering or enhancing their sound. After processing the given sound in Stony Brook University's supercomputers, Nodeland can not only send it back to that person, but also create a sound sharing system for anyone to download all the unique sounds created with his products.

If possible, Nodeland's project could even offer a hardware connection to his own server that will allow for real time processing. This would allow

someone to instantly create the effects of Nodeland's machines as they play. Although this can be achieved by taking advantage of the parallel Fast Fourier Transform, an algorithm that is used in sequence calculation, this system of digital immediacy is an incredibly tough feat to achieve in sound development, but it is being experimented on by others.

Andrew Sorencen, an artistic programmer from Queensland, Australia, performs live events that uses codes to create intelligent music in real time using extempore, a programming language and runtime environment.

"This style emphasizes not just the music, but how the music is constructed," Sorencen said during a TEDxQUT talk.

Extempore's ability to perform live coding has even been used to connect musicians through supercomputers and perform a live festival together.

"At that point, you can collaborate over any distance," Nodeland added.

Looking Even Further

But sound is not limited to music. The implications of Nodeland's work in pattern recognition and parallel FFT can lead to a wide scope of research into several fields.

His audio processing can be used to digitize the cocktail party effect, a process that allows people to hone in on a certain sound while filtering out everything else. This form of signal isolation can enhance a security feature that allows people to mute background noise and enhance a voice from anywhere in a crowd.

And Nodeland's use of FFT can be transformed into 3D and used in bio-imaging and x-rays.

"Using frequencies, you can find anomalies in the human body," he explained.

Nodeland now has his own company, Motiff Technologies, and he is getting advice from Pigtronix on how to advance his work. He will be graduating this winter and going for his Ph.D. in AMS.

I'LL DO IT LATER: NOW AM I SCREWED? LATER

RONNY REYES

Fuck! I've done it again, and, chances are, you're guilty of doing it too. Nearly everyone procrastinates. We put off chores, homework and studying. We even put off watching TV shows and movies, things that are meant to help us procrastinate. And despite the consequences that we've faced time and time again, we still do it. Hell, I procrastinated on writing this article. But maybe procrastination isn't all bad? It may even have its merits?

In an interview with Smithsonian Magazine, Professor Frank Partnoy of the University of San Diego, argues that our tendency to procrastinate is all too human, and that the negative connotations of the practice were created during Puritan sermons in the 1500s.

"The question is not whether we are procrastinating, it is whether we are procrastinating well," he said.

In his book, "Wait: The Art and Science of Delay," Partnoy says that waiting until the last possible moment often yields to the best decision. In his version of procrastinating, one must be thinking about what they're procrastinating on, not just blowing it off.

During a presentation in Washington College, Dr. Jorge Cham, reminded everyone that procrastination is not the same thing as laziness.

"Laziness means you don't want to do it. Procrastination means you don't want to do it now," he emphasized.

He adds that if you focus too much on certain problem or task, you can actually hinder yourself from finding the solution, citing a 2004 U.S. study, which used fMRI to look at subjects' brains as they solved problems. The findings showed that a sudden flash of insight occurred when subjects were no longer thinking critically about the problem.

Cham is also the creator of a comic strip entitled Piled Higher and Deeper, which depicts the lives of college students and has many instances of the procrastinating culture of college life. This comic strip, which made him more successful than his research work

on robotics, was actually a product of procrastination.

But procrastination can lead to an endless cycle of fear and euphoria. According to The Brain Bank, a group of scientist from Manchester founded by neuroscientist Dr. Sarah Fox, procrastination is due to our bodies' fight-or-flight response.

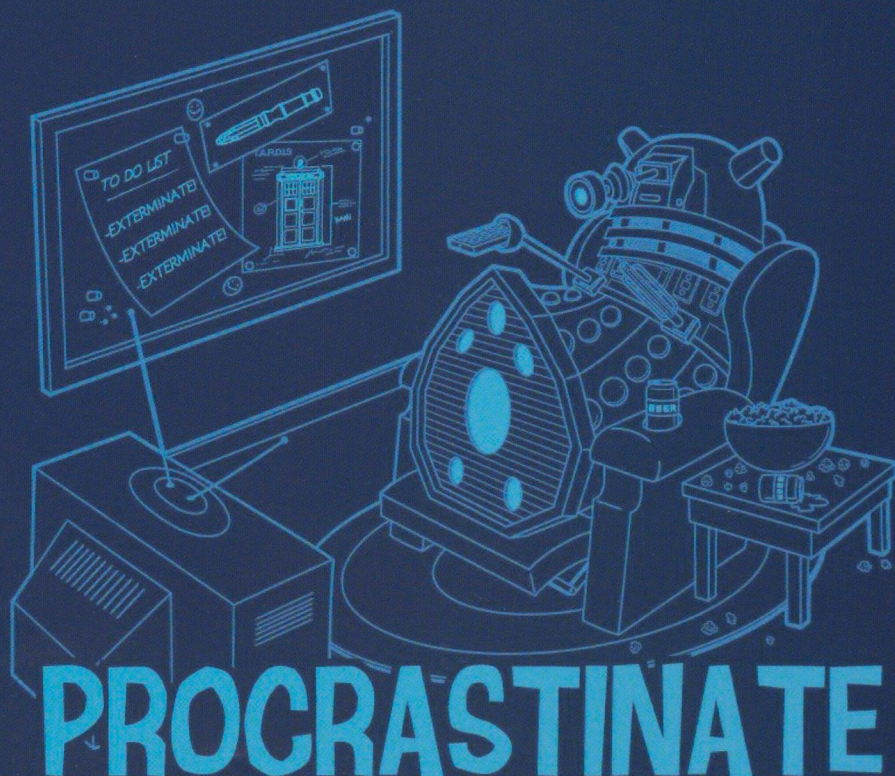
In their blog, The Brain Bank attributes procrastination as a solution to an overwhelming amount of stress that makes one panic, and once that panic is eased, meaning we procrastinate, dopamine is released into our system and relief dominates our senses. The cycle may then repeat itself once we have to face the problem again.

So procrastination can be a useful tool in problem solving, yet it can also cause us to be dopamine junkies. But can you to rid yourself of the

procrastination habit?

A 2015 study in Beijing Normal University found that both Acceptance Commitment Therapy and Cognitive Behavioral Therapy worked in treating procrastination. ACT allowed the subjects in the study to accept their emotions towards procrastination, which allowed them to focus on their work. On the other hand, CBT subjects used peer feedback and time-management tools to avoid procrastination. Both of these therapies were equally effective in dealing with and kicking the habit of procrastination.

In the end, procrastination is a difficult thing to conquer whether you're trying to quit or master it. You're free to try both. But if you're anything like me, this won't be the last time you procrastinate. Just remember to at least pass those classes.



MEGAN MOTTOLA: CONQUERING THE 50 STARS



MICHELLE KARIM

"I travel to learn," Mottola said. Her eyes were shining with excitement as she smiled radiantly at the prospect of exploring new lands and going to new horizons.

A psychology major at Stony Brook University, junior Megan Mottola has led the unusual life as an independent backpacker who has hiked across 25 states at the mere age of 24. When she was a budding freshman in the fall of 2010, trying to accustom herself to the perks of studying in an enormous hall like Javits and vying for the attention of professors amongst hundreds of students, Mottola realized that her



life needed a change of great lengths.

"I took my first year of college off and decided to travel parts of the East Coast," Mottola recalled fondly. After her adventures were over, she made her way back to Stony Brook to study special education but decided again that being cramped in a lecture hall just wasn't her scene.

"So I took more time off to travel to the West Coast," Mottola said. "I'm not a complacent person at all," she said. She explained why she repeatedly felt that she wasn't going to gain knowledge while being bound by the four walls of the classroom. "I just wanted to find out more about myself and what I wanted." "Meg is a deeply empathetic person," Lauren Simicich,

Mottola's best friend, said. "She's always attentive to others' emotions, thoughts and feelings and constantly gives others the benefit of the doubt." They've known each other since high school. The first time Mottola realized that travelling and knowing people and cultures was her forte was when

she was a recent high school graduate from Floral Park, New York, visiting her friends in Maine. "I met this kid who was a sailor and he took us on his boat, and we just talked about his life and how he spent it travelling, and I was like 'that's exactly what I wanna do,'" Mottola recalled. Travelling around the country may sound fancy to a regular college student, but Megan Mottola faced her fair share of hardships. From struggling with depleting travel funds and crashing at her friends' to battling anorexia when she was a teenager, Mottola used her strength of character as a tool to find her purpose in life.

"I had to travel for my condition to a residential rehab in

Pennsylvania," Mottola said as she described the realization of her health problems at 16, which triggered her to change her life for the better. "It was then when I realized that I don't want to be like this for the rest of life and become a better person."

"At first, my parents were a little skeptical and would tell me, 'shouldn't you be in school?' But then they realized that it wasn't making me happy. They are very supportive of me, thank God."

Estelle Gyimah, a coordinator at Mottola's student job at the campus recreation center, has known her for a few months. Gyimah describes her as a strong, level-headed person. "I think Meg just understands who she is. Meg is strong, funny, and she gets it," she said.



"While I was in school, I just kept thinking about travelling. I just couldn't stay in the classroom and do things that didn't make my soul happy," Mottola said.

Mottola is a non-conformist on principle. She just couldn't see herself leading a normal life, being just another plain Jane.

"Being in school wasn't making me happy at all. I knew I was just doing what society wanted me to do, that I had to complete school in four years, that I had to get into a relationship, then get married and then have kids, get a job--just a robotic lifestyle," she explained passionately, in one breath. "I wasn't about that."

Megan Mottola's travels have taken her all the way from the Carolinas to Los Angeles and Oregon. "I would love to visit Hawaii soon," she said of her future travel plans, which includes travelling across the rest of the country. She is going to visit Oregon again this winter.

"Society would definitely label me as a rebel," she said.

**NOSTALGIA
GOOGLES
PRESENTS:**

SAMURAI サムライチャンプルー CHAMPLOO

JASMINE WIBISONO



Where do I even begin? Oh that's right, the dope music throughout the entirety of Samurai Champloo's run. What distinguishes Samurai Champloo from other anime is the music that was produced along with the show. I was listening to Modal Soul by Nujabes in the Press office after I first joined earlier this year when a new friend came up to me and said, "Oh Nujabes, so you've watched Samurai Champloo, right?" No, I hadn't. But a few months and a desperate Netflix search later, I cozied up as best as I could on what was a rather itchy couch to watch the first episode. A few moments into the intro, I was intrigued.

"Sharp like an edge of samurai sword

The mental blade cut through flesh and bone

Through my mind's at peace the world out of order

Missing the inner heat life gets colder

Oh yes, I have to find my path No less, walk on earth, water and fire

The elements compose a magnum"

Dope beats, laced against a smooth sequence of traditional Japanese artwork. To say that the intro is visually and aurally pleasing is a gross understatement. From the seriously cool choice of fonts to the transitions the intro sets the tone for the show's overall aesthetic.

After the hella tight intro, the first character you are introduced to is Fuu. Although she doesn't develop all that much as the story unfolds, Fuu adds humor and feels to the show's tone. More importantly, she has a heart-wrenchingly cute flying squirrel named Momo (Momonga = flying squirrel in Japanese) who comes in clutch at key moments. Fuu saves the lives of two expert swordsmen, Mugen and Jin, in exchange for their help to find the sunflower samurai.

Jin is a stereotypically stoic, reserved character who was inspired from the samurai of the Tokugawa era. His diligent training in a dojo allows him to wield his sword precisely. Jin's disciplined manner is reflected in his fighting style while Mugen is anything but. Mugen's a former pirate that has a uniquely furious fighting style and a similar attitude. Lewd, brash and horny, Mugen is essentially the id. Jin is the blatant superego which leaves Fuu to be the mediating ego.

The mystery behind the Sunflower samurai is the premise that brought the three together, so it's kind of important—but not at all because the series is made up of mini-arcs or sub-storylines, which chisels the trio much more than their main goal does. Some of these sub-arcs span up to two episodes but never more (besides the final three), and most of them can stand alone. But they're

not as arbitrary as modern comics are now—each episode (or two) is a complete story in itself.

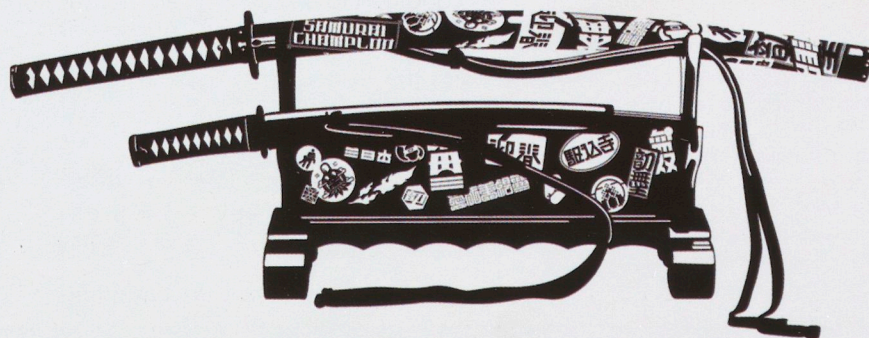
Apart from the intoxicating soundtracks created by DJ Tsuchie, Forces of Nature, Nujabes and Fat Jon, there's something captivating about the show's animation style. Mesmerizing choreography is found in almost each episode, namely in the fight scenes or during comedic shenanigans of the trio. Mugen's fluid modern hip-hop movements are seamlessly blended with Jin's precise actions of the traditional kenjutsu he practices. Simply trying to translate it into words is almost like an injustice to what Manglobe and director Shinichiro Wantanabe have accomplished. You learn more about Fuu, Mugen and Jin by watching how they carry themselves than from the actual dialogue.

If you do choose to delve into this bizarre world, I suggest you first sample Champloo with Beatbox Bandits (Episode 9), Cosmic Collisions (Episode 22) or Baseball Blues (Episode 23). If anything, do it for the music, the epic fight scenes or the distinct animation style. Seriously. Everything, down to the transitions, seems to be carefully weaved together. If you do decide to watch it in its entirety, be prepared for some intriguing character development, a trademark of Shinichirō Wantanabe's (garnered from reliable sources—they cite cowboy bebop) that'll hit you right in the feels.

As my nostalgia goggles fill up with tears, I can't help but express the reason for my specific shutout to the aforementioned baseball episode. It was the perfect balance of most of the themes found throughout Samurai Champloo—"historic" stories from the chaotic Edo period, told through drama and humor with elements of hip-hop culture, subtle modern anachronisms and of course good—no, hella great music. The only thing omitted was the bloodshed (and death, sort of) that was ever-present in the era and in the anime. It's a champloo of elements that for some intangible, but compelling, reason I've become emotionally attached to.

With a mere 26 episodes in total, Samurai Champloo would have normally only lasted me a weekend-long binge-watch session, but I unconsciously chose to space out the episodes and delay what I already knew would be a bittersweet end. Manglobe brought the right people together to create Champloo, but sadly the studio closed

its doors earlier this month. As someone who rather recently just finished watching the last episode of Samurai Champloo, I find myself instantly nostalgic for things that don't even exist.



Recommendations for the *Anime* Challenged

BY JASMINE WIBISONO, HOLLY LAVELLI, RICKY SOBERANO & CARLOS CARDORNICA

Chances are you've heard of anime at least a few times in your life. If you don't know it as Japanese animated programming with a particular brand of storytelling that sets it apart from other media, then you may at least remember watching it with English dialogue as a kid via *Pokémon*, *DragonBall Z* or *Yu-Gi-Oh*. When it comes to anime, you could either love it or hate it. But a few of us here at the Press have decided to share a few recommendations that show why we love it.

Attack on Titan

(Dark Fantasy, Action)

JW: With only one season under its belt, *Attack on Titan* is a relatively recent anime set in a post-apocalyptic world in which humanity is on the brink of extinction because it has been under attack from, well, titans. Titans are giant (up to 50 meters to be exact), human-like beings who are super strong and eat people. The male lead is Eren, whose dad seems to be connected in the mystery of the Titans' origin and whose mom was eaten in front of him. His female counterpart is named Mikasa, his semi-adopted overprotective badass of a sister. There are also a host of other characters to get attached to — but don't become too invested. Creepy? Yes. Dark AF? Yes. Really cool premise? Yes. *Attack on Titan*'s first season was also adapted into a live-action movie.



Yakitate

(Comedy)

JW: This anime is about bread — carbaholics rejoice. If you don't love carbs as much as I do but enjoy a good pun, then this is also the anime for you. *Yakitate* which translates to "Fresh Baked" follows the aspirations of a young baker named Kazuma Azuma. His goal is to try and create "Ja-pan" -- "pan" meaning "bread" — a baked good that is worthy enough to represent Japan as a nation. The series romanticizes the baking process and there's something oddly captivating about how they present Azuma's journey. It's not devastatingly addictive, and since it comes in at just under 70 episodes, it won't take up a piece of your soul. It's a super weird premise but it's a light-hearted, fun anime, perfect for a sort of mind-cleanse after you've watched something gory or dark (like *Attack on Titan*)

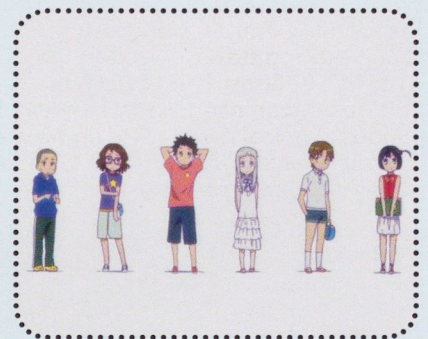


Note: Don't watch while having an "eating my feelings moment."

Anohana

(Drama, Romance, Supernatural)

HL: Do you like friendship and crying? Then this is probably the anime for you. *Anohana* is a slice-of-life drama with a small supernatural twist. It's wrapped up neatly into an 11 episode series and is shorter than most anime. It follows a group of friends a few years after the tragic loss of their friend, Menma. The group has drifted apart since the passing of their friend but are reunited after deciding to complete what they believe to be her last wishes. The story touches on themes of love and loss, and it's beautifully animated. Honestly, if Nicholas Sparks directed an anime series, this would be it. Make sure you have tissues to wipe your snot and tears with.



Ghost Stories

(Horror, Dark Comedy, Supernatural)

HL: After moving to their deceased mother's hometown, Satsuki and Keiichirou Miyanoshita find a paranormal guide book in an abandoned schoolhouse. While examining the book, they accidentally break a seal that has kept decades worth of ghosts and demons from wreaking havoc around their town. With the help of a few friends from their new school, Satsuki and Keiichirou must use the journal's instructions to seal away every last specter for good. This is about all that remains the same in the English dubbed version. The dub still maintains the same basic plotline, but most of the dialogue has been ad-libbed by the American voice actors. This change in dialogue pokes fun at common anime tropes and pop-culture references, and it transforms the show into a dark comedy. Most of it is immature humor, but if your taste in cartoons is characterized by shows like *Archer* and *Rick and Morty*, this may be a good stepping stone anime for you.



Fairytail

(Action, Comedy)

RS: *Fairytail* is a guild in the kingdom of Fiore on the planet Earthland. Earthland is inhabited by a mixture of magic-wielding people and mundane schlubs. Each character in *Fairytail* is a specialist in some kind of magic, and they utilize their skills to do one-time jobs for a reward. From eating and breathing fire like a dragon, to making animated ice sculptures, transforming into any animal or changing into any armor plus weapon combination, there is a favorite to be found in this cast of hilarious and violent characters. Action-packed fight scenes featuring dark guilds, criminals and demons lets every character in on the badassery. What empowers each *Fairytail* member to overcome even the most powerful enemies, even when they're beyond their physical limits, is their camaraderie. At the end of the day, the members of the guild are reckless, powerful and they give no fucks about authority. Regardless of the differences between each character or other guilds, and in spite of their own internal conflicts, nothing will stop them from keeping their guild/comrades/family/world safe. In no time you'll want to become a member yourself, and maybe get a *Fairytail* tattoo too – or at least contemplate it for a second. No pressure! But don't you want to be part of the strongest guild out there? I know I did.



Revolutionary Girl Utena

(Psychological Drama, Supernatural, Romance)

CC: Utena Tenjou, a tomboyish teenage girl with dreams of becoming a noble prince like the one that once saved her from despair, attends Ohtori Academy to find said prince. There, her search leads her to the Dueling Game, where she and the Student Council fight to marry the enigmatic Rose Bride, Anthy Himemiya. As Utena becomes closer to Anthy, she begins uncovering the mystery behind the Dueling Game and what this all has to do with her prince.

This anime immediately had me hooked with its characters, enticing pink floral aesthetic and progressive elements. I fell in love with Utena's gender-defying personality and complexity almost instantly. Though it delves into some surrealism and artistic nonsense, I highly recommend it to anyone looking for a deep – if not slightly confusing – plot.



Your Lie in April

(Drama, Romance)

CC: When child piano prodigy Kousei Arima loses his mother, his will to play dies along with her. After years of “not being able to hear his own playing,” he suddenly finds new inspiration when he meets the brash and lively violinist Kaoru Miyazono. As his love for piano playing starts to recover, he slowly begins to realize that he has feelings for Kaoru. But with Kaoru suffering from an illness, he may not get the chance to let her know...

This recent anime boasts bright and detailed animation, fantastic performances of various classical pieces, and some breathtaking scenes of raw emotion that will truly tug at your heartstrings. While love is an important facet of the story, it syncs up quite well with a relatable coming-of-age plotline. For some great drama and emotional depth, this one is not to be missed.



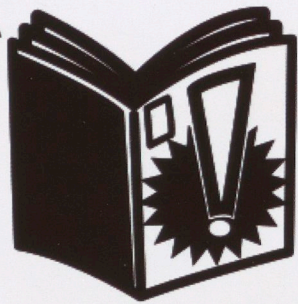
Fruits Basket

(Drama, Supernatural, Comedy, Romance)

Group Choice: Tohru Honda is a little down on her luck. Between losing her mother and unsupportive relatives, she resorts to living in a tent until she can figure things out. Luckily, she finds an unlikely home with the welcoming but mysterious Sohma family. While she finally has a place to stay, she stumbles upon the Sohma family curse that turns members into animals of the Chinese zodiac when they're hugged by the opposite sex. As repayment for letting her live in their home, Tohru vows to help the Sohmas lift their curse.

Many of us fondly remember *Fruits Basket* from our middle school years. It was lighthearted, dramatic, romantic and served as a great introduction to anime's ability to deliver heartfelt and emotional storytelling. If you want to start off nice and easy with anime but still want some solid depth, you can't go wrong with *Fruits Basket*.





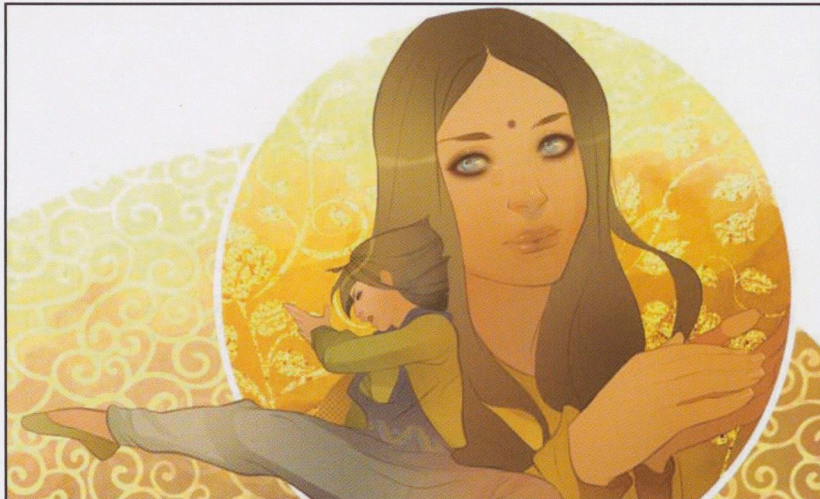
THE PULL LIST:

Maryam Awan's

BLADES

OF HOPE

RICKY
PATRICIA
SOBERANO



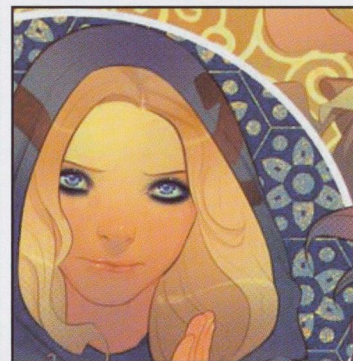
In a post-apocalyptic time, weapons have vanished off the face of the Earth and the world has turned to martial arts for protection. The Caretakers, an enigmatic militia group, come to alleviate the aggression and fear that people are suffering due to the tragic losses and financial strain of this new age. The graphic novel follows the lives of five females who vary in country of origin, backstory and the martial art that they have mastered. The five are brought together by the "International Kombat Games" that promises to

bring wealth to the martial artist who wins and who will also become the latest recruit for The Caretakers. The lead, Suriani "Blade," throws the five together despite their differences to further her cause of finding out if The Caretakers had something to do with the world's destruction.

Blades of Hope thrives on the powerful representation of the female spirit and the perseverance of the human soul after pain and anguish has turned a person's character indomitable.

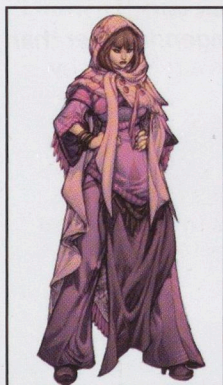
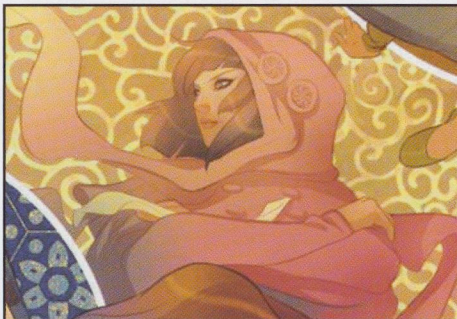
The art is reminiscent of Dark Horse Comics' Avatar: The Last Airbender and The Legend of Korra in style, compounded with loose, flowy garments, it looks like something straight out of Sinbad or The Prince of Persia. The swirling, detail oriented scenes and beautifully showcased fights are half of the reason to look into this. The other half is the plot.

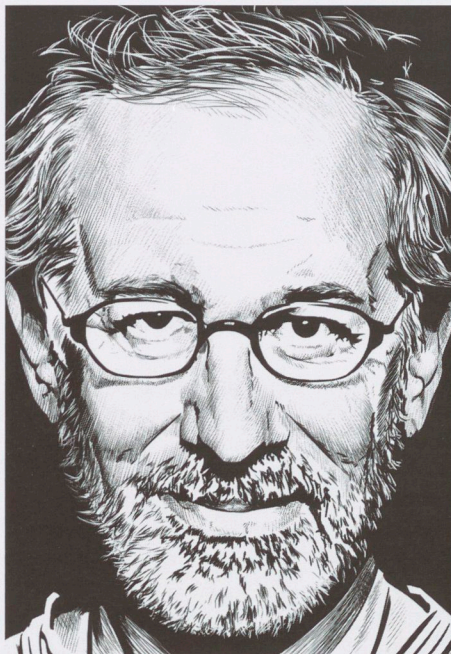
Despite the handful of characters, everyone will find a favorite among them. The martial arts sequences can be appreciated by those



who have done martial arts as most panels are accurate and well-researched.

The graphic novel is also jam-packed with inspiring quotes from individuals such as Maya Angelou and Bruce Lee that display gorgeously in the foreground of destructive scenes. At New York Comic Con, the creator Maryam Awan, mentioned that once the series is released as in animated form in two years, the novels will cease to be made. In other words, don't let this one slip by.





Why Spielberg Still Matters:

Hollywood's Original Boy Wonder Should Be Just As Important Today

JON WINKLER

Movies can be a lot of different things. They can be a bombastic form of commercial entertainment, a statement on current societal conditions, an exploitation of a hot topic in culture or a shameless advertisement for something marketable. However the films that stay with people are the ones that are an expression of passion and love of the craft. People remember great movies because they can feel the effort and imagination put into them.

Someone who knows that all too well and has been proving it for over 40 years is director Steven Spielberg. The ambitious dreamer has dove in and out of film genres since the start of his career. He's used an 18-wheeler and a sharp-toothed fish as a terrifying antagonist, showed the wonder of aliens and dinosaurs, journeyed from the whip-cracking past to the robotic future and even brought history's darkest moment to light. With his latest feature (the Cold War thriller *Bridge of Spies*) hitting theaters recently, I found myself looking back on the career of the 68-year-old filmmaker whose films have always had a beating heart at the center. Don't take this as all-around praise, because Spielberg has made his share of bad movies. But even when he was off the ball, Spielberg's passion pushes through the screen.

Spielberg has and always will be an old-school kind of filmmaker. One of his earliest films, the cult-classic *Duel*, builds tension naturally while letting scenes breathe. It's essentially one long car chase, but the way Spielberg makes the tractor-trailer look so massive and intimidating is something impressive. There was nothing to distract viewers from the chase. He just kept everything

in the moment of the fear of being run off the road. It may have been a TV movie, but it looked like a showy B-movie or a light-grindhouse feature. He's a master (and firm believer) of practicality, which has been shown in the likes of *Jaws*, *Raiders of the Lost Ark* and *Saving Private Ryan*. On the flip side, Spielberg was one of the early innovators of CGI in the early 90s thanks to *Jurassic Park*. He kept it going with the likes of *War of the Worlds*, *Minority Report* and, to an extreme degree, *Indiana Jones and the Kingdom of the Crystal Skull* (but the less we mention that one, the better). But even when he used CGI occasionally, he still found a balance of practical effects with it all.

Spielberg is also one of Hollywood's great dreamers, finding ways to make fantasies into realities. It's a bold thing to make an entire beach community afraid to go into the water, but that's exactly what *Jaws* did 40 years ago. The same goes for *Close Encounters of the Third Kind*, making the idea of aliens touching down on Earth be somewhat wondrous, something he'd do again with *E.T.* Even in the 21st century, Spielberg still showed a great sense of imagination with films like the action whiz-bang *Minority Report* and the grim apocalypse of *War of the Worlds*. Even in his more serious movies like *Saving Private Ryan*, *Empire of the Sun* and even *War Horse*, there is a size and scale to them that has to have been created with some kind of free-flowing mindset.

If Spielberg had only made action/adventure/fantasy movies, he'd still be considered a great director. But what cemented his legendary status is his talent for human stories, movies that had less to do with entertaining audiences with flash and spectacle

but instead told stories about people and trying to connect with audiences. Spielberg was a child of a broken family, and those have almost always been a subject of his movies. *E.T.* was about a boy looking for a friend when his family was growing apart. *Empire of the Sun* is about a boy separated from his family in the midst of World War II. *A.I.* and *Hook* are modern retellings of fairy tales (*Pinocchio* and *Peter Pan*, respectively) about boys discovering (or rediscovering in the case of *Hook*) their families. Hell, even movies as drastically different as *War of the Worlds* and *Lincoln* have fathers trying to reconnect with their children, whether it's a deadbeat dad in the midst of an alien invasion or the President of the United States moving the country into a new age of tolerance. He's also a very hopeful director, finding the light in the darkest of stories like *Munich*, *The Color Purple* and arguably the movie that cemented him as one of the best of all time, *Schindler's List*.

One of my favorite Spielberg movies is *Catch Me If You Can*, where a young kid uses his charm and quick thinking to live three different lives apart from his own. While Spielberg didn't scam Pan American Airlines for over \$2 million in the 1960s, he uses his skill and youthful imagination to create other worlds and lives with a camera. He doesn't have an agenda other than to tell stories. There's a reason why Hollywood and the general public takes note every time a movie poster or trailer says, "A Steven Spielberg film." It's because he makes a movie made for humans and not for box-office figures. Cheers to you, sir, and yes, I'd like one ticket to *Bridge of Spies*.



Fall Fashion

Jasmine Wibisono

Freezing cold mornings and burning hot afternoons can only mean one thing-- Fall is here. From funky to fresh, everyone dresses for the bipolar weather differently. Here are some highlights of the styles' seen around the campus lately."



It's too hot in the summer to be dealing with metals and beds rubbing up against your skin. When the weather cools down, out come the accessories. The couple above was found chilling by Staller wearing quintessential campus fashion that is simple and fun. Look close and you'll see that the accessories they've chosen make their outfits more complete. Graphic hoodies are also making a huge comeback around campus. What do you think of your girlfriend's style?"She definitely stays fly... she always dresses to impress"



Layers, or the illusion of layers have always been a go-to way of dressing for the fall. Found making a quick food run in the Wang Center, this sophomore layered the right way—lighter color on the inside and darker color on the outside.

Boat shoes (apparently called driving moccasins by some) came onto the scene several years ago and never left. They've just been reinvented every season. They're a pretty solid and comfortable shoe, and you can (kinda) get away with them for any time of year.



Ponchos. Shrugs. Batwing cardigans. The heavier cousin of the kimono. Whatever you want to call them, they're back for this fall season in many runways and stores and they've started to make their appearance here on campus. "Describe your style in one word?"—**FABULOUS**

Black is the new black. Though there may be color "trends" for each new season, for fall and winter, you can never really go wrong with black. Leather—leather jackets (or faux leather) to be exact—are also timeless. Put the two together and you have a piece that can effortlessly elevate your entire outfit.



Sweaters. Just, sweaters.

Though for females they have faded out of the fashion scene, especially around Stony Brook, Oxfords are timeless for guys. They're like a step down from a full-fledged dress shoe, and easy to rock.

The History of Bond Music

DAN E. MOLONEY



The James Bond movie franchise has made over \$6 billion at the box office since the release of its first movie, *Dr. No*, in 1962. All the Ian Fleming novels, the spinoffs, the video games, and countless paraphernalia helped create an incredibly profitable cultural icon in 007.

Each entry in the Bond franchise creates a lot of expectations from its audience. For fans, getting to read the "Bond Is Back!" headlines gets fans excited for the film and all the activity surrounding its release. The theme song for each movie generates an intense excitement, not just from the quality of the song but also from the celebrity chosen to write and perform it. Ever since Monty Norman and John Barry composed and recorded the first, and extremely recognizable theme song, over 20 other well known artists have recorded James Bond themes.

While each song could be classified in a genre, the 'bond theme' is almost a genre in itself. Bond producers and composers are responsible for finding artists with the right talents to create songs that can be as popular and successful as the films themselves. For the upcoming film *SPECTRE*, Sam Smith has been selected as the individual. Smith joins artists such as Alicia Keys, Paul McCartney, Duran Duran, Adele, and others who have been involved in James Bond themes before.

Shirley Bassey, listed as one of the best artists of the 20th century by numerous British publications, recorded the theme for the 1964 film *Goldfinger*. The "Goldfinger" theme was

Bassey's first and only song to peak on the U.S. Billboard Hot 100 List. Her performance of "Goldfinger" became the gold standard of Bond songs. With trumpets paying homage to the original Bond score by John Barry, Bassey's incredible voice, and lyrics that emphasize the aptitude of "Mr. Goldfinger," the blueprint for great Bond music was drawn. Bassey's performance was so stellar that she was

invited back to record two other Bond theme songs, "Diamonds Are Forever" and "Moonraker," becoming the only artist to record multiple themes.

John Barry, who has composed more Bond films than anyone else, created the classic Bond trumpet sounds. Years later, David Arnold, a former Bond film composer, established what he calls the "suspense motif," which is orchestrated with strings, Barry's blaring trumpets, sounds from a snare drum and a wide range of sounds from a piano. The "suspense motif" creates a tense emotional state for the listener.

Adele was chosen in 2012 to perform the Oscar-winning original song "Skyfall" the year after her rather somber chart-topping and multi-platinum selling album "21" was released. Similarly, Sam Smith's "Writing's On The Wall," the theme song for *SPECTRE*, topped the charts after its release on September 25. Smith was chosen shortly after his mega-hit "Stay With Me" topped the charts in 2014. It didn't take long after the release for Smith's Bond theme to peak at number one on the UK's Top 100 Singles Chart.

Bond music goes beyond just theme songs. The Bond franchise has been nominated for, and won, numerous Oscars, including best original song, best sound mixing and best sound effects. Since *Dr. No*'s release and the composition of Barry's original score, to Arnold's suspense motif to Smith's number one hit with the 2015 release of *SPECTRE*, James Bond is a franchise not only rich in films, novels, videogames and short stories, but also in music.





CARTOONS MORE COLORFUL THAN LIVE-ACTION: GROWING DIVERSITY IN ANIMATION

CARLOS CARDORNIGA

To be perfectly honest, I've lost quite some faith in recent live-action entertainment. Don't get me wrong, there are plenty of TV shows and movies that I like watching, but very few of them have struck the chord of diversity and equal representation that us millennials have been looking for. In 2015, we've had instances of whitewashing in films like *Pan*, with Rooney Mara cast as Native American character Tiger Lily, and *Stonewall*, which depicts the revolutionary Stonewall LGBT riots having been sparked by a generic white boy throwing the first brick despite reports that a black transgender woman, Marsha P. Johnson, did so.

Television shows don't fare much better. Shows like *Supergirl* pander to an incredibly superficial form of feminism, and *Sense8*—in half-assed attempts at diversity—regurgitates tired plot-points like an Indian woman unhappy with her arranged marriage and a gay man portraying the tragedy that always comes with his sexual orientation. There's little that makes me optimistic of live-action entertainment breaking away from stereotypes of certain demographics and presenting them meaningfully. On the other hand, I've seen a remarkable amount of progression in a medium that not many would expect to see it in, today's animated programs.

For a while, I hadn't exactly kept up with American cartoons: I was often disillusioned by what I thought to be an era of TV cartoons that catered exclusively to the "weird-is-chic" audience that frequented their local Hot Topic. In terms of animation, I mostly watched anime (often rife with problematic representation of women) and the occasional Oscar bait animated feature. It was only through my ventures on the internet that I would see various cartoons become highly recommended. Eventually, I caved on a few of them, and while I've been enjoying the crap out of them and delving deeper into each show, I've learned how much they've worked towards representing a world as diverse as our own.

Steven Universe—the story of a boy named Steven learning about his magical powers under the tutelage of three female-identifying magical beings—has made excellent strides in diversity since its airing in 2013. Not only does it show a complex yet positive relationship between a gender role-defying boy being raised by three women, but said women have each been presented with their own multifaceted backstories. One is brokenhearted over the unrequited love and subsequent passing of Steven's mother and is learning how to rely on her own strength, another tries to rise above the circumstances of her defective birth and the other is literally made of the unparalleled love between two girls. Aside from them, it shows off plenty of side characters of varying ethnicities, a voice cast of matching variety and even subtle background elements like a lesbian couple with a son that didn't have to be there to normalize these important progressive societal aspects. For a generation demanding more minority representation in complex stories, *Steven Universe* has all of that and more. Among a plethora of animated shows that portray an all-American nuclear family, 2011's *Bob's Burgers* is perhaps the most relatable among them. The Belcher family, who run a burger joint, consists of a wife that's loud, obnoxious and never afraid to speak her mind, a youngest daughter that loves pranks and mischief as much as any child, a crude and free-spirited son with surprisingly prevalent feminist values and an eldest daughter whose raging hormones



and awkward relationships tickles the fancy of any viewer that has delved into their own strange fantasies. All of these interesting and relatable characters are tied together by the straight-faced husband/father who, while frustrated by his family's quirks, never demonizes any of his family for being who they are.

Even *Rick and Morty*, the popular sci-fi adult-rated cartoon, has its share of diverse representation. The main protagonist and mad scientist, Rick, offers up an incredibly progressive yet necessarily passive character trait: Rick has been confirmed by co-creator Justin Roiland as being openly pansexual (sexually attracted to all genders and gender identities). The best part is that his preference is never hinted at, teased or made apparent until episode 14 of the series, in which Rick rekindles a relationship with a hive-mind entity that communicates with and even sexually stimulates Rick through the bodies of an entire planet's population (meaning men, women and everything in between). There's incredible impact behind a popular character like Rick whose non-traditional sexual orientation is treated simply as another aspect of his overall characterization. It's important, but otherwise rightfully inconsequential in terms of who he is as a person.

There are plenty of other cartoons that I haven't (yet) followed that have displayed progression. The recent *We Bare Bears* depicts different cultures as a normal part of society such as a relatable Korean-American girl character and her family as well as women with hijabs plugged into the background. 2012's *Legend of Korra*, the sequel to the acclaimed *Avatar: The Last Airbender*, continued its predecessor's efforts of adapting Asian culture in an accurate and original way. The ending of the show also gifted us with a strong and complex female protagonist involved in a lesbian love interest. Disney and Pixar have even made their own efforts towards diverse representation what with the upcoming wide release of animated short film *Sanjay's Super Team*, the story of a young Indian boy daydreaming about Hindu gods as superheroes. The upcoming 2016 film, *Moana*, will feature the very first Disney princess of South Pacific descent.

The care and subtlety taken with these cartoons is accurately depicting worlds with multitudes of cultures and ideals. This makes me wonder why live-action can't seem to pin it down. In cartoons, no unique character trait is taken too seriously, yet these characters provide enough levels of depth and relatability to match up to real life. My one hope for live-action entertainment is that it'll eventually catch up to the multitude of representation cartoons have been doling out.

STOP MASTURBATING TO THIS: FOR ACADEMIC PURPOSES

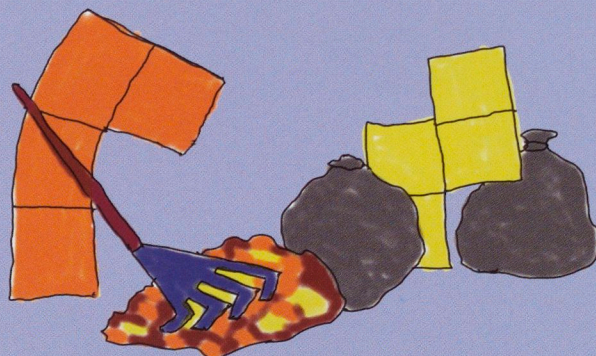
James Grottola

I see now why God has abandoned us.
In October, perhaps the spookiest of months, this is the most terrifying thing that I have seen.
Across my many travels into the Internet, specifically on the desolate forum known as Twitter, I have seen what these eyes were never meant to see. I typically preach a philosophy of "let people do what they must," but why must they bring the pornographic overtones to the items of my childhood? Let's observe.

THE BLOCKS FROM TETRIS

Stop masturbating to this. Even inanimate images meant to be mere puzzle pieces are not safe. The Orange Tetris block has taken an aggressive appearance, thrusting itself upon the yellow block. The completed Tetris lines are meant to represent intercourse between the genderless items. At this point, I'm more worried about the type of people that see sex in things that don't even have the resemblance of a face. How could one sink as low as masturbating to puzzle pieces.

Instead, I suggest the blocks look into cleaning up leaves for the elderly. Community service would be a positive influence for these objects.



GEARS OF WAR GENERIC ENEMY AND GENERIC WHITE MALE

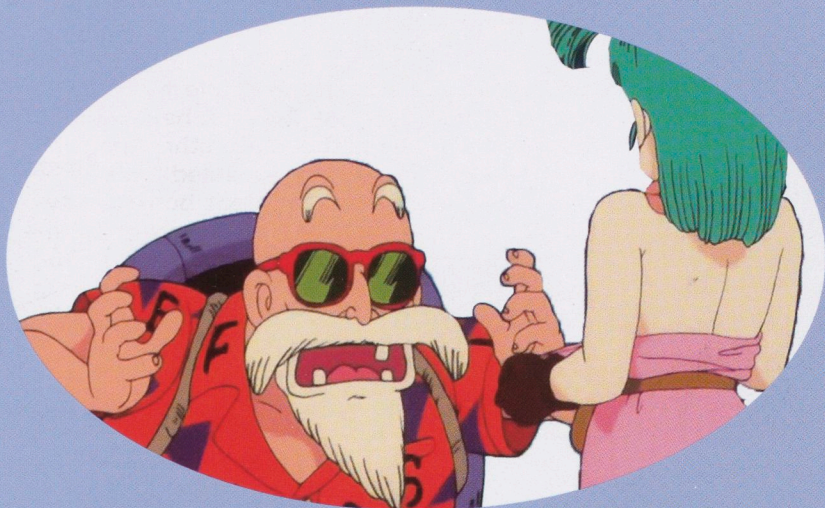
Stop masturbating to this. This fetishization of violence and gore for the youth has turned into a fetishization for what must not be seen in a public setting. The generic, alien-like enemy from the video game is inserting a faux phallus into his human male counterpart, who is clearly wincing in pain from the sheer unnatural size of the phallus, created by another godless pervert in a straight violation of what Adobe Photoshop was meant for.

Instead, I suggest they do a more fun fall activity that may still be violent. Wrestling in costume, perhaps.

MASTER ROSHI AND BULMA

Stop masturbating to this. I grew up watching Dragon Ball and only Dragon Ball. Needless to say, this is the one that hurt me the most. In this heart-wrenching image, Master Roshi, the inventor of the Kamehameha Wave himself, is performing oral sex upon the Capsule Corp heir. One would think that such a mastery of the martial arts would put Roshi beyond sexual needs. This "artist" thought otherwise.

Instead, I suggest the duo work to put up skeletons around Turtle Island to spook the trick-or-treaters that may approach.



THE BIRD ICON FROM TWITTER

Stop masturbating to this. A meta image of where I originally realized I must be the prophet of this doctrine. The Twitter icon is engaging in an avian mating ritual with a pink-colored mirror image. This suggests a heterosexual relationship between the faceless icons. Even websites themselves are not safe from the hands of the perverts making this abomination.

Instead, I suggest a more creative use of the internet imagery: The birds using the Internet to find out new ways to decorate their living space for Halloween.





Why You Should Give a Puck

Stony Brook Ice Hockey Team Looks to Build on Last Year's Success

MICHAEL DESANTIS
PHOTOS BY JOSEPH RYDER

It's another year, which means a new beginning for Stony Brook University's ice hockey team. Last year, the squad fell one game short of winning the National Championship when they were defeated by the University of Central Oklahoma. This year, the Seawolves are armed with better chemistry, a chip on their shoulders and a touching personal story.

"This season is dedicated to Sam [Brewster]," Mike Cartwright, a senior defenseman said.

Brewster, the captain of the team last season, was recently diagnosed with leukemia, a cancer of blood-forming tissues that hampers the body's ability to fight disease.

"It means a lot to every returner," Cartwright said. "Even the new guys hear stories about how hard of a worker and great guy he is."

Coach Chris Garofalo was singing the praises of Brewster as well. "Sam is the epitome of hard work," he said. "That's the bottom line. He's a nationally gifted athlete. He chose hockey, because it was the one sport he struggled with. That's the epitome of Sam Brewster, he loves challenges. If someone told him 'you can't,' he'd say 'watch me.'"

Fortunately, Brewster is currently in remission, according to a text he sent to Garofalo. "Hey coach, I'm officially in remission," he wrote. "I'm starting phase two (chemotherapy four times a week). Everything looks really good and it doesn't look like I'll need a stem cell transplant."

Brewster began his hockey journey at the age of 15, which was a lot older than when the typical player starts. The fact that he was able to become such a successful player despite such a late start is a testament to his dedication.

The team itself is off to a good start so far with a 7-1 record. Before their lone loss to Lebanon Valley College, the Seawolves were ranked as the best non-varsity team in the country.

Cartwright said the team will simply take the loss as a learning experience. "We have tons of positivity," he said. "We still feel we're the best in the country. We'll rebound."

Garofalo, who has been involved in the ice hockey program at Stony Brook since 1992 and is into his sixth year as head coach, isn't worried either. "You can't harp on the past, but you have to learn from it, that's my philosophy," he said. "We can't take any teams lightly or make any assumptions no matter where that team is ranked. You have to be hungry every time you play. We'll bounce back. The guys just got a bit of a wakeup call."

A majority of the team's success so far is the chemistry they have on and off the ice. Age isn't a factor, as all players are equally valued by one another.

"I'm definitely the youngest guy by a couple of years," 18-year-old Parker Bishop, a freshman defenseman said. "It's nice to come in and get some playing time and learn from the veterans."



The irony is that the team is one of the best non-varsity ice hockey teams in the nation, but it's still technically a club team. Not being able to have the distinction of being a National Collegiate Athletics Association team definitely leaves some players feeling that they have something to prove.

"We have the title of club, but we are not a club sport whatsoever," Bishop said. "We want to show the school just how good we are."

In order to make the leap to the NCAA, the ice hockey team would need a real stadium, which would cost millions of dollars. While Garofalo is hoping that the university explores its options in regards to getting the required funding to make it come to fruition, he appreciates what Stony Brook does with its academic reputation and tuition price.

"I believe in the university," Garofalo said. "Stony Brook has a lot to offer to anyone that comes here, athlete or not. All I hope for is that the school takes a serious look and thinks about whether it'd be a viable option to build an ice rink."

The potential money gained from admission prices and renting out the arena would go a long way in helping the university make a profit in the end, as well as benefitting the team.

There are a couple of major differences between last year's team and the current team. Last year's team may have had more skill, but the current team feels their dedication is unparalleled.

"We don't have as much skill and we lost our four core players, so we'll have

"Teams need to play for each other and fight for each other."

to work harder," Cartwright said. "But we have more chemistry. There are no egos, and we're all friendly with each other off the ice.

"My philosophy as a coach is that the locker room needs to be a giant family environment," Garofalo said. "Teams need to play for each other and fight for each other. The kids are really good, respectful young men. We don't have any enemas in the locker room."

Even new players are feeding off the positive atmosphere. "From what I've heard from the returners, the guys want to be there more this year," Bishop said. "No one is here to screw around. We're all there with the same goal, which

is to try and form into one true team."

That positivity extends to the community as well. "We want to represent the university in a positive light," Garofalo said. "If you look at our weekends, most of our games include a fundraiser. That's what we're about. There are a lot more important things in the world than hockey. We need guys to appreciate that they have what some others don't, like health."

The Seawolves will attempt to complete the team's unfinished business from last year and win the National Championship in the American Collegiate Hockey Association Division 1 after winning the Eastern States Collegiate Hockey League championship three years in a row.



MEN'S RUGBY keeps on RUCKING



JEDIDIAH HENDRIXSON

When Stony Brook University athletic teams are discussed, oftentimes the football and baseball teams are the ones getting the most attention. Both are upper echelon programs that deserve the recognition they get, of course. However another team at SBU has been on the rise in recent years and is poised to become one of the university's top programs.

Stony Brooks men's rugby team has become a dominant force in the northeast alongside West Point, Kutztown University and American International College. Former player and Head Coach Jerry Mirro has trained this group of young men for several years now, and the dedication is showing.

Despite being only a club team, they regularly face off against teams with full varsity standings. If the team is unable to get a coach bus to travel for a game, carpooling and rental vans do the trick. In addition to all the time the team spends conditioning and lifting throughout the entire academic year, individual skills training has proven to help them defeat some of the country's

top squads.

Last autumn, the team went an unblemished 9-0, winning the Empire Rugby Conference over rival Binghamton 51-15. Two weeks later, the Seawolves defeated West Virginia University in a national championship bowl game 21-20. The following Thanksgiving weekend, they tore through the competition at New York 7s and were crowned cup champions. But it doesn't stop there.

The ensuing spring, they made mincemeat of almost every team they encountered, only being upended occasionally at tournaments by the second-best team in the country and fierce rival Kutztown University. The team qualified for the Virginia Beach invitational in April. Following a third place performance there, the "Wolf Pack" was invited to Denver 7s, the collegiate rugby championship held annually out west by USA Rugby. Even though they did not win the tournament, they had gone further than any other Stony Brook team before them. One member of the team, Shane Wend, was named a second

team All-American over the summer, and several others were selected to play for the Northeast Rugby Olympic Development Academy.

With all this going on, it is hard to believe that most students at the university are unaware of the success of the team; nevertheless, the Seawolves have carried over their winning habits into this fall's campaign. The team currently sits at 5-1 overall and 4-0 in conference play. Captain and senior James Sheridan accredits the team's recent success to all the hard work of the last four years he has been around.

"I try and motivate my teammates by setting an example," Sheridan said when asked how he manages to rally 14 other players, and himself, on the field at once. "I worry about doing things the right way myself, and it spreads to all the other players."

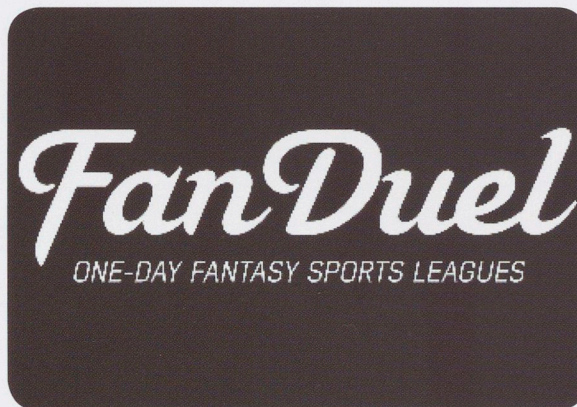
This fall has also seen a nationally increased interest in rugby. The Rugby World Cup over in England has attracted millions of American viewers weekly, and many colleges here are just beginning to establish club teams. Jarryd Hayne, the Australian born rugger turned football player, has been quietly climbing the ranks of the San Francisco 49ers organization and is poised to become a key player. Many NFL organizations currently have agents over in London looking for the next player ready to make the jump.

The Seawolves will aim to close out the rest of the fall campaign undefeated, with games against Brockport and the United States Merchant Marine Academy left to finish conference play. The team's incredible fitness level and unity will be tested late in the season, but Sheridan isn't worried.

"What sets this team apart from the rest is that we all truly believe that we can win in every game. We know that if we put in the work, good things are going to happen. We just play our game and let the results show how well we can perform."

FANDUEL AND DRAFTKINGS SCANDAL TARNISHES REPUTATION

MICHAEL DESANTIS & JIM FERCHLAND



"It's cheating," Oscar Figueroo, a Stony Brook University freshman and consistent FanDuel player said, expressing his disdain. "In a way, it's robbery."

On Oct. 5, information came to light that employees of FanDuel and DraftKings, two giants in the fantasy draft sports industry, were involved in a controversial type of insider trading scandal. The rival companies were entering contests with extended data and information on players and teams. FanDuel employees could enter DraftKings contests and DraftKings employees could enter FanDuel contests with enhanced statistics and data, giving the employees a greater advantage to win.

FanDuel and DraftKings are designed to emulate the popular fantasy football leagues, but in the form of drafting a team for a week rather than the entire season. While there is money in fantasy football leagues, many people enjoy playing for fun and bragging rights. FanDuel and DraftKings are more oriented for people who want to bet on how they think certain players will perform in a week.

Ethan Haskell is a DraftKings employee who entered a large money contest on FanDuel. He came in second place with his entry and won \$350,000, according to Fortune. Haskell had access to ownership data, which gave him a sense of which NFL players had not been selected by many DraftKings users, and he used it to his advantage on FanDuel. This scandalous economic incident rocked the daily fantasy world hard on its face.

Ryan Bossert, a junior at St. Joseph's College, was a user of FanDuel for about a week, and then immediately stopped entering in contests because he was not winning any money from his fantasy lineups.

"I don't want to lose my money," he said. "It's difficult to win sometimes." He'll continue to play season-long fantasy football for fun after giving FanDuel a shot.

"FanDuel and DraftKings are more oriented for people who want to bet on how they think certain players will perform in a week."

Figueroo prefers FanDuel over a season-long fantasy football league because he gets a fresh start every week, even if the latter is free, he said. "If your players suffered injuries in a season-long league, you'd be stuck with them. I'd stop having fun with it if that happened. A lot of top players have already gotten injured this season." Despite his frustration with the scandal, Figueroo said he will continue to use FanDuel.

Now, DraftKings and FanDuel employees are banned from entering daily fantasy contests because of the matter.

FanDuel was asked by ESPN and other sources on what percentage of the money was won by DraftKings employees. They responded with 0.3%. ESPN Business Sports Analyst Darren Rovell feels that the percentage is a problem and that it will rise for employees. However according to both parties, they feel that is fair because employees are putting their money into contests just like everyone else. Also he feels fantasy sports is not a game of chance but a game of skill. Everyone's eyes are on the daily fantasy industry because of the money it hands out to big winners.

Matt Dunbar, a junior at SUNY Cortland, is an avid user of FanDuel, and he won plenty of money thanks to his penchant for creating impressive lineups.

"I've profited over \$2,000," Dunbar said. "I just started throwing money into bigger tournaments with better players and lost a decent amount."

Regulators at the Nevada Gaming Commission ruled on Oct. 15 that the daily fantasy sports betting services provided by companies, such as DraftKings and FanDuel, should be considered gambling and not a game of skill, Joe Drape, a reporter for the New York Times, said. The commission ordered these websites to cease operations immediately until they and their employees receive state gambling licenses.



Anatomy and Gender in Martial Arts

DEMI GUO

The year is 2015.

The crowd of boys wait for their Kung Fu teacher, whom they don't suspect is a woman. The classroom desks are pushed to the side, and the door is open for the teacher's assistant, who walks in with a girl about five-years-old by his side.

"Are you sure about this?" he asks. She nods affirmative. "You can just try it," he says, seeing her hesitation. "If you don't like it, you can always go back to dance."

At the Asian American Coalition for Education at Benjamin A. Cardozo High School, boys and girls from Kindergarten to the eighth grade are separated by gender into kung fu and

dance.

Martial arts require flexibility. The boys may hate holding the horse stance, each crouching and plying all the weight of his body onto his knees, but they seem to hate the pu bu stance more, sinking to one knee and stretching out the other. "This is for girls," they complain. "Boys are bad at flexibility!" This same complaint is echoed in each class—the first graders, the third graders, the fourth graders, the middle schoolers.

They are young. Understandably, balancing flexibility and strength may not be important to them right now, and neither is Kung Fu, which is a part of the coalition's summer school

curriculum. Martial arts, as with all physical activity, stretches into one's lifestyle, not just a few months. It takes years to achieve focus, flexibility, muscle and the balance to use them all.

Much of the difficulty comes from muscle memory, Jason Iannelli, a 20-year-old Stony Brook University junior, concluded. The former soccer player propped himself up on the bench press, fiddling with his phone as he took a break. Around him, the Stony Brook University Recreation Center's weightlifting room was abuzz with men at about eight in the evening. One of the two women in the room had walked out.

He had not thought flexibility was important until his weightlifting injury. Yoga relaxed his strained lower back muscles and taught him to balance flexibility and endurance. It had not been easy; weightlifting and stretching are radically different.

"I didn't think it was necessary," Calvin Li, a 19-year-old sophomore, echoed as he watched the men's soccer team in the recreation center. The way stretching activities, including yoga, are portrayed in daily lives influences many people's perceptions of them from a very young age. As a runner and weightlifter himself, he noticed since middle school that, because of commercials and social media, he and other boys would think of stretching as "a girl thing."

Jannelli echoed the sentiment by noting a "stigma" for girls lifting weights. "All women feel, if they go to the gym and lift once, their bodies will improve, he said. "It's not about that. It's all about you, all about your lifestyle, all about changing your lifestyle." But he added that without the stigma of weightlifting being exclusive to men, there would be more women feeling comfortable with something so radically different from yoga.

Amy Guzman, a 21-year-old junior, was used to the stares she got walking into the weightlifting room. "That's why I come late," she said.

She likes weightlifting, but the idea of going to the gym in the daytime repels her. It repels many girls who think of weightlifting. "Some girls don't wanna lift," she said, "and a lot of them feel awkward." She started weightlifting at 10-pounds. Now she works her chest muscles at 30.

"Girls don't have testosterone," Li said. He understood that girls could not build muscle and endurance with the same stamina as boys. But he also noticed that in commercials about yoga the set would be full of women.

Around middle school, he remembered, boys were geared towards muscle and bodybuilding. "Because of social media," he finished, "guys just want to be looking fresh."

Li had not even approached stretching. The only time men stretch, he said, is before a workout, like a soccer game.

That is why, Guzman said, the weightlifting room is full of men.

In China, the Shaolin Temple has, since its founding in 464 A.D., been associated with the birth of all Chinese martial arts, even stretching overseas to influence karate and Taekwondo.

It has also symbolized an archaic Chinese split between the north and the south. In the north, including Beijing and Henan, where the Shaolin Temple resides, the people are "manly," practicing hard martial arts including Shaolin and modern Wushu. Shaolin practitioners often condition themselves to have the "iron body," so that even modern day monks can press moving drills into their temples without injury. The south is seen as "feminine," practicing southern martial arts including wing chun, whose movements emphasize relaxing all muscles and fluidly turning the opponent's strength against them. Its movements, described as "tiger-like" by some northerners, are small and subdued.

Because of the bombastic and wide Wushu movements borne from Shaolin, its popularity has spread as the staple of all Chinese martial arts, "Kung Fu." It is associated in martial arts films as a practice of endurance and strength, with Jet Li and the 1991 "Once Upon a Time in China," movie theme, whose name in English is "The Determination of a Man."

The association stereotypes martial arts into an all-strength, all-men practice, the same way social media and commercials stereotype yoga into all-women and weightlifting into all-men.

But Shaolin masters know better. A woman's bones, they would teach in the Shaolin Temple Overseas Headquarters in Flushing, Queens, are softer, making them harder to break.

The masters, Toby Song and Kun Lan, came to New York from a lifetime at the temple and, respectively, a martial arts village and Shaolin family. During their classes they would grab a student's hand and pull it back by the wrist as far as it would bend. "This is the limit," they would say in Chinese, "of a man's wrist. At this point, his wrist would shatter. But a woman's wrist would bend back further. It's more work to break her bones."

The story is similar in Stony Brook University's Taekwondo club. Often, while doing splits, muscled men could hardly touch their knees to the floor, while women with little stretching experience could.

Nuttita Numsinvietchai, a black belt, leads club exercises with a smile.

Her friend back in Thailand is a champion Muay Thai boxer. "But if you saw her body without a head," she said, "you would think she's a man. But I stopped because I want to continue

wearing dresses." Muay Thai is infamous in the martial arts community for being inherently brutal, implying training as physically demanding as the Shaolin Temple's, for which Song would practice 10 hours a day despite rain, snow and sun.

Song taught his students in Flushing endurance, many of his classes involving racing and practicing each form 10 times a class. He wore gloves when demonstrating flips on female students, as if trying to be a gentleman. He taught students to stretch their shoulders forward for a longer range punch, as well as hip pivoting between stances—movements made easier with nubile joints. His methods, he reminded his students, were still gentler than the ones he had been subject to.

Song is now 26. His days at the temple were not long ago.

The year is 2015.

In 2019, the middle schoolers will be in high school. In New York City's public education system, there are more varsity sports and gym classes. The little girl, an anomaly, is treated like anyone else in the class full of boys. She talks to them and fools around with them during class. But in the end, it took asking to get herself put in Kung Fu instead of dance.

Maybe the girls all happened to choose dance instead of Kung Fu. Either way, all the boys were surprised to see a woman teaching them.

Li recalled an incident he saw more than once.

"Influence can come from your mom or your dad. I'd see a girl running around someplace and they'd tell her, 'You can't run around.' And they'd stop. If you're a guy it's okay. They wouldn't say anything then."

Song shows off sometimes. All the masters do. He used to jump to the second floor of the temple instead of taking the stairs. Kun Lan could break concrete blocks with his bare hands if he wanted to. As lifelong students of the temple, they are capable of weightlifting effortlessly with one hand and extending their legs over their navels, over their heads for long periods of time. They are masters because they achieved this balance of flexibility, strength and focus, traits they preach as the nirvana of "Kung Fu."



The Big Comfy Chair

David Purificato

As the wind gently caressed the outside of his ancestral home, Gordon thought he could hear an almost visceral longing in the small creaks and groans coming from the centuries old wooden structure. As he sat there in front of the massive fireplace, with its cheerfully dancing flames providing the only light in the room, he thought of how he had never known such longing. As a confirmed bachelor, Gordon was never able to connect with someone on the level of yearning that he imagined existed in the deep sighs of his very old home. As the wind gently glided over, around, and through the buildings secret places, Gordon's reverie stood as a reaffirmation of his own love for the old mansion. With this in mind, he silently sat there and sipped from an antique crystal wine glass.

As the dark liquid crossed his pallet, not for the first time, Gordon savored the sweet smoky taste of the more than 100-year-old Shiraz. And as always, the distinct taste set his mind to reminisce. His great-great-grandfather had helped to lay the grapes for this particular batch. Sitting there, Gordon mused about one of his family's favorite legends. The old story went that this particular ancestor loved his orchards, as a husband loved a wife, and he vowed man and orchard would never part. This was inevitably, the same way Gordon came to love this stately old house. In these, the quiet moments, Gordon could almost hear the same unrequited love in the gentle sigh of the wind. This predictably led him to contemplate on why his thoughts always returned to the unfulfilled caress of the wind, and why sometimes the longing of the wind seemed to be calling him to a new journey.

Gordon's aged mind did not remember having ever ridden a motorcycle, a horse, or even a fast boat that would bring up visions of wind whipped adventure. These thoughts of youthful exploit, or perhaps the absence of thoughts of youthful escapades, inescapably led to a reflection of the last time he had forsaken this most comfortable chair, which sat in front of the best fireplace in his family's eternal home. He could not remember the last time he had ventured forth to embrace the wind and the wide world. For Gordon, the world these days consisted of this house, this wine, this fireplace, this chair, and the soft call of the wind.

The sound of the doorknob turning, and then the creak of the centuries old hinges once again admitting someone, did not interrupt Gordon's timeless moment. Gordon, so immersed within his own little world, did not notice when the lights in the room came on and a young woman, his much beloved great niece, slowly proceeded over to the fireplace. The wine was good, the fireplace was warm, and chair was definitely comfortable enough to sleep in. He could just sit there forever lost in his reverie.

As the young woman slowly crossed the room behind the big comfy chair, thoughts of her dearest uncle, the sweet old bachelor that loved this rickety old house were foremost in her mind. She could almost see him sitting there, soaking up the heat from a roaring fire, sipping his favorite wine, and waiting for her sit at his knee and be regaled with old stories of their very old family. She thought of Uncle Gordon and the windy night she found him sitting in the chair with a wine glass in hand and a contented smile on his lips, even in death.



You ask why do I smoke
You think I'm damaged or broke
But I'm always smiling
Always cracking jokes
Always have you smiling
Always doing the most
Don't I always look happy?
But behind the scenes,
Things aren't what they seem
Underneath, this kid's feeling lost
So he feels the need to get frost
And it's not until my world's asleep
When my life really starts to get deep
It's when I'm solo
When I realize
I get high cuz I'm always so low
At least when I'm smacked
life tends to move a bit more slow
Cuz life moves fast,
and becomes memories in the past
And I'm afraid of the future
Cuz I don't see myself in it
Being pushed past my limit
Separated from my spirit
And my friends just don't get it
They're a puzzle and I'm a piece not fitted
Feeling alone
A dead phone
And I can't go home
Due to sticks and stones
My mother's done with me
My father can't look at me
And my brother's judging me
Got me feeling like I'm the enemy
Got me feeling like everything I do is wrong
So what feels right is hitting this bong
I've become reliant
Can't deny it
Feeling like a dub
Call the plug, 'bout to cop a dub
Changed my mind, I want a dimo
Thank you, you're my hero
Hungry, gonna buy a roll- no, a hero
Spending my funds 'til they reach zero
This is Gotham and I have the Dark Knight
So I smoke it on this dark night
And it's so loud
Now I'm surrounded by clouds
And you better believe
That when I leave
There's no return
Because I
am getting so high
So fried
No lie
Up and fly
Past the sky
Good bye

Staring God straight in the eye



By Kyle Barr

All Flies are Fatalists

The man made a city-state of his body.

He was like a strange island in the middle of a heavy current, like Venice after the plague. He stood there in four layers: a shirt, a flannel, a sweater and a jacket in the middle of a mall with hundreds of people streaming around him. He stumbled slightly, bumping into someone who cursed him and kept moving.

In a mall that everybody else always complained was too hot, this was the man who seemed like he wanted to keep whatever it was that wanted out inside.

The man was staring away. His greasy black hair came out from under his grey cap and down his back. His head twisted back and forth; every time he moved his hair jumped and fell across a shoulder, then back across the other shoulder like a large, straggly mop.

This was a mall that rarely saw people like this. Its owners had built this on the good side of town. This was a white-flight haven of Aeropostales and Macy's. The most abnormal thing they could see was a woman trying to solicit male models.

"You have to go do something."

They were two mall cops. Their segways were parked behind them. They each held a soda in their hands and were staring down range at the micro-nation not 50 feet away.

"Why the hell do I have to do something?"

"I'm on break, man," he took a long pull from his soda. "That's your rotation, man."

"Why? He's not doing anything."

"I dunno, he might be missing from a shelter or something."

"He's just a guy."

"You sure? You can see the stink lines, man."

"How the fuck didja get this job anyway?"

The city-state whipped around and faced the other direction. His hair came up in a wave and broke over his arm. He jumped and swung at air. When he landed he almost slammed a little kid. A mother yanked on his arm and pulled the kid away. She yelled something at the city-state that was lost in the mall's din.

The mall cop walked up to the man.

"Sir," he said, much too quiet for anyone to hear. The man faced the other direction.

"Sir," he said again, louder.

The city-state turned around. There wasn't so much a face there as a mass of hair. It seemed like the only things visible were two dark, sunken eyes and a protruding nose, crooked, like it had been broken and never fixed.

He didn't say anything.

"Sir, I have to ask you whatcha doing?"

The city-state's eyes moved away from the cop. They were following a random path that seemed to specifically ignore the cop in front of him.

"Sir, sir, are you ignoring me?"

His eyes finally trailed down to the man standing in front of him.

"Wha.."

"Sir, I'm starting to think you might have to leave. Your frightenin' the people."

"Errgh."

"Sir, what are you doin'."

"It's the fly."

The cop looked around. "What fly?"

"It been following me the past week."

"Fly?" The cop looked again. He didn't hear any fly buzzing around, but then again he wouldn't be able to see the fly anyway."

"Can't'ju see it?"

"I don' see a fly."

The city-state reached over and slapped his own arm. The cop stepped back, his hand went to his hip."

"It's been followin me man. A fucking week."

"Flies don't live that long. They don't live more than a day."

"Can't it just leave me alone. I seen pictures, man. You see a fly when it gets slapped? Its fucked up, man. Its head squished like a pumpkin, man."

"Sir, what's your name."

The city-state swatted at empty air. Suddenly, he sounded defensive. "Oh yeah, what's yours."

"You're making everyone nervous. I think you're gonna have to leave."

"Just give me a second," The man turned slightly, moving his head now, curving up, around, back down in a figure eight.

"Sir, now..."

"I think i see it."

"Sir--"

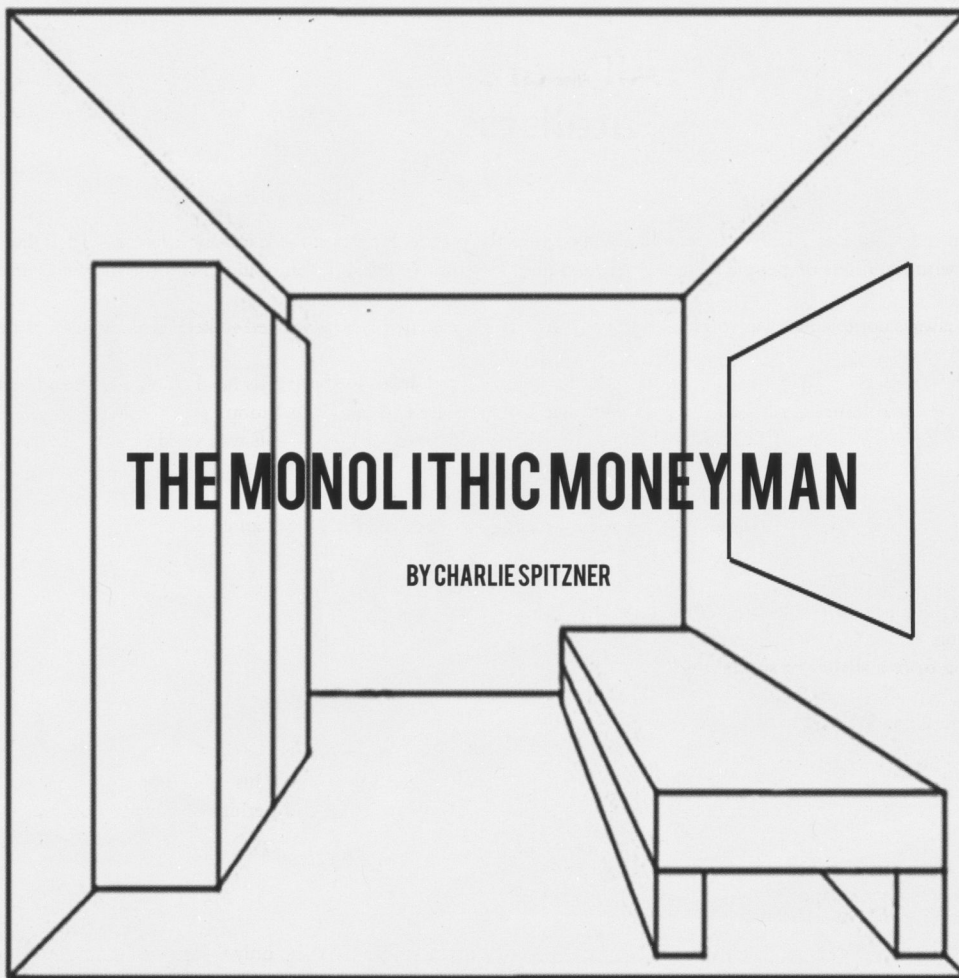
The city-state swung his hand around and connected with the cop's face.

The cop staggered back. There were people watching, some of them gasped. The cop stood back, rubbing his face.

The city-state held up his hands in a pleading motion. "Listen man, I'm sorry. I'm sorry man, I'm sorry. Ill leave, man. Ill leave. Please, man."

The city-state walked back and found one of the malls side doors, he stepped out onto the sidewalk and kept walking. The cop watched him through the door. His voice trailed away as he walked across the street.

"I'm sorry man, I'm sorry. I thought I saw it. I thought I saw it..."



I OPENED THE DOOR AND THERE HE WAS: A BIG DAMN GLOWING TOWER OF A MAN, ALMOST MONOLITHIC IN HIS PRESENCE - ESPECIALLY IF YOU KNEW WHO HE WAS. ONE DOESN'T JUST FORGET A MAN OF THAT STATURE, THOSE SHABBY BROWN PATCHWORK SIZE 10 PLATFORMS ON A MAN OF SUCH CONSIDERABLE WEALTH, AND THOSE TWO YELLOWED AND TOP-JAWED CANINES SHOVED INTO THE UPPER CORNERS OF HIS MOUTH LIKE IT WAS WHERE HE RELEGATED ALL OF HIS GRIME; EVERYBODY IN TOWN KNEW 'EM, JUST LIKE THEY KNEW THAT IF THEY EVER NEEDED A CONSIDERABLE AMOUNT OF MONEY ON SHORT NOTICE AND WITHOUT QUESTION, THEN THEY'D BETTER HIT UP DONNIE TOBIAS CRANE.

'COME IN!' HE SAID. 'MUST'VE BEEN A LONG WALK, NO?'

DESPITE THOSE TWO CESSPIT TEETH, HE HAD A SMILE THAT'D FIT BETWEEN THE JAWS OF THE SLICKEST AND MOST DARING ITALIAN BUSINESSMAN; HE'D SELL YOU THE BROOKLYN BRIDGE AND MAKE YOU FEEL DAMN PROUD OF YOUR INVESTMENT, CONVINCED IT WOULD PAY OFF YOUR LOANS AND SCRAP YOUR MORTGAGE AND PUT YOUR TWELVE KIDS THROUGH ALL FOUR YEARS OF MED SCHOOL.

HE DIDN'T ASK FOR ANY KIND OF RETURNS EITHER, NO FAVORS OR INVESTMENTS OR CHEAP ENTERTAINMENT - AND HOW COULD A GUY SAY NO TO A DEAL LIKE THAT?

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