

THE FRILLS AND THE FURY OF FASHION WEEK
SHOPLIFTING 101 AT 212 • IGNOMINIOUS ALUMNI

THE EYE

EYE.COLUMBIASPECTATOR.COM

VOL. 2, ISSUE 5, 2.15.07

AVOIDING THE BOMB

PLAGIARISM LURKS ON
COLUMBIA'S CAMPUS



the eye

Editor in Chief
Alex Gartenfeld

Managing Editor
Sadia Latifi

Design Editor
Dani Zalcman

Eye Publisher
Grace Chan

Online Editor
Robin Yang

Lead Story Editor
Shannon Donnelly

Style Editor
Xiyin Tang

Urbanities Editor
Isabel Bohrer

Film Editor
Emily Rauber

Interview Editor
Sara Davis

Music Editor
Justin Gonçalves

Humor Editor
J.D. Porter

Production Associates
Danielle Ash, Emily Greenlee

Photo Associate
Tina Gao

Copy Associates
Emilie Griffin, Esther Weisbrod

Senior Writers
Frances Bodomo, Liz Brown, Dan Haley,
Jennie Morgan, Jen Spyra

Chief Reporter
Max Foxman

Senior Reporters
Alison Bumke, Hillary Busis,
Laura Hedli, Daryl King, Lucy Tang

Spectator Publishers
John Davisson, John Mascari

Contact Us:
eye@columbiaspectator.com
<http://eye.columbiaspectator.com>

The Eye is the weekly, student-run magazine published for the Columbia University community. To contact the editor, e-mail eye@columbiaspectator.com. You can also call us at (212) 854-9547. To place an ad, call (212) 854-9558.
© 2007 The Eye, Spectator Publishing Company, Inc.

Cover Story



Cheating Your Way To the Top

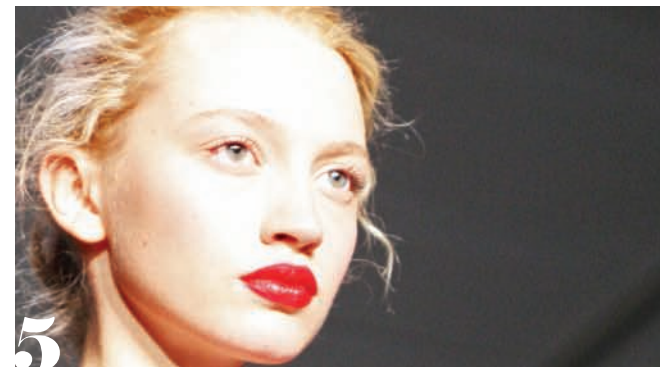
Urbanities



Learning by Habit

Professor Hart takes alternative teaching to the next level with his Drugs and Behavior class.

Style



New York Fashion Week 2007

The Eye takes you behind the scenes of the most highly anticipated event of the year.

A&E



Film

Did Sofia Coppola kill indie film?

Style

Four pages of Fashion Week coverage

Music

Malajube sings on easy street

Humor

Enter Columbia's hall of shame

Interview

Meet RVCA's Renaissance man

06

16

17

18

From the Editor...

For the week of Feb. 4-9, The Project for Excellence in Journalism reported that Iraq Policy occupied 12 percent of the television news reporting; events in Iraq took 10 percent; Anna Nicole Smith, the force of a nation behind her, had 9 percent. Anna Nicole Smith died Feb. 8, leaving her less than two days to ratchet up ratings.

Within hours, an anonymous vandal edited Smith's Wikipedia entry. Viewers called into CNN to protest the station's continued coverage of the event. A patrimonial suit ensued, involving her longtime partner, Howard Stern, her ex-boyfriend, Larry Birkhead, the cryogenically frozen sperm of her second husband, J. Howard Marshall, Zsa Zsa Gabor's husband Frédéric Prinz von Anhalt, and a former bodyguard.

This was news, and the public couldn't stand it.

Before this week only two public deaths had ever had a sustained impact on me. Like a dutiful American housewife, I remember exactly where I was when Princess Diana and John F. Kennedy Jr. were announced dead. The third

will be Anna Nicole Smith (I was in the *Spectator* offices).

Kennedy carried the name of American royalty; Diana was of an even more celebrated line. Each had seen turmoil—the bar exam; divorce—only to melodramatically re-emerge with a middle-brow magazine or a very rich boyfriend. All his flunking, all her indiscretion, all criticism subsided for the glorious, stifling spectacle of death.

A *New York Times* column published after Smith's death accused her of exploiting the media for her selfishness: "Anna Nicole Smith's fame is as sad and shallow in death as it was in life." What is it that people are so offended by?

From the beginning, Smith was a grotesque replica of her fatefully chosen role model Marilyn Monroe. Like Monroe, she was rescued by Hollywood from poverty, premature marriage, and a dreadful given name—Vickie Lynn Hogan. While Monroe got Arthur Miller and Joe DiMaggio, and cuckolded Jackie O, Smith got a liver-spotted octogenarian. Monroe's minor plastic surgery went unmentioned; Smith's

42DD unmentionables were anything but. Marx reminds us that history repeats itself: first as tragedy, then as farce.

But America lifted Smith, no matter her faults. Viewers made her television show a gruesome ratings coup. She was poised to secure her widower's millions.

Since childhood, Smith had escaped into her future—when she got there, the emptiness was in her outmatched eyes—even her trusty breast implants leaked. And three days after her daughter, Daniellynn, was born, her son died.

The *Times* was right: Smith's fame was bought cheap. Her fluctuating weight occupied the same headlines as her obituary. Even shock-jock Howard Stern took pity on her. Smith's suicide, her final, Cleopatra act of despair, amounts to camp. That is Anna Nicole Smith's offense: How could a woman that animal have access to so much sadness?

Naysayers be warned: there's a little Anna in all of us.

Letters to the editor

Often *Eye* readers are surprised, delighted, scandalized, or infuriated by our stories. Even worse, sometimes they aren't. Each week we receive scores of letters and E-mails telling us what we're doing right, and what we're doing less right. If you have comments, compliments, or complaints, please send them to eye@columbiaspectator.com.

Don't Bank On It The War of Art

Jan. 18, 2007

Feb. 1, 2007

Dear Editor,

As a Wall Street alum and present CU student, Haley's article "Wall Street Indiscreet" was interesting but contained a number of misleading statements. Allow me to provide more accurate versions:

#1 "An analyst is an entry-level employee that works long hours analyzing and compiling data for senior members of the bank to use in deals." REALLY MEANS: Analysts spends long hours sometimes making colorful spreadsheets with random numbers so their bosses can pretend to be smart but mostly sitting around waiting for a fax or e-mail with more random numbers.

#2 "Exit opportunities refer to the options a banker has after their initial two-year contract expires." REALLY MEANS: Exit opportunities mean the banker will be discarded after being drained of life for 2 years to make room for a new batch. The wiser ones look for sometime they might like doing. The rest go somewhere else to make more random spreadsheets.

#3 "Investment banking is really just critical thinking. They way I put it, if you're good at Sudoku, you'll be a good investment banker." REALLY MEANS: Investment banking is really just selling stuff, like companies, you don't know much about. If you're good at golf and wearing a suit, you'll be a good investment banker.

Gary Li

Dear Editor,

I read with interest and a certain degree of dismay the article by Ms. Liz Brown in the Feb. 1, 2007 issue of *The Eye* concerning visual arts at CU. Not only was the article quite inaccurate and grossly incomplete but represented a total lapse of common

journalistic practice in that countervailing opinions to those presented in the article were not given by simply interviewing former and current visual artists or faculty in our division. Specifically, as Ms. Brown correctly pointed out, we are a visual arts program within a liberal arts university—not an art school. However, that said, ALL of our full-time visual arts faculty teaches not only within our

grad program (currently deemed the best in the country), but also teach classes in the undergrad program. Additionally, even a cursory Google of our faculty will uncover the fact that our faculty, to a man and woman, are nationally and internationally known artists. I know of no undergrad liberal arts program in the country who can make that claim. This went unmentioned totally. Ms. Brown also failed to speak to any of the faculty, let alone those of us who take care of the undergrad division. As a result, one is left with the impression that we are stubborn, ungenerous, and generally make the visual arts program impossible to complete. The opposite is the case.

First, in counterpoint to the claims made by the unhappy undergrad student who was quoted extensively in the third or fourth paragraph—why is she surprised that we have our own "way of doing things?" Every department at CU

has their own way of doing things. We have printed guidelines spelled out in the Bulletin and we try not to deviate from them in terms of requirements, although many exceptions are made. As per this student's criticism that our classes conflict with other classes, I would say yes, they often do, however, there are good reasons for that. Visual art classes require intense uninterrupted time and energy so occasionally we have all day classes during the week. However we also utilize Fridays for such classes to free up students' schedules. The majority of our classes are two and half hours in the AM twice a week or in the PM twice a week.

We have graduated hundreds of majors and many of them have gone on to prestigious M.A. programs around the country, including our own (after a break). Those students have had full access to our faculty AND to our stellar graduate students (and elements of the grad program) over the most intense years of their visual arts career at CU. This has also led to long lasting relationships between ex-undergrads and ex-grads. I would be happy to name names to Ms. Brown. Had she done her job she would have uncovered these facts at the outset of her research. Like all areas at CU, a student gets out what they put in. It is clear that the student quoted put in very little as I don't believe I spoke to her at all. Had she conferred with me I would have gladly arranged a



working schedule for her remaining years at CU.

We do have a real and serious program but also understand the other demands on students at CU.

However, by the last year visual arts majors are normally finished with Core classes and ready to commit to their art totally.

One final point: the dual major with art history is jointly administered with visual art. We check on requirements within our division and our colleagues in art history check on their requirements. It has always been thus.

I recognize that the thrust of the article was in reference to the heated up art world and visual arts at CU. Even on that front, had Ms. Brown taken the time to speak to our faculty we could have shed a good deal of specific light on ex and current students engagement with the art world in various capacities.

I am disappointed in this article and hope fervently that these corrections are duly noted.

Sincerely,

Gregory Amenoff, Eve and Herman Gelman
Professor of Visual Art, CU
Director of Undergraduate Studies, CU
President, National Academy of Design, 2001-2005

Saint Agony

Feb. 8, 2007

Dear Editor,

I found the use of the crucifix as a leading "T" for your "Passion of St. A's" story very, very offensive. As someone who understands what the crucifix is and has a deep belief in what it represents, it is profoundly disturbing to see the cross used in this casual, flippant way, especially when the story has nothing to do with Christ or religion, but is just another boring blah blah essay of the one elite skewering another elite.

Mary Greene
Assistant Director, Development Services
Columbia Law School

Dear Editor,

Could you please pass on my thanks to Jen Spyra, author of the "Holy Calamity, The Scandal and Souffle at St. A's"? I thought it was an excellent piece.

Jon Rees

Want to reach an entire campus of savvy college students?

ADVERTISE in

the eye

eyebusiness@columbiaspectator.com



urbanities



PHOTO BY LINDA CARRION

Crimes at the Café

Cheap students find it easy to pickpocket paninis

BY DARYL KING

It's Tuesday at noon and you've got 15 minutes to make it to your class on time. You're starving, though, and you know that you won't be able to focus unless you get a delicious Twister panini from Café 212. You get there right at peak rush hour; the queue for sandwiches extends all the way to the bathrooms and this is your last opportunity to grab something to eat for the day. Now that you've waited 15 minutes, the hot sandwich is in your hands and you're ready to bolt out the door to Hamilton. The problem? The line to pay for the panini is almost as long. Forget it, it's crowded and nobody's looking—you head out the door without paying.

This scenario, according to the perky Maxie Glass, CC '09, is a common motivation for students to pilfer from Café 212 or Ferris Booth. Cindy Hawkins, GS, prefers to look at the situation from a more lenient point of view: "We all get a little absentminded around finals." At the same time, Hawkins asks, "If they [those who steal] are, we ought to find out why. Is it part of some fraternity stunt? Are they simply creepy? Or lacking in ethics?"

Lu Han, BC '08, can't believe that anyone at Columbia or Barnard could be "that desperate." Whatever approach you take on the situation, understand that pilferage actually occurs.

"It's not really that I'm desperate. It's just that the lines are so long, and I don't have time to wait sometimes," an anonymous student, CC '09, admits. "I'm not like, a chronic stealer or anything—it's just easier."

Whereas one thief may give in to the pressure, others would never dream of stealing from one of the campus dining establishments—no matter how late they are.

Spencer Silverstein, CC '09, said that he probably wouldn't because "the ladies are so nice to me." One time, Silverstein didn't have enough money and employees let him go. He still came back the next day to pay them. As far as reporting the crime to a cashier goes, most people wouldn't do that, either. The only thing that prevents Glass from stopping the culprits is her firm belief in karma.

Some students have a strategy.

"You can't do it like an amateur. If you walk into 212 when it's relatively empty, you're bound to fail. Wait until it's busy, get your sandwich, pretend like you're going to buy Naked juice, and, when no one's looking, walk away like nothing happened. No one gets hurt. If you can keep a straight face while your heart's beating fast as shit, you're gold. It's enormously satisfying," one anonymous student says.

Joseph Heavey, director of dining services, firmly asserts that there are no rules on how cashiers should react in the event that someone does get caught. But there are certain policies that he would like the staff to uphold. "If there is blatant theft, then the person must go through the University's judicial process. We don't expect the staff to be the police or to put themselves in harm's way. They are not expected to be security, but are expected to address the situation."

Thus far, Heavey does not have an exact number

for theft, referred to as shrinking, in dining.

"Loss of product gets rolled into overall food cost or cost of goods sold," he writes in an e-mail. "Average cost for theft varies based on the type of operation, location, physical layout, security features and product mix."

After looking at the cost of nabbing a bite to eat, you might think that it is not worth all of the trouble. But Ashley Moss, CC '10, notes that the architectural layout of places such as Café 212 and Ferris Booth make them conducive toward stealing. "Well, you could get a panini and just walk out of the door. You don't even have to walk past the register. At Ferris, it may be a little harder, because there is only one clear exit. But sometimes it doesn't seem like if the cashiers are paying attention. So anyone could potentially just walk on the other side of the partition and exit."

Heavey and the dining staff is definitely aware of how easy it can be.

"We strategically place certain items in certain places (e.g. smaller items by the register), use mirrors, train the staff and management, etc," he writes. "Yes, we have taken critical looks at all of our locations and some of them have very challenging layouts for theft prevention, like 212. When we have the opportunity to renovate or reorganize a location we always take security into consideration."

"I know that the bag of chips is only 50 cents," says another anonymous, self-professed pilferer, BC '08. "If they figure out how to make those lines move faster, I think it'd make a big difference." ■

Letter From Baghdad

Dec. 19, 2006

The sectarian violence has been somewhat less spectacular since the much-publicized attack in Sadr City some weeks ago, but it is persistent nonetheless and colors everything that happens in the city. I can't claim to have studied war and warfare enough to be able to pronounce one way or the other whether Iraq is in the midst of a civil war, even if I had every single bit of evidence that might support one argument or the other. To the extent that the happenings of the country are shaped by—and shape in turn—the violence between the two sects, proclamations of a civil war are at the least not unfounded.

It's all very difficult for coalition forces, too, because we don't want either side to "win." I'm not saying that it would be justified to side with one of the participants even if we did, but at least



COURTESY OF JOSH ARTHUR

in that case we'd be able to identify "the enemy."

As it is, you all probably remember talk of the "Sunni triangle" that was so publicized earlier in the war, and for good reason: since Saddam's party (Sunni) was in power when we entered the country three and a half years ago, we had every right to expect those loyal to the regime to resist our attempts to bring about change. Sure enough, they did, and not for nothing was Fallujah the site of two major offensives in this war—in April and November of 2004. While Sunni resistance is still there, though, and while they make up the entirety of the Al Qaeda members in Iraq, it's not as though the Shia population is without blame. Plenty of them are more than willing to do harm to coalition forces too, and the Jayesh Al-Mehdi, or Mehdi militia, is one of the most disconcerting organizations in the country. Certain Shia weapons and tactics, moreover, are considerably more feared than Sunni. So it's not as though there are any clear rights or wrong.

Do the Sunni holdovers from Saddam's regime, now devoid of most of the power they had, still hold a grudge and pose a threat? Sure. But do you see coalition forces strolling peacefully through Sadr City, a Shia enclave? Of course not. In some areas you have units like ours, working to prevent Shia infiltration, and in others you have units still fighting bitterly against Sunni insurgents. There are no clear answers here, from the top to the bottom.

—Lt. Josh Arthur

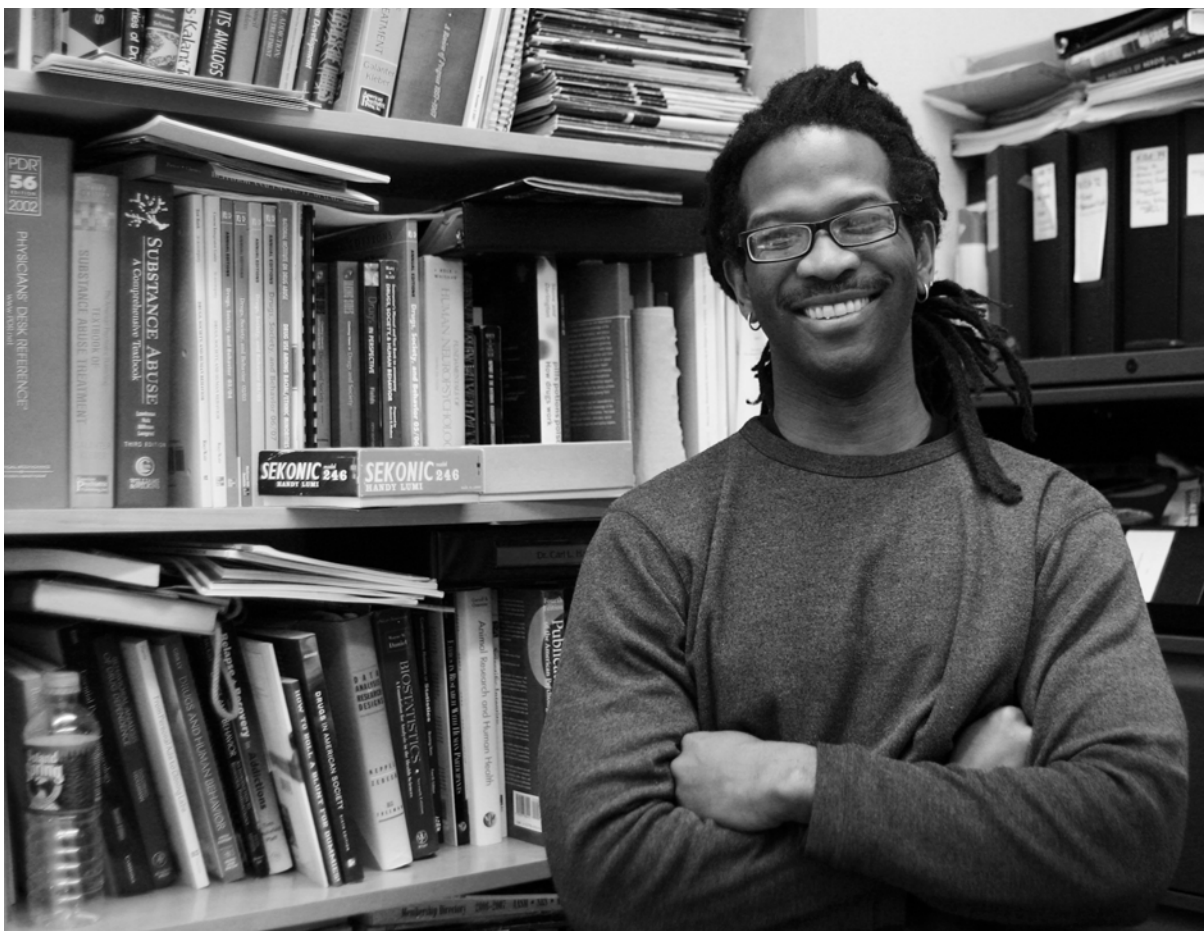


PHOTO BY DIANA WONG

Higher Education

Professor Hart's Drugs and Behavior course explores the academic appeal of drugs

BY DARYL KING

With a Rastafarian poster of Bob Marley on the wall of his office, Carl Hart sits back and enjoys teaching one of the most popular classes semester after semester: Drugs and Behavior.

But Hart is humble about being so popular. "I think that drugs is a topic in which a lot of people are just interested in," he says. "Kids are exposed to a lot of press about it and now they want the opportunity to academically pursue the topic."

Unlike the potential psychology majors he now teaches, Hart did not begin his career with a focus in neuroscience. At the age of 17, he enlisted in the air force because he simply "wanted to play basketball." For his first assignment, he was shipped to Okinawa, Japan—not exactly a full court.

The island's beautiful beaches, however, did not keep him there for long, as he found the Japanese to be more ethnically and racially intolerant than Americans; he dubs that period "before the MTV era," citing that the music channel was a key source of introducing cultural awareness to the country.

Disenchanted by the Japanese mind-set, Hart transferred to England. The British press was sharp in its criticism of the politics and social economy of the United States. He found that it was "discerning to think about what was happening in the United States, particularly about race." The time he spent in England was, in fact, Hart's first experience with intuitive and intellectual analysis. At the same time he started to develop a love for "music that makes some sort of social commentary and that strives to find out who we are in society."

He began to participate in the study of some of these social issues and most importantly, the issues surrounding crack cocaine, which is the one of the least expensive drugs out there, making it a prominent drug in neighborhoods that

face socioeconomic hardships.

Shortly afterward, a friend in North Carolina offered him the opportunity to study the neurobiological effects of morphine and nicotine on neurons in the brain. Their goal was to discover why people were so entrenched in their drug usage. He soon became an expert on rat experimentation.

While giving a tour for high school students as part of a National Institutes of Health program, he was asked whether or not the result of his studies had the same effects on humans—a question he was unable to answer. That was when he started studying why people do drugs.

Now at the New York Psychiatric Institute, Hart is constantly looking for chronic substance users to participate in his research. Found through common media outlets such as the *Village Voice* or Craigslist, the study participants are heavily dependent on drugs, to the point that he refers to them as "career users."

In addition to being anonymous, participating in his studies is also beneficial to the substance abusers, as they are able to get a hit and a free physical, which, without medical insurance, can be rather expensive.

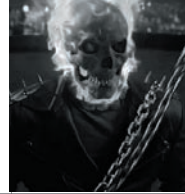
When asked why his patients return—and some new faces appear—Hart instantaneously responds with one word: "Respect." When Hart works with his patients, he goes beyond the parameters of his job, offering them advice about drugs, their children, and their general health. The fact that a close relationship builds between him and his case studies is no surprise considering the friendly and pleasant vibes that come from the man.

Using the results of his studies at the Psychiatric Center, Hart hopes that his students "become better critical consumers about information they get from culture and from life."

To him, drugs are neither good nor evil. It's just important that students "don't just accept what is told to them unless it is based upon solid evidence." ■



Though some are calling it the French *Saving Private Ryan*, others think *Days of Glory* has much greater potential. Jamel Debbouze stars as a North African soldier in WWII, and it opens Friday.



Stunt motorcyclist Johnny Blaze makes a deal with the devil to become a vigilante from hell in *Ghost Rider*. Yet with all that, the weirdest choice is the casting of Nicolas Cage as Blaze.



LADY IN WAITING COPPOLA'S TEEN QUEEN DIDN'T BRING THE INNOVATIONS INDIE FILM NEEDS, BUT SHE DID GAIN A SIZEABLE FOLLOWING OF FANS.

COURTESY OF COLUMBIA PICTURES

Children of the Revolution

While the audiences of Vincent Gallo and Sofia Coppola may overlap, their ideologies certainly do not—and the divide is growing

BY NATALIE GUEVARA

It's hard to find anyone who agrees with Vincent Gallo these days. The notoriously outspoken indie auteur has been turning people off since *Buffalo '66*, and his much-lambasted follow-up, *The Brown Bunny*—complete with a not-simulated blow job scene—did little to alter his reputation as a loud-mouthed, misogynistic oddball. Lately, Gallo's real-life exploits—cavorting around Los Angeles with 16-year-olds, selling his sperm on his Web site—paint him as nothing short of eccentric. So how can anyone take him seriously?

But maybe Gallo has a point. Instead of fawning over indie cool kids Spike Jonze and P.T. Anderson as custom dictates, Gallo has been the lone ranger to stand up and call bullshit.

"Wes Anderson wouldn't know aesthetic if it bopped him in the head!" he told *Movie City News*.

When Roger Ebert was hailing Quentin Tarantino as the modern-day Kurosawa, sure enough, there was Gallo with a counter.

"Tarantino is a collage artist," he said in the same interview. "Period. And collage, although it does have its own language and sensibility, never has soul."

Perhaps these much-celebrated directors are not a band of outsiders but a band of thieves. Their work does share several defining features: ironic humor, melancholy singer-songwriter soundtracks, understated performances, sparse dialogue, and idiosyncratic story structure. And it's not unusual for the action to be interrupted by kitschy animated sequences as in *Thumb-sucker* or, in the case of *The Life Aquatic with Steve Zissou*, David Bowie tunes in Portuguese.

Despite these repeated permutations, the new New Wavers definitely have an audience.

"These films are a refreshing alternative to Hollywood blockbusters," indie moviegoer Jackie Wasilczyk, BC '08, says. "They are romantic in that they leave more to the imagination."

But these "alternative" offerings are growing increasingly over-hyped and unoriginal, both in terms of the classics and each other. What can Wes Anderson il-

do tackle important issues successfully—namely Harmony Korine (*Gummo*), Gregg Araki (*Mysterious Skin*), and Todd Solondz (*Welcome to the Dollhouse*)—do so with a style so brazen that they are often dismissed as being too fringe to be taken seriously. Their sensibilities don't quite have the indie-market appeal and hip Gen-Y credentials of Jonze and company.

No stranger to such publicity, Sofia Coppola—that girlish, slight woman who is a master of making girlish, slight films—at once fits into this boys' club while gently veering from it. Coppola is one of the most well-known female figures in Hollywood, as both filmmaker and fashion star. This isn't necessarily a bad thing—it's only when she's described as "revolutionary" that things start to get out of hand. Coppola's films are similar to her colleagues' in that they suggest much but reveal little. Still, they bear a distinctly feminine touch. Her feature-film debut, *The Virgin Suicides*, was a bleached-blond peek at the inner lives of suburban teen dreams on the cusp of a rude awakening. And she won a Best Original Screenplay Oscar for *Lost in Translation*, which featured Bill Murray and Scarlett Johansson frolicking through the streets of Tokyo in a neon daze.

Unsurprisingly, Gallo has an opinion on Ms. Coppola, telling *The Book LA* that "nepotism can only be so intriguing and, in her case, not at all." But to dwell on how Coppola owes her success to her famous father, Francis Ford, would not only be severely boring, but unfair—her efforts certainly suggest that she has been trying to distance herself from

luminate for us that hasn't already been accomplished by his hero, Jean-Luc Godard?

"Using a blue filter does not make you an artist!" Juan Crouch, a film student at NYU, said. And with so many coming-of-age sequences set to the gentle weeping of Elliott Smith, the pattern is in danger of becoming trite and, yes, soulless. Gallo may be a cad, but his films have yet to fall victim to the indie trappings of style over substance or obnoxiously cutesy levels of self-reflexivity.

Even those "cool kids" who

his stylistic influence.

Marie Antoinette is the name of Coppola's latest flame. The little period piece was released last October to accusations that the director, much like her girly protagonist, was vapid and shallow. One such piece called her the "Veruca Salt of American filmmakers," while another read, "To accuse her of lacking ideas presumes she has any interest in them."

Coppola revealed to *Entertainment Weekly* that "part of the challenge was making a period film in *my* style," as opposed to a BBC miniseries. Her personality is injected everywhere, from the casting of Kirsten Dunst to the pop-punk soundtrack. Though the musical anachronisms were an issue for some critics, most of the songs do work. There are even occasional flashes of greatness, such as Gang of Four's "Natural's Not In It." As the lyrics, "This heaven gives me migraine," repeat over a jangly guitar melody, the film opens on a shot of Marie, lounging casually on a chaise, a handmaid catering to her royal toes. She looks directly into the camera, a sly smile on her face: "Welcome to my world." Unfortunately, such tongue-in-cheek moments are few and far between.

Marie Antoinette ultimately suffers from being too polite and polished. It's pretty in the most elementary way possible—it's virtually inoffensive, like many indie films of the past few years. Not even stray Converse sneakers can supply a much-needed dose of mischief and anarchy for the film, rendering the punky font of its credits sequence an empty promise. And the cruel reality of the impending revolution is handled so disjointedly that we long to go back to viewing the film's strongest points—the depiction of a girl off in her own private world.

No wonder Gallo has zero interest in her work. Whereas his films are characterized by the constant juxtaposition between characters' internal and external actions, with Coppola what you see is pretty much what you get.

But that may have been the entire point. For all of its ambition, perhaps Coppola really did just want to make a pretty film about pretty people. In a self-penned piece for *Premiere*, the director echoes her contemporaries when she writes, "I'm interested in the search for identity, and trying to develop, and the choices you have." The theme is clearly evident in all three of her films. However, in telling a story about someone as mythical and notorious as Marie Antoinette, there's more at stake than simply expressing that (whaddayaknow!) she was also a lovesick teenager once. In order to be a true radical or, as Marie's pink Converse suggest, a real punk, you need an impassioned battle cry, even if it's one as selfish as that of teenage angst as a filmmaker or a queen. Is Marie Antoinette—or Sofia Coppola, for that matter—going to accomplish that while languidly lounging around sipping champagne? No? Well, then. Off with her head... ■



fashionedge™

RUNWAY
MODEL
TRAINING

WORKSHOP SERIES

Over 20 Years of FashionWeek Experience!

SATURDAY & SUNDAY SESSIONS

SIGN UP NOW!

www.fashionledge.com/training

Casting a Doc, Telling a Story

The Barnard filmmaker preps her doc by finding the right interviewees—and an audience

BY SUSAN COHEN

When we last heard from Susan, she drew upon her personal experiences to come up with an idea for a summer project: a documentary about celiac disease. Now, she recounts the next phase of the film.

Two months after my epiphany in Hewitt dining hall, I began the process of taking my documentary, *Generation Gluten-Free*, from idea to actuality. I must confess that when I set out to make this film, I had absolutely no film experience. The only time I had ever even held a camera was when making home movies or school projects, both of which I did when I was much younger. I had never taken a film class before. As a result of this, I was truly an amateur filmmaker—or as some might say, a real maverick.

In spite of my inexperience, I never doubted my ability to both create and direct a documentary. I believed in this project, and my motivation meant that I wasn't going to let my lack of technical knowledge defeat me. I felt as if the moment I had visualized the documentary, I had taken on a huge responsibility within the afflicted community—and I couldn't let them down. With this mentality, I moved into the next phase with the confidence that I could learn as I went along, and successfully complete this film.

I spent a lot of time researching and exploring my options, considering how to best approach the issue. My first advice came from consultations with two of my family friends, who have themselves produced films. These conversations were extremely helpful. My friends gave me a great deal of insight into their own projects and made a number of suggestions for how I should



FILMMAKER DIARY SUSAN COHEN CONTINUES HER STORY, BUT HAS TO FIND AN AUDIENCE FOR HER CELIAC DISEASE DOCUMENTARY.

PHOTO BY ISABELLE MILLS-TANENBAUM

tackle my film. I learned that I really had to know my intended audience members—and what I wanted them to get out of my documentary—before I started.

Once I began thinking about my audience and what I could offer, things began to click. I decided that, in addition to telling the story of George and Ceil Chookasian—the couple whose commitment to the celiac community had inspired my idea—I wanted to document the stories of people who have had and continue to have a direct and positive impact on my life. I realized that my goal was to document the stories of people who had so greatly affected me. I was on a mission to educate my audience about celiac disease while simultaneously capturing the heartbeat of this loving and supportive community. I wanted to share the stories of people who decided to make a difference, either after just learning about the disease, or having been diagnosed with it themselves.

I began to compile a list of those people I wanted to feature in the film. When deciding who to interview, I realized that all of the people I had selected fit into one of three categories: people I knew very well, people with whom I was somewhat acquainted, and people I had never met, but whose work in the community had nonetheless affected me. Each of these groups presented its own unique set of challenges, and I had to approach each group differ-

ently. I contacted every person, and explained the nature of the project. I was very lucky, and thankfully everyone I invited to participate accepted. My list included George and Ceil Chookasian, who own Foods By George; Beth Hillson, who founded the Gluten-Free Pantry and her son Jeremy Reich CC '09; Sue Goldstein, Lou Zimet and Sheila Murphy from the Westchester Celiac Support Group; Pat McGregor, who ran the Restaurant Awareness Program; Dr. Peter Green of the Celiac Disease Center at Columbia Presbyterian; Joe Pace, who owns the New York City restaurant Risotteria; Peter Zakakis, who owns the New York City restaurant Peters' Gourmet Diner; and several families whom I know very well from the celiac community. I felt that the breadth of these interviews represented many viewpoints on the disease, and would ultimately contribute to a well-rounded feature.

After finalizing my list, I learned that the celiac community was on the cusp of a major change. In fact, the celiac community was in the process of entering the American mainstream—and moving away from its grass roots. Most of the people I invited to participate in this project were a part of that initial movement, some of them having been its foremost pioneers. I finally understood the magnitude of this project. *Generation Gluten-Free* was not only capturing the heartbeat of the community—it would be documenting history. ■

Front of the Queue

David Berlin, CC '07, is the president of the Ferris Reel Film Society, a campus organization that shows feature films every Thursday evening in the Roone Arledge Auditorium.

- 1 **Little Children:** Todd Field's haunting look at the drama of suburban life has garnered nothing but praise. Of all the movies we're showing at Ferris Reel this spring, this is the one I'm looking forward to the most.
- 2 **300:** From Zach Snyder comes this adaptation of Frank Miller's graphic novel about the Battle of Thermopylae in 480 B.C. Take one look at the posters and trailers for this film, and you'll see that Herodotus has never looked this good.
- 3 **Grindhouse:** Quentin Tarantino and Robert Rodriguez team up to bring this horror doubleheader to the screen. Featuring fake trailers, strategically missing reels, and Rose McGowan with a machine-gun leg, it promises to be a gory-good time.
- 4 **Black Snake Moan:** Sundance buzz seems promising for this story of sin and redemption, starring Samuel L. Jackson as a blues man who chains Christina Ricci to the radiator of his house to cure her of her insatiable promiscuity.
- 5 **Hot Fuzz:** A new comedy by the creators of *Shaun of the Dead*. How's that for a slice of fried gold?

—Compiled by Brandon Wolfeld



The Departed (2006)



Mou Gaan Dou (Internal Affairs) (2002)

When Martin Scorsese presumably receives his Oscar next week, he can thank filmmakers Alan Mak and Andrew Lau for his golden material—though his remake of the original Hong Kong film is anything but derivative. In both *Infernal Affairs* and *The Departed*, violent hijinks ensue as two moles in the local police force and criminal underworld are pitted against each other. Where *Infernal Affairs* capitalizes on the slick, colorful landscape of Hong Kong, Scorsese brings us into the gritty streets and smoky bars of Boston with equal finesse. Although Scorsese carries on the pseudo-philosophical dialogue of the original, his Oscar-mongering masterpiece avoids simple cinematic translation. Conversely, Chinese stars Andy Lau and Tony Leung set a remarkably high standard for the roles that Damon and DiCaprio later inherit. It's the perfect opportunity to put aside your fear of poorly written subtitles and receive a primer in Hong Kong cinema.

—Jessica Ling

DOUBLE DVD FEATURE



Do the Right Thing

Article by Frances Bodomo
Photo Illustrations by Tina Gao

I

t's November 2002. Bryan Laulicht, a CC senior, enters the private room he requested at the Sylvan Learning Center in Garden City, NY to take his GRE. Once inside, he places an electronic device onto the computer used for the exam. Outside, in a van parked near the building, sits Sasha Bakhru, a SEAS senior. He is surrounded by \$12,000 worth of high-tech equipment, receiving images of test questions on a laptop computer able to receive wireless transmissions. He takes photos with a digital camera of the images as a backup. If everything goes according to plan, both boys will be getting full marks on the GRE.

It may sound like the opening scene of a cinematic thriller, but sometimes academia is stranger than fiction. In November 2002, *Spectator*—along with other major media outlets like the *New York Times* and *Newsday*—reported that Columbia seniors Bakhru and Laulicht were caught in an attempt to duplicate the GRE when the walkie-talkies they were using malfunctioned. The pair allegedly wanted to get a perfect score in order to get scholarships for grad school.

Most students don't employ such high-tech schemes to receive high marks, but that doesn't mean Columbia hasn't had its share of intracollegiate scandal when students need that A. In the 2004-05 school year, students on Carman 6 were caught exchanging problem set answers for Frontiers of Science. And most recently, the Graduate School of Journalism made the wrong kind of news last December when allegations of cheating came out regarding a 90-minute open-book, take-home ethics test in Samuel Freedman's pass/fail class, Critical Issues in Journalism.

There have always been students willing to cut academic corners: copying a friend's homework, handing in an essay written by another student, or writing formulae on the insides of gum wrappers belong to a manner of techniques both clever and obvious.

Society frowns upon cheating on taxes, lovers, and board games, but it's especially taboo in academics. Lately, however, the subject is getting more complicated. It's safe to say that the average college student has the world at his or her fingertips. The Internet provides access to millions of academic essays, study guides, newspaper articles, and encyclopedias. Before the Internet, aspiring plagiarists had to go to the library, photocopy a page from a book, and transcribe it to the paper. Today, it's a simple copy and paste job.

But ease alone can't entirely explain the drive to cheat—the drive to match or surpass the financial success of friends and family provides an additional incentive. And in a high pressure Ivy League university, it's not surprising that cheating at Columbia remains a problem year after year.

"Everything is more competitive in today's economy," says David Callahan, author of *The Cheating Culture: Why More Americans Are Doing Wrong to Get Ahead*. "It's not enough to just have a B.A. these days. You need to have an advanced degree often if you're going to succeed in the world. And I think that both undergraduate and graduate students are under more pressure, susceptible to more anxiety about succeeding these days."

There is the additional pressure students place on themselves to achieve lofty goals, to be a top student in a top school, and land a top job after graduation. Some say that this increased competition is what causes students to make mistakes, while others claim that with more technology, the definition



TIM GUNN on TRACY REESE:

"I loved it—to be blunt. It made me ecstatic. Tracy is such an important American designer—she's no longer up-and-coming, she's landed. And the hosiery—with the vertical white stripes—just took everything to an entirely enhanced dimension."

CHARLOTTE RONSON on inspiration for her Fall 2007 Collection:

"I was thinking of boarding-school girls, and the great outdoors—thus the yummy plaids and corduroy, it's about suiting the New York winters but still having style, edge, and a feminine touch."

PATRICK MCDONALD on DOO.RI:

"The draping of the blue dresses were really fantastic. Her creativeness is different and fresh and new. I like to see an aspiring female designer—it's been a long time since we've had one of those and I really like that."

FASHION WEEK

FALL 2007

RACHEL ZOE on PHILOSOPHY DI ALBERTA FERRETTI:

"I'm loving the new direction she has taken. It is younger and chicer. She really designs for women and emphasized femininity."

RICHARD BELZER (with his dog Bebe, a stray he rescued in France, sitting on his lap) on MARC BOUWER's new cruelty-free collection:

"I'm a big Marc fan. I love that he doesn't use animal skin anymore. It's great to see what he can do with fabric without using fur, leather, or even wool. That may be going a bit far. It sends a great message: you can be creative and not cruel."

LYNN YEAGER of the *Village Voice* on DOO.RI:

"I think it was beautiful and she is very talented. You can see the influence of Geoffrey Beene, her mentor, in this collection."

CARSON KRESSLEY on attending the first show:

"It's the night before fashion week, you can't sleep, and then you get there and there's the music and the models come out and they're HOT and then you're like, "oh, the clothes..."

ALL PHOTOS BY: DANIELLA ZALCMAN, TINA GAO, DIANA WONG, WILL DAVIS, EMILY RAUBER, NICOLE FRIEDMAN
QUOTATIONS COMPILED BY: XIYIN TANG, ANNA GERMAN, ALEXANDRA REISNER, MOIRA LYNCH, JESSICA WONG,
OLIVIA DECARLO, JOANNA SMOLENSKI, SHIRLEY CHEN, SASHA DE VOGEL

On The Runway



BADGLEY MISCHKA



TRACY REESE



BETSEY JOHNSON



ZANG TOI



ZAC POSEN

STYLE PROFILE Marc Bouwer gives new life to animal power



People for the Ethical Treatment of Animals is not known for its friendliness toward the world of high fashion, what with fur as dominant as ever for the Fall/Winter collections and leather a ubiquitous component in everything from jackets to hand bags.

Since 2002, however, PETA has found its way into the tents at Bryant Park, and not in the form of pie-slinging protestors. 2002 marked the first year that designer Marc Bouwer debuted a collection entirely free of animal products, and his ideological commitment to cruelty-free clothing holds strong in his Fall 2007 collection, where his show brochure came enclosed with a full-page description

of the veritable torture that befalls the creatures responsible for some of fashion's most glamorous looks.

Many designers, perhaps rightly, fear that such a defiant stance would stigmatize them as activists and overshadow the actual clothing they create, but Bouwer faces that challenge head on. Never one to shy away from his message, Bouwer opened his show with a lush, ankle-length, white Siberian tiger coat, eliciting gasps from the audience due to the extreme realism of the entirely fake creation. His next two looks followed suit, parroting chinchilla and mink respectively, only to corroborate his long-held assertion that, given today's technology, "you can't tell the difference anymore" between what's real and what's imitation.

If anything, Bouwer continues, synthetic fabrics today have so much more longevity than the real stuff, it makes sense pragmatically to convert. That is, if you're not already persuaded by the castration, bludgeoning, and deprivation Bouwer chronicles in explicit detail in his show pamphlet.

"It's horrifying what is done to animals in the name of fashion," Bouwer says.

Yet Bouwer remains resolute in his dedication to that solution, moving even outside of his design studio to propagate his animal-friendly mentality. Bouwer recently teamed up with Parsons The New School for Design to teach a junior class on how to design fur free. As someone whose career was significantly affected by the help of a mentor—fashion legend Roy Halston—it makes sense that Bouwer would seek to do the same for fashion's up-and-coming generation of designers. After all, he may have devoted his life to creating it, but "fashion isn't life," Bouwer says. "It's a luxury, not a necessity." ■

— JOANNA SMOLENSKI



CHO TIME

Downtime darling Benjamin Cho goes minimalist

The name Benjamin Cho has perhaps become synonymous with “downtown” in the world of fashion. After all, the 29-year-old Parsons drop-out is not only the designer who The Misshapes and Chloe Sevigny love to support, but he is also the DJ who hosts his own Sunday night party at Sway, manning the booth to a slew of Morrissey songs and hits by The Smiths.

So it's somewhat interesting that Cho thinks his designs, rather than belonging on hipsters with asymmetrical haircuts, are really for “rich uptown women.”

Whereas Cho's Spring '07 collection featured big, elaborate zippers zig-zagging across oversized hearts and loose, androgynous tees on boys and girls, his Fall '07 collection started out muted: skinny peg-leg pants, big satin v-necks, little black cocktail numbers, and slinky sequined dresses. “This season was very minimal, larger, bolder,” Cho said.

By bold, he certainly meant the details, which is where Cho shines. Large, multi-faceted jewels adorned the simple dresses, and winged butterflies or even mannequin hands grasped at the edges of others. Cho's design process started out with “very simple basic basic shapes and silhouettes.” Then he added the extras. But “when you take all those things off, they're just basic dresses.” Cho,

who admitted that he has always been very technically skilled and detail-oriented, is finally starting to look at “the big picture.”

But that doesn't mean that Cho has lost any of the grit or grunge from his prior days slaving away on one piece in the small apartment that he shared with Milla Jovovich. These days, he still maintains a “grass roots operation,” making all of his pieces “at his apartment with 15 people helping out.” And all the otherworldly details—the hands, heart pendants, butterfly wings—are hand made. Cho is still very much the passionate perfectionist of his youth. “I've been on edge all week,” he said with a rueful grin.

So let's face it—Cho may have grown up and he may have streamlined the design process, but he's always going to have the quirks that set him one step ahead of the jersey-and-leggings crowd. “It's a little bit eccentric,” he said. “Maybe uptown museum stuff. Definitely not for a [lady at a] luncheon.” Because after all, the Ben Cho girl is not the girl who gladly follows trends in a sea of pastel tweed and pencil skirts, but the girl who creates them—one hand-stitched jewel at a time.

——— XIYIN TANG



▲ BENJAMIN CHO

High Fashion

Brooklyn designer H. Fredriksson recontours the silhouette

Inside Helena Fredriksson's sprawling Williamsburg loft, canvases silk-screened with butterflies lean against the walls of her studio. A cutting board tips precariously off the edge of a table. Unsurprisingly, Fredriksson does most of her cutting here.

“I think that's something that sets me apart [from other designers], she says. “... Just the fact that I do it from step one to step 10, from the shooting to assembling it. I'm very attached to the concept.”

For Fredriksson's first show, she had 16 looks and “did every single garment” herself. There is none of that corporate aspect, no cold mechanics of factory-produced clothes. “It's a little more relaxed here,” she says of Brooklyn's quiet calm. Her workspace has the feel of an artist's den, a collection of designs, prints, and ideas. After all, Fredriksson is an all-around artist, not somebody who went to Parsons to learn how to cut or sew seams or stitch.

“I don't have any technical training—I never went to school for design. I went to school for art, sculpture, and photography,” she says. Her background peeks through in loose, billowing dresses that drape naturally off of the body and in structured, smart coats.

“I think my concept of shape is different. I think that I like to work more three-dimensional. I like to sort of cut it and shape it like a sculpture on the body instead of doing drawings and flat pictures,” Fredriksson says. However, her clothes are far from stern or unforgiving. Not only does she cite

nature as one of her most important influences, she says, “I see the body as something that should be a part of the clothes rather than just as a hanger for the clothes. It's a combination ... it's the way that [she] thinks that clothing should be beautiful but also comfortable and feel good.”

For Fredriksson, fashion was a natural outgrowth out of her appreciation for art. “I realized I could incorporate all the two-dimensional visual stuff that I loved working with, like painting and photography and even graphics, and actually do it all in one,” she says. “It's a very painterly way of putting a collection together. I think I figured ... it's something people can wear and feel good in and make them happy, and also something that I can actually sell and make a living off of.”

These days, Fredriksson is not only making a living off of her clothing—she is faring incredibly well. Neiman Marcus will carry her designs this upcoming spring, and she has designed, and will continue to design, clothes for Ana of the much-loved dance-electro band Scissor Sisters. With aspirations of opening her own boutique and making her collection available at even more large retailers—opening it up to “the whole world”—Fredriksson has come a long way from the days when she would go through her mom's fabric closet or cut apart and piece together vintage finds.

As Fredriksson says, “I guess it all just happened in a way that sort of wasn't really a plan from the beginning.” And what a sweet surprise it is.

——— XIYIN TANG

◀ H. FREDRIKSSON



Pretty Women

It has been noted that in times of instability, be it economic, political, or otherwise, designers err on the side of conservative dressing—we find safety by covering up. Whether that is true or not, the clothes speak for themselves.

It started with the glove-shaped invitations Betsey Johnson sent out for her School of Charm show, where the audience sat at four-person round tables and drank tea. Jill Stuart and Tracy Reese came out with black patent leather opera-length gloves. Similarly, Jayson Brunsdon chose silk and satin gloves studded with Swarovski crystals for his classy collection. And Ralph Lauren paired short black and brown suede gloves with his classic suits and little black dresses. Meanwhile, Brooklyn duo Costello Tagliapietra finished off jersey numbers with short maroon gloves, lending the casual dresses an elegant finish.

The glove love was only one element of many ladylike looks that grazed the fall runways—bow accents on backs, bums, necks, and feet; high waists, pleats,

and hats. Marc Jacobs' collection was downright tame—long-sleeved dresses past the knees, suspiciously proper wide-rimmed hats? And did you get a look at that covered-up eveningwear? It looks as if the wild girls are growing up.

Just look at the glove creations of ladylike suit-and-pearls king Karl Lagerfeld for Chanel last year—fingerless gloves weighed down by metal charms, paired with short skirts and leather, and compare them to the elegant designs of, say, the usually adventurous Marc Jacobs for Fall '07. The New York shows demonstrated a shift not only in what we wear, but also in how we wear it.

After seasons of imitating of other personas—the coquettish girl in the flirty chiffon dress, the granny underneath-layers of knits, or the cheeky tomboy in shorts and skinny jeans—now just might be the season when ladies dress as, and for, themselves.

ANNA GERMAN

STYLE PROFILE

Design duo make a model pair



"Feel good, look great, feel bad, look great" is the motto of designers Milla Jovovich and Carmen Hawk, whose joint fashion label, Jovovich-Hawk, has been "looking great" since its launch in 2003.

The designer duo's Fall 2007 collection came alive at the luxurious Bryant Park Hotel. Staged in a series of theatrical scenes, the models transformed into characters in a series of intricately-designed sets.

As spectators strolled from scene to scene, Milla Jovovich and Carmen Hawk mingled among them.

"Our collection was very much inspired by [Kenneth Anger's short film] *Puce Moment*," Jovovich said. "With the different scenes, we wanted to recreate the feeling of a short film. There's the sitting room, the bedroom and the boudoir," she added, gesturing towards the respective sets, in which softly-lit models grace antique chairs in sequined, silky gowns.

In the scenes, "everything goes with the look," Jovovich said, referring not only to the beaded bags that adorned woven partition walls, but also the gold gilt mirrors and old-fashioned bathtubs which decorated the boudoir.

Inspired by the glamorous scenes of *Puce Moment*, Jovovich said that "[the collection] definitely [has] that old Hollywood feeling."

The collection taps into the daring temperament of the noted outside artist Anger.

"It's very moody, very much about who we are. It's about crazy artists getting dressed up," she said, laughing.

Jovovich and Hawk's infectious charm and genuine respect for each other shines through, not just in their demeanor, but also in their designs. "The creative process is very organic," Hawk said. She also let on that they "always have a stack of ideas. Editing is the hard thing."

"The important thing is that you keep learning and that you are free about it," Hawk said, smiling. Because that's what makes everyone look, and feel, great.

ISABEL BOHRER



ABAETE

CHARLES NOLAN

TWINKLE



SHEER GENIUS

One of fall's most popular accents

came as a sheer surprise, given plunging temperatures and the abundance of fur touches. But sheer overlays, especially atop the neckline, appeared across the spectrum on Fall/Winter 2007 runways from Baby Phat to Carolina Herrera. London export Matthew Williamson ended his eclectically colored extravaganza with a midnight-black, floor-length dress covered with a sheer, textured overlay. BCBG Max Azria featured a cornflower-blue top draped dramatically over a slate balloon skirt—the look successfully toed the line between seductive and modest. Likewise, up-and-comer Jayson Brunsdon used sheer organza to great effect, extending otherwise coquettish frocks into

dazzling cocktail dresses fit for a grand ball.

While sheer fabric is often associated with nighttime clothing, designers proved that it can be a viable option for work as well. Diane von Furstenberg paired a slim pencil skirt and crisp jacket with a sheer black top, while Nanette Lepore coupled a plum shirt with sheer neckline and sleeves with a tweed skirt. As for red carpet glamour, we bet that stars will fall for Badgley Mischka's ethereal indigo gown with a cascade of sheer fabric, finished off with an ornately bejeweled neckline. The wonderfully versatile texture accentuates many of fall's silhouettes and effectively balances the sweet with the sassy.

RACHEL WEISS

of cheating has become ambiguous. Though this may be true, it is certain that most students know what cheating is, which begs the question: why would a Columbia student with a bright future risk it all for a single grade?

After two sentences of an essay she handed in late were discovered to be from Spark Notes, Corrina Brown, CC '09, whose name has been changed by request because of privacy concerns, is now waiting for an e-mail.

"He [the professor] reported it to the disciplinary head and [now] they'll contact me and I'll probably have a hearing. I talked to my dean and he said that ... I'm probably going to be marked guilty and that they'll probably put me on probation or something," Brown says.

If she's found guilty of cheating, her chances of getting into the law school of her dreams may be affected. Columbia College's Dean's Discipline policy clearly states what are considered as academic violations: "plagiarism (copying word for word or paraphrasing without proper citation or acknowledgment from a written or electronic source), cheating on examinations, collaborating on assignment without the instructor's permission, receiving unauthorized assistance on an assignment, copying computer programs, forgery, submitting work for one course that already has been used for another course, selling of notes, exams, papers, etc., lying to a professor or university officer, obtaining advanced knowledge of exams or other assignments without permission. Possible punishments run the gamut from a warning to expulsion."

The Office of Student Affairs at Columbia College declined to release details about the number of students who are disciplined for cheating each year.

"There's nothing I can do," Brown says shakily, with frustration registering on her face. "I talked to the office of pre-professional advising and they said that getting into a graduate school such as law school would be 'not impossible' ... you work your entire life and then you make one mistake without even realizing and now your entire life can be blown away and ... there goes your future."

lems, deciding which were the best ones and distributing them around the campus," Helfand says. "I think the culture from which many students come is a deeply anti-intellectual culture that views education as a series of hurdles which are supposed to get you over one thing to another and are supposed to end you up with some seven-figure salary, the obsession of most people, and therefore however you get over those hurdles is fine."

"I think the general decline of ethics in business and in politics and in journalism and other public professions has not helped the situation because it appears that people get ahead in the world by cheating ... students are sometimes perplexed by the reactions of their college professors, which can be just violent anger and just fury ... and they're perplexed by this because there are few other professions in which the truth matters so much, particularly in science."

But Helfand suggests that students might not know the various definitions of cheating and blames it on the trend of students more skilled at memorizing and regurgitating rather than thinking. "The thing I find disturbing about many students today is that they don't distinguish the process of thinking from the process of typing into the upper right hand corner of their browser where it says Google," he says. "And this was best exemplified ... [by] a student here last year ... and she said, 'But Professor Helfand, you have to understand, I Google your problems and nothing comes back!' And I said, 'That's why I call them problems. You have to think about them.'"

Helfand cites high school teaching techniques as a probable cause. "High schools today ... seem to encourage the use of the Internet, which is a valuable tool but ... that's not solving problems, that's looking up information."

The use of the Internet as a learning and research tool has opened up a whole new set of rules that students can easily overlook, or simply ignore. And by overlooking these rules, students like Brown become cheaters. Often, the instances that lead up to so-called subconscious plagiarism are familiar. In Brown's case, "there was a

"I think the culture from which many students come is a deeply anti-intellectual culture that views education as a series of hurdles which are supposed to get you over one thing to another and are supposed to end you up with some seven figure salary, the obsession of most people, and therefore however you get over those hurdles is fine"

Brown, a hard worker, has spent years planning out her career plans, proving that even the most diligent of students can slip.

"You have that combination of some people succeeding extremely well and most people being under a lot of pressure, feeling a lot of anxiety about being successful, and I think that provides incentives and rationalizations for cheating," Callahan says. "As the economic divide between the winners and everybody else gets bigger, people will take more risks and compromise their integrity to be on the right side of that divide."

Columbia is not the only Ivy to recently garner bad publicity for dishonest students. Last spring, it seemed like everyone was talking about that Harvard girl whose life plunged from an 18-year-old with a book deal to the center of a media scandal. Academics and non-academics alike expressed disbelief, outrage, and I-saw-it-coming non-surprise when parts of then-first year Harvard student Kaavya Viswanathan's first novel, *How Opal Mehta Got Kissed, Got Wild and Got a Life*, were found to have been "borrowed" from various novels by authors including Megan McCafferty, Meg Cabot, and even Salman Rushdie. "Any phrasing similarities between her [McCafferty's] works and mine were completely unintentional and unconscious," Viswanathan said in a publisher-released statement last April 24, a day after the *Harvard Crimson* published an article citing examples of similarities. The evidence of plagiarism was almost indisputable.

Although both Brown and Viswanathan insist that their cheating was unconscious and unintentional, David Callahan still sees this plagiarism as a product of today's youth-indulgent society. "It's hard to know what someone like her [Viswanathan] is thinking," he says. "But it is clear that if we didn't live at a moment in history where, you know, college freshmen were getting six-figure book advances, there'd probably be fewer 18-year-olds willing to cut corners in order to making that big money."

David Helfand, chair of the astronomy department and co-chair of Frontiers of Science, also sees a money-oriented society as a reason for cheating. Students have often complained about Frontiers assignments, and currently the Columbia College Student Council is seeking ways to reform the structure of the class partially in order to mitigate the rampant copying of problem sets. Three years ago, a number of students on Carman 6 were found cheating on their assignments.

"People would go around the dorms with baskets putting in problem sets, then there were 30 of them with their laptops downloading answers to various prob-

lem sets, deciding which were the best ones and distributing them around the campus," Helfand says. "I think the culture from which many students come is a deeply anti-intellectual culture that views education as a series of hurdles which are supposed to get you over one thing to another and are supposed to end you up with some seven-figure salary, the obsession of most people, and therefore however you get over those hurdles is fine."

"It's obvious plagiarism ... there's proof that it is plagiarism," Brown continues. "The thing is I never intentionally wanted to take someone else's idea and say that it was mine because the entire essay was mine besides the last part." Brown points out that the professor asked her to hand in whatever she had at the time and that the essay was not actually complete and had not undergone any revision. When the professor noticed the uncited section from SparkNotes, Brown received a failing grade on the essay and a C in the class.

Depending on their high school background, students may honestly not know how to quote texts, but there's also a chance that they are running to the Internet for answers because they can use—or abuse—it with few repercussions. At Barnard, professors are trying to change that.

Barnard uses turnitin.com, an online service used to detect plagiarism. "We subscribe to turnitin.com primarily so that faculty members don't have to spend so much time looking at various sources trying to find out whether a paper has been plagiarized," says Karen Blank, dean of studies at Barnard College. "That way we save the faculty members some time ... so that if they suspect that a paper may have been taken from a Web site or journal that's on the Web then they can give the paper to us and we can scan it and determine whether it has been taken from the Web."

According to turnitin.com, "Every paper submitted is returned in the form of a customized Originality Report. Results are based on exhaustive searches of billions of pages from both current and archived instances of the Internet, millions of student papers previously submitted to Turnitin, and commercial databases of journal articles and periodicals." So if you've done your own work and research, then only the cited quotes in your paper should come back highlighted. But if your paper comes back lit

“People would go around the dorms with baskets putting in problem sets, then there were 30 of them with their laptops downloading answers to various problems, deciding which were the best ones and distributing them around the campus”

up like College Walk in the winter, well, you'll have some explaining to do.

Barnard, unlike Columbia, has an Honor Code that clarifies the Honor Process carried out by the Honor Board when a student is found cheating. During orientation, each student receives the Honor Code booklet along with *A User's Guide to Resources for Writing at Barnard College*.

In addition, savvy to the fact that students don't read the myriad of booklets handed to them during orientation, Barnard faculty and the Honor Board—made up of Blank, three faculty members, and eight students—take extra pains to inform students about plagiarism and its ramifications. Junior Class Dean James Runsdorf and Director of First-Year English Margaret Vandenburg both make presentations to new students. “Ignorance about plagiarism would not be an excuse,” Blank says.

Dean of Academic Affairs for Columbia College Kathryn Yatrakis agrees, though she said she recognizes that sometimes there are gray areas, like group work and reusing papers. This appears less often in SEAS, she notes, because the nature of assignments is much more quantitative and concrete.

“A result came up on a national survey where students did not think it was cheating if you handed in the same paper for different classes and for faculty,” she says. “We think that's ridiculous, we wouldn't even think to say that but students say, ‘Well, I did the paper, no one told me not to do this.’”

The practice, sometimes referred to as self-plagiarism, is a serious offense of which not all students seem to be aware. And self-plagiarism extends beyond critical papers. The Undergraduate Writing Department has rules in place to prevent students from submitting the same story or poem repeatedly through their various workshops instead of creating new writing each term. The current Creative Writing Course Outlines pamphlet states, “Self-plagiarism is prohibited by the university and constitutes academic dishonesty. This means you are never permitted to submit the same work for any two classes. Any student who wishes to continue working on a project begun in another class may do so only with the specific permission of the instructor with whom they wish to study.”

Despite potential misunderstandings, Yatrakis says, “I think faculty and we at academic affairs know what cheating is and ... we think that students, for the most part, know what cheating is.”

Helfand also suggests that current students, who have grown up with the Internet, are so used to looking up answers that plagiarism doesn't seem as serious to them as it should.

“At Barnard, a faculty member always has complete authority for a grade. And our sanctions are warning, probation, suspension, expulsion. Very rarely, frankly, is a sanction a warning because we do expect students to have an understanding of what plagiarism or other kinds of dishonesty is,” explains Blank. “I hope that the honor code, and references to it ... reminds us of the value of academic integrity.”

Yatrakis says that the College plans to be more aggressive in increasing awareness. Two years ago, around the same time as the Carman 6 incident, the Academic Affairs Office helped to create a faculty statement specifically detailing the school's position on cheating and academic integrity. There are also other plans.

“One thing we're thinking about is having first-years who register complete an interactive program to make sure that they understand what is meant by cheating, what is not meant by cheating, what's expected of them, what's expected of faculty, to make sure they know,” she says. “[Also] starting at the end of this term, if not next year, we want to alert the community what has happened to students who have been found guilty, like ‘X number of students have been given a warning, Y number of students have been expelled, and Z have been suspended.’” She mentions that students have expressed confusion about what really happens when someone gets caught, so the extra information may be effective.

“Frankly, though, we know it goes on in high school and if you're used to doing business this way, it's going to be difficult to change so we need to make it difficult,” she adds.

At the end of the day, however, cheating incidents only get to the dean's office if the professor chooses to report it. Giving faculty complete control of punishment

can cause a disparity in the severity of punishment for the same offense. “I know people that copied off each other and their punishment was that they got C's for the essay and that was it, no hearing,” Brown says.

Yatrakis is aware of the inconsistency within the University with regards to punishment, but trusts that proper judgment will be exercised.

“In any human system like this, there are going to be differences, not necessarily unfair differences ... we might agree that a first-year student in his first semester who has just found out that there's a family emergency or who is ill didn't have enough time to prepare for a paper and included in that paper were some sites that were not referenced is in a different situation from the senior who has been disciplined already for cheating and who again plagiarized a portion of a paper. The offense might be the same, but I could make the case that this is really a different educational process here. It is not standard, but we wouldn't expect it to be nor do we want it to be,” she says.

Helfand, meanwhile, suggests shifting some of the onus of clearly delineating what is and is not plagiarism onto the professors themselves: “I think it's incumbent upon every faculty member to be very explicit the first day of class and in their syllabus to define what they expect in terms of collaboration and what they expect in terms of single work.”

The fact that Columbia's schools are bringing the subject of plagiarism to the forefront with tutorials, presentations, and honor codes to inform students of the repercussions, may very well be effective. Increased awareness of cheating does not, however, remove the pressures of the competitive career world.

“It's not just having the brand name as an undergrad. It's also being able to get into the right graduate school or the right professional school or get the right entry-level jobs. Even an Ivy League degree is no guarantee of success these days. And it's no guarantee against economic insecurity, and you know, people know that,” Callahan says.

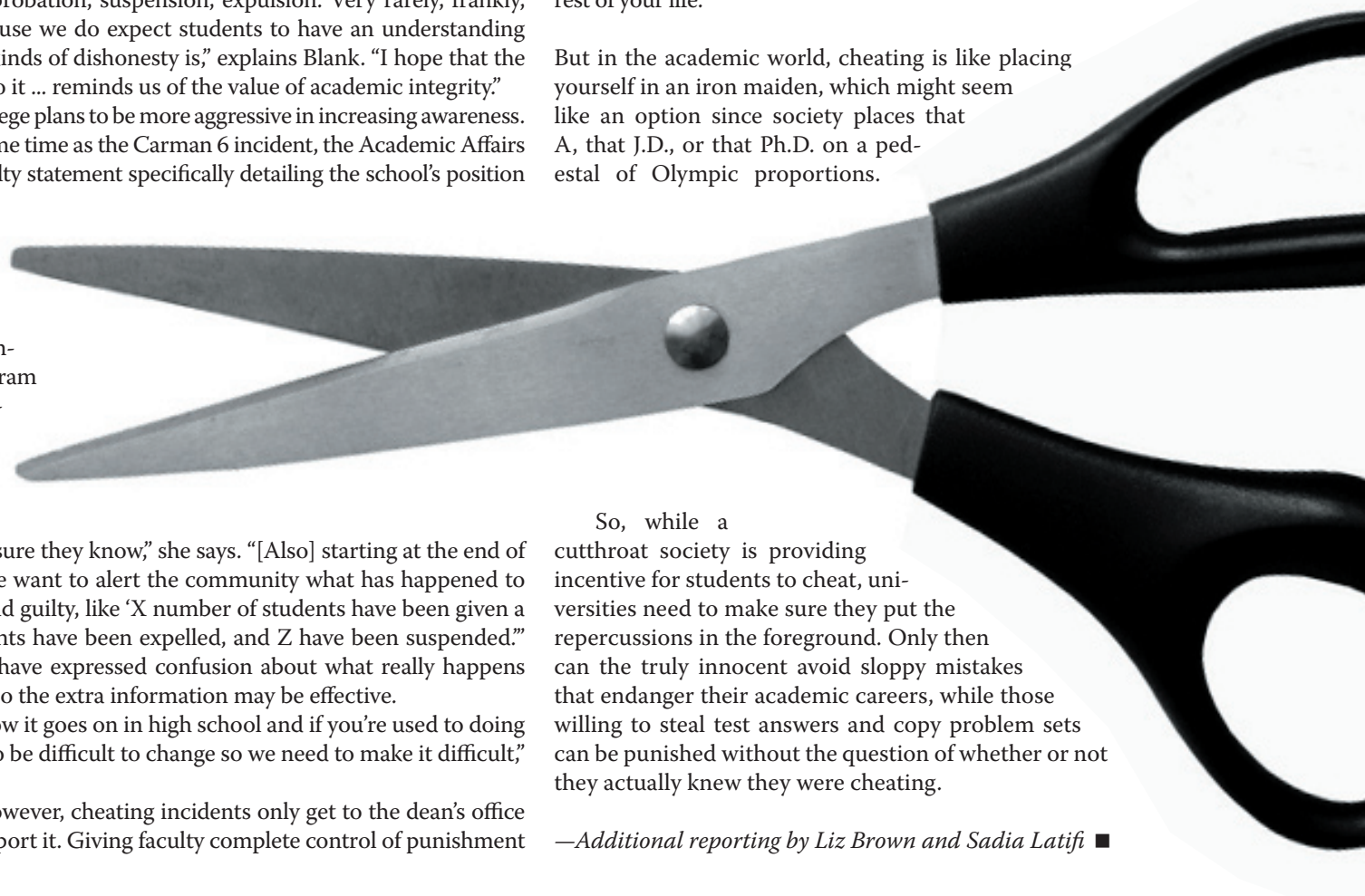
“At the same time, of course, the culture has gotten a lot more focused on money and material possessions and is getting more status-conscious and materialistic ... so there's a greater focus on making money and a greater rationalization of doing whatever it takes to make that money.”

“Frankly, it is something that is so upsetting to faculty ... it really shoots at the very foundation of the academic institution,” Yatrakis says. “Get the B, get the C, get the lower grade ... it will carry that personal integrity, which will serve you for the rest of your life.”

But in the academic world, cheating is like placing yourself in an iron maiden, which might seem like an option since society places that A, that J.D., or that Ph.D. on a pedestal of Olympic proportions.

So, while a cutthroat society is providing incentive for students to cheat, universities need to make sure they put the repercussions in the foreground. Only then can the truly innocent avoid sloppy mistakes that endanger their academic careers, while those willing to steal test answers and copy problem sets can be punished without the question of whether or not they actually knew they were cheating.

—Additional reporting by Liz Brown and Sadia Latifi ■

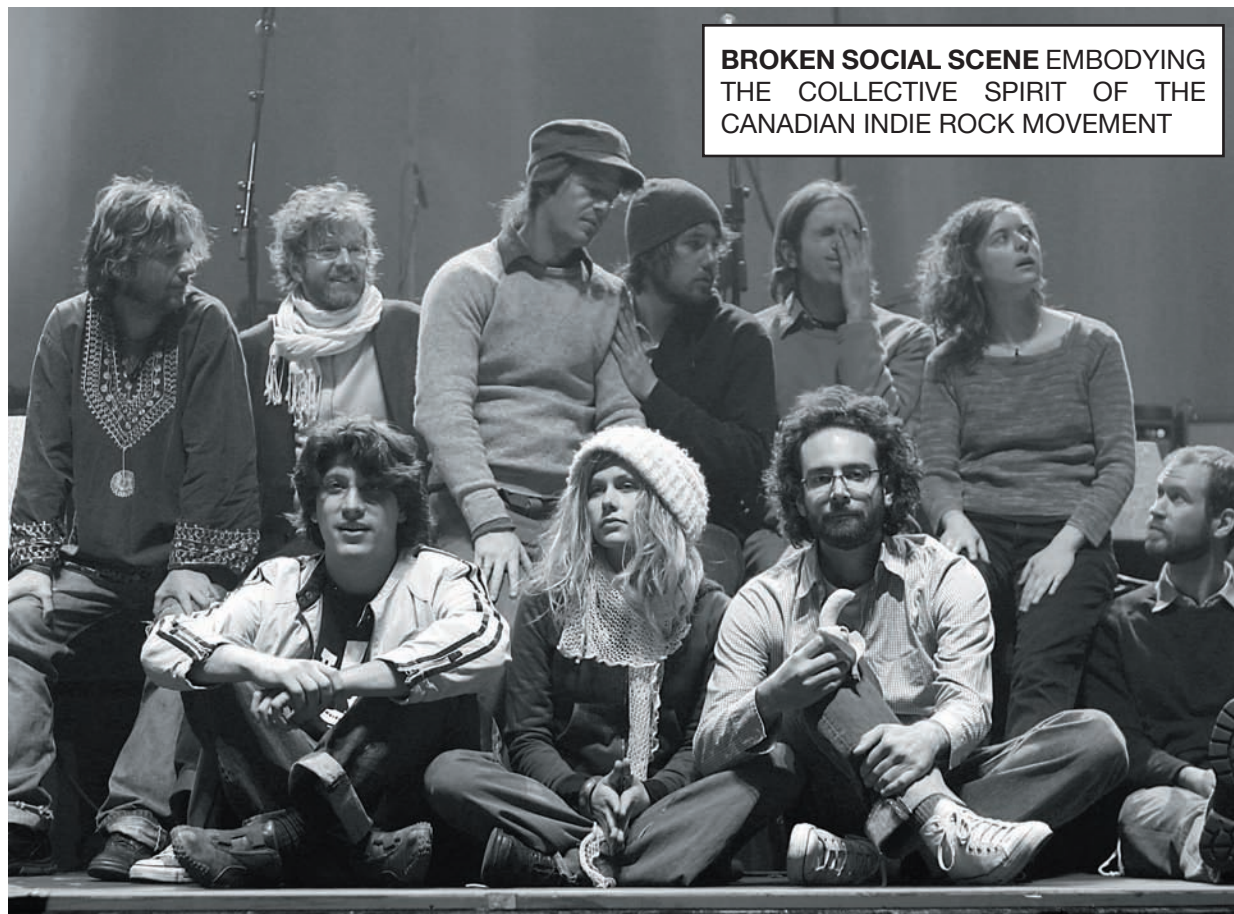




Calla
The Annex
Thurs., Feb. 15,
7:30 p.m.



**Explosions in the Sky,
Ayano Kataoka**
Society for Ethical Culture
Tues., Feb. 20, 8 p.m.



**BROKEN SOCIAL SCENE EMBODYING
THE COLLECTIVE SPIRIT OF THE
CANADIAN INDIE ROCK MOVEMENT**

COURTESY OF ARTS & CRAFTS

Experimental Canucks

Can our northern neighbors actually be doing something better than us?

BY ALEXANDRIA SYMONDS

What is that song you're hearing over the sound system at Urban Outfitters? It's catchy, that's for sure—and you can't quite make out the lyrics, but you're pretty sure they're clever. There's something just the tiniest bit odd about it, though—is that a glockenspiel?

Chances are, what you're hearing is fresh from a hipper-than-thou Canadian band du jour. It could be a Broken Social Scene B-side, a preview from the New Pornographers' forthcoming releases, or a cut from the Arcade Fire's latest. For the last 10 years or so, Canada has enjoyed a musical Renaissance, producing a steady stream of inventive, quirky bands. Though there were a few signs in the '80s—Montreal's Corey Hart wore his sunglasses at night while Men Without Hats taught us the "Safety Dance"—the new Canadian music scene has quickly and casually blossomed, a steady growth that no one really noticed until it was too big not to.

In a past era, it was Winnipeg that was the breeding ground for cutting-edge Canadian musical ingénues. During the '70s, the city was home to some of your parents' favorite mustachioed musicians: Bachman-Turner Overdrive, Buffalo Springfield—offspring to the prodigious careers of Neil Young and Stephen Stills—and the Guess Who, the first Canadian band to have a single reach number one on U.S. charts.

Although Winnipeg still boasts a modest share of new Canadian music—the Weakerthans, Bif Naked—as do several other large Canadian cities, these days the scene is mostly concentrated in Montreal and Toronto. The former claims the Arcade Fire, Rufus Wainwright, and gay-bar staple Lesbians On Ec-

stasy, while Toronto is home to Metric, Broken Social Scene, and the more commercially popular Our Lady Peace and Barenaked Ladies.

When asked about the cliques in the Canadian music sphere, Islands' frontman Nick Thorburn jokes, "I do not associate with anyone from Saskatchewan. It's an impure province. I won't go there." Joking aside, Thorburn delves a little deeper.

"There's many ways to look at how the scene's divided," he says. "There's definitely little cliques, but I think it has more to do with just friendships that are based around the music." Though he protests that friendships among bands are not necessarily based in geography, Thorburn does name Wolf Parade and the Arcade Fire as bands with whom the Islands identify—both hail from the Islands' native Montreal.

Of course, Canadian alliances have as much to do with labels as with provinces. In that arena, the Arts & Crafts label wins the Most Promising award—and perhaps also the prize for Most In-Label Incest. Arts & Crafts is best-known for carrying Broken Social Scene and the Dears. It currently represents only 14 artists, but it is quickly becoming one of the most influential small labels in the business. This is due at least in part to the close-knit dynamic among the groups: Amy Millan is

represented on the label as both a solo artist and a member of Stars, for example, and Jason Collett's 2005 album, *Idols of Exile*, is strengthened by vocal and instrumental contributions by nine other Arts & Crafts artists.

The Arts & Crafts group is a textbook example of another eccentricity of the Canadian music world—the revolving door that is membership in any of these bands. The Arcade Fire, Islands and the New Pornographers have all seen their fair share of arrivals and departures. In the case of the New Pornographers, the most recent addition is Kathryn Calder, who just happens to be the niece of New Pornographers' frontman Carl Newman. The addition comes after the semi-official departure of Neko Case, an indie goddess in her own right. "Neko's always busy," Euvin Weeber, the band's manager, explained, dismissing any impression that the split was anything but amicable. "The impression that I get is, basically, when Neko can come along for a tour and do shows, it's just like she never left, really ... They're both doing quite well."

Islands has also gone through some fluidity of membership. The band's co-founder, J'aime Tambeur, has departed, but Jim Guthrie and Kate Perkins have each dropped in for a jaunt, and there is nothing to suggest the Islands' current lineup is a permanent one. Thorburn explains this with typical upbeat cynicism. "We're all about open borders here in Canada. You can come and go as you please. I'd prefer if everyone stuck around, for the most part. It was really a fluke that we got all these amazing random people to play in Islands ... it was like a funny sort of scientific experiment, and I think it went quite well. But the fact of the matter is that it's all based on chance and randomness, so you can't really be too disappointed if anything happens. You just have to be prepared for disappointment."

Other than the scientific method, what is it that makes a song just sound Canadian? As far as the New Pornographers go, according to Weeber, "The band are well aware that they're Canadian, but don't really feel like they relate to any Canadian sound." Perhaps the only thing most Canadian indie bands have in common musically is a willingness to experiment—as a general rule, many of these groups tend to avoid the canonical common time signature, and the Pornographers' 2003 album, *Electric Version*, semi-famously kicked off by an arpeggiated diminished triad, a rare musical move. Unusual instruments are also popular—the musical saw, tuning fork, and trombone are popular choices.

It seems the upcoming trend in Canadian indie music is minimalism, a term used by both Thorburn and Weeber to describe the albums currently being recorded by the Islands and the New Pornographers, respectively.

"It's a little bit more minimal instrumentally," Weeber says, "but when it does come in, it's a little more full-sounding ... To me, that's progression with a lot of musicians." ■

FEBRUARY 13-18
VICTOR GOINES QUINTET
Love Songs featuring Vanessa Rubin, Danny Grissett, Peter Washington & Jerome Jennings
Special Guest Wycliffe Gordon (Feb 16 & Feb 17)
AFTER HOURS: ROMANTIC GESTURES—MATT RYBICKI QUARTET (FEB 13-17)

FEBRUARY 19
UPSTARTS!
ASCAP Award Winner: Ayn Inerto Jazz Orchestra w/George Garzone

FEBRUARY 20-25
CYRUS CHESTNUT QUARTET W/CARLA COOK
Cynthia Scott replaces Ms. Cook (Feb 22)
AFTER HOURS: ED CHERRY TRIO WITH JARED GOLD & MCCLENTY HUNTER (FEB 20-24)

STUDENT DISCOUNTS: \$15
\$10 on Mondays, \$5 for After Hours Sets. Valid student ID required.
ALL SHOWS: 7:30 & 9:30pm w/11:30pm set Fri & Sat UPSTARTS: Mon 7:30 & 9:30pm
Tue-Sat \$10 after hours set. Dinner served nightly.

RESERVATIONS: 212-258-9595/9795 www.jalc.org
Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, 5th floor

Dizzy's Club *Coca-Cola*

Don't Folk With Them

New York artists punk traditional music, one trope at a time

BY FRANCES BODOMO

Those of you who love coffee and coffee shop music can wipe your feet off on the welcome mat and feel right at home at the Fortified Winter Antifolk Fest that started Friday, Feb. 9th and will run through Sunday the 18th.

Historically problematic as a classifiable movement, antifolk erupted onto the New York underground scene in the '80s and makes its home at The Fort, the back room music venue of the Sidewalk Café on 6th Street and Avenue A.

But what is antifolk?

"I don't really answer that question anymore. It's sort of like asking Dr. Dre what rap is. People should know by now what it is," says Lach, who opened The Fort and held the first New York Antifolk Festival in opposition to Folk City's New York Folk Festival when they dismissed his punk-influnced brand of folk.

As Lach insists, it may prove counterproductive to define a genre including but not limited to such diverse artists as The Moldy Peaches, Kimya Dawson, Major Matt Mason USA, The Dresden Dolls, or The Bowmans, but essentially antifolk is folk music with a punk sentiment. Yes, Dylan was politically active and The Fugs didn't give a damn, but antifolk takes anti-establishment to a formal level, lyrically mocking typical song structures and subverting rhyme schemes. One such example would be Jeff Lewis, who sings, "I pulled myself out of the window/and thought myself to love real fast." Some artists even choose to ignore typical ways of speaking—like Adam Green, when he sings, "loving you are the two best things in a world that's skipping town." While others use lots of word-play, like The Lucksmiths—"I'll change my name to Mat-

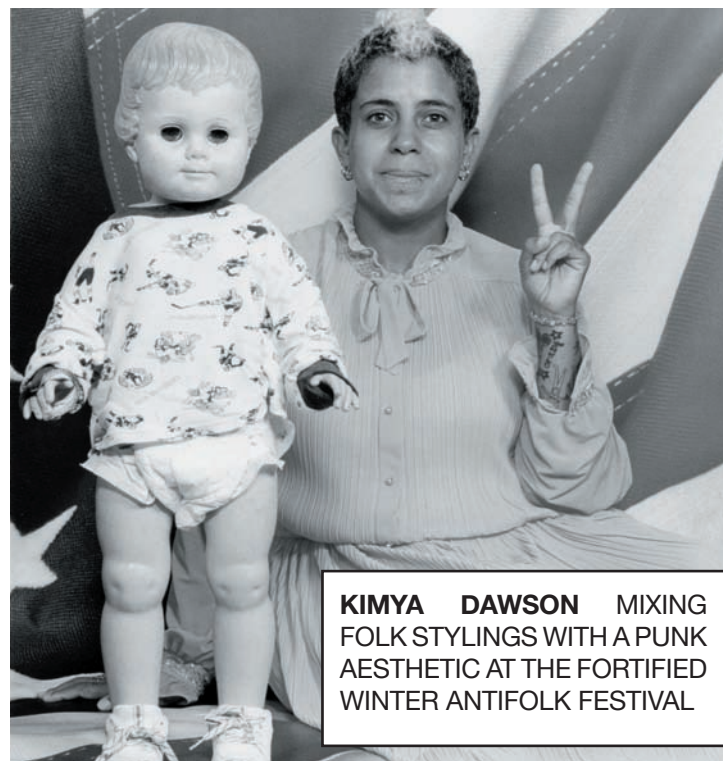
thew and be the welcome 'mat' on your floor/I don't know what 'five.'"

Antifolk musicians often find recourse in fantasy, or in the simplistic, imaginative voice of a young child, like Kimya Dawson in "I like Giants," Regina Spektor in "Reading Time With Pickle," or Ben Godwin in "Drinking Gasoline."

Antifolk should not be confused with folk punk, bands like the Salt Lake City that, though of similar origins and influence, are musically more punk. Antifolk has more of a spunky, acoustic singer-songwriter sound. But antifolk does not need a fiddle or a banjo and is more often characterized by its lo-fi sound. Very recently, a few antifolk artists that are entering the mainstream have swapped the raw, lo-fi sound of antifolk for a more hi-fi, synthesizer charged, pop-music sound. Witness Regina Spektor's latest album, *Begin To Hope*, which shot her to stardom, much like *Friends of Mine* propelled Adam Green to his major-label strata.

Though you shouldn't take antifolk.net—a source that plugs anyone who performs at Sidewalk as antifolk—as the one and only source for New York's blossoming antifolk scene, the online home of antifolk (featuring music samples, artist pages, and a Sidewalk calendar) does have a point: if you really want to get a taste of antifolk, it's best to take your tired, linguistically-inclined self to Sidewalk Café. The best, biggest, and newest antifolk acts—Dan Costello, Lach and The Secrets, and Brook Pridemore, to name a few—converge right there to give you a warm introduction.

"We do [the Antifolk Festival] twice a year, in the winter and the summer. It's a celebration of the antifolk movement, featuring artists new to the scene and more established artists returning to the scene," says Lach over the phone, with the usual bar chit-chat going on in the background, adding that "anybody playing the festival is picked because they are the best of the lot." When asked to recommend a few new acts he says, "antifolk is not just in New York anymore, it's a worldwide movement so it's really hard to say ..." But he finally mentions Eric Wolfson,



COURTESY OF BIG HASSLE PUBLICITY

a band called Soft Black, Dan Costello, Ben Godwin, and Bell as recommendations.

Sidewalk Café has an intimate atmosphere much like that of PostScript—but with a much bigger audience. On a night with big artists performing (this Sunday, for example), it's best to arrive early, as Sidewalk's policy allows only one person to enter for every person that leaves—bad for your legs and your patience. In a place where the performance is free with a two drink minimum—the average drink is \$3—where the music is relaxing, the words are stimulating, and where artists play the kind of intimate sets you wouldn't get at The Bowery Ballroom, the late North-six, or even at The Knitting Factory, you really will find a place you'll return to for "Antihoot with Lach" (open-mike) come Monday.

While you're at the festival, pick up the *Anticomp Folkilation* CD as your initiation. And if this shpiel doesn't have you hooked, the festival is probably your only chance to see Adam Green for free (with a two drink minimum!). ■



COURTESY OF BIZ 3 PUBLICITY

Free Booze Everywhere

Malajube discuss the perks of indie stardom

BY LUCY TANG

Oftentimes, interesting songs do not translate into fun ones. With catchy pop tunes and an ever expanding mix of press and hype, Canadian band Malajube is poised to be the next indie sensation, all the while indulging in the perks that come with indie rock stardom—an unexpected accolade for five guys from Quebec.

Bassist Mathieu Cournoyer describes the band's simple beginnings as high school kids in a hardcore metal band who just "started making music and never stopped." That definition is certainly still applicable today.

But for five boys just trying to have a good time, Malajube is quite accomplished. The band's sophomore album, *Trompe-L'Oeil*, has proven to be a success in Canada, garnering the band various awards and high record

sales. Success has come upon Malajube quickly and unexpectedly, and the band still seems stunned by all the acclaim. The band's first album, *Le Compte Complet*, opened to positive reviews in the Quebec underground scene, but it was the sophomore album, *Trompe-L'Oeil* that catapulted the boys to an international tour.

When asked about the success of the band's most recent record, Cournoyer says he was grateful for more studio time.

"It was so fun to have time to do what we wanted, try different things," he says. "We had fun making it."

The band only had a week to record its first album.

"[The] first album we had no money at all, everything was distorted because we couldn't find the sound we wanted," Cournoyer says. It's understandable why the extra time seems like such a godsend.

While most bands would kill for an 8.2 from *Pitchfork*, Cournoyer declares, "To be in *Pitchfork*, even if it's a -5, is always a good thing, good exposure, and a lot of people read reviews." Cournoyer holds low expectations for the reception from New York audiences because he believes that "only a couple people know us in New York... and they might not be as into it because they don't know us that well," but he is just thankful for their presence and support. Clearly, the members of Malajube have yet to comprehend the magnitude of their potential, but as long as the gigs remain fun, the boys seem up for anything.

Like its nonsensical name, Malajube's sound also leans toward the whimsical.

"We don't try to do any specific thing, we're just trying to have a lot of fun," Cournoyer says. The band's infectious pop-rock anthems certainly reflect its carefree sentiment, and its sound provides a welcome antidote to the current antifolk and noise rock scene. The guitar chords are simple, the "bah bah bah's" are cutesy, and the hooks hit hard. As expected, the boys are more comfortable singing in their native tongue, but despite the lyrics' being in French, the energy and fervent passion of the music transcend language barriers.

All this success is like an adventure for the band, which is relatively young. Cournoyer admits that he is "totally excited [for our shows in New York], because we don't go there often." When asked about his previous impression of New York, Cournoyer only remembers, "So many parties. Free booze everywhere." The city life is also a factor in his enthusiasm. Malajube will be performing in New York from Feb. 17 to Feb. 19, the first two nights at the Mercury Lounge and the third at Southpaw.

"We party a little too much sometimes," he says. "We're leaving for two months, maybe try and not party every night, because we might die after a few weeks." Perhaps their goals aren't lofty, but the members of Malajube will certainly enjoy themselves. ■

BY J.D. PORTER

PAT BUCHANAN

SCHOOL OF JOURNALISM '62

An insane conservative commentator, Buchanan first made his name as an adviser to President Nixon. He tried to convince him to burn the White House tapes, but apparently wasn't very persuasive. He has run for president three times and has always failed horrendously, perhaps because he wants to abolish the Department of Education. He famously hates immigrants, gays who want basic human rights, and for some reason, Martin Luther King Jr. During his 1996 presidential campaign, he actually carried around a pitchfork.

MARTHA STEWART

BARNARD COLLEGE '63

One of Barnard's most famous alumnae, Stewart has proved that even in today's world a woman can still be an excellent homemaker. She also manages to balance her famous domestic skills with criminal deceit. In 2004 she was convicted of obstruction of justice, conspiracy, and two counts of making false statements, charges related to an insider trading scandal. The *Spectator* has called her "the single most successful businesswoman in American history," but obviously Oprah is more successful, and not a convicted felon.

10 SOVIET SPIES

VARIOUS YEARS

Because of the craziness of the McCarthy era, it's not clear if all of these people actually were spies, but all seem to have had Soviet ties in some way. Whittaker Chambers, a drop-out, was definitely a spy, but some conservatives like him because he ratted out other spies, like Alger Hiss. Morris Cohen helped the USSR get the bomb by stealing secrets from the Manhattan Project. At least five other accused spies passed through Columbia, and three went to Barnard, but they may not be guilty, so let's not name names.

CHARLES VAN DOREN

PROFESSOR

The son of famous Columbia professor Mark Van Doren, Charles received a Masters in astrophysics and a Ph.D. in English, both at Columbia, before becoming an English professor. In 1957, he won \$138,000 over the course of several months on the game-show *Twenty-One*, but as it turns out, NBC had been feeding him the answers the whole time. After lying to just about everyone, he admitted the deception before Congress and lives to this day in utter disgrace.

SCOOTER LIBBY

LAW SCHOOL '75

I. Lewis "Scooter" Libby, Jr. may or may not be guilty of the five felony charges he faces, all of which relate to the Bush administration's cover-up of the Valerie Plame scandal, but he has been indicted. He is also affiliated with the Project for a New American Century, which supported and perhaps even helped cause the Iraq War. When not ruining America, he found time to write a frighteningly bad novel called *The Apprentice*, which contains the line: "They're very pretty girls. One was quite striking in the bath." And that's not out of context.

JOHN JACOB ASTOR III

ATTENDED AT SOME POINT

Arguably the most pointless member of the Astor dynasty, John III did very little with his life, but he still managed to be despicable. He was basically a slumlord who was successful primarily because he had a lot of money from the outset. Although his father handed him giant piles of money for nothing, he gave very little to charity. Think Scrooge with weirder hair.

ROY COHN

COLUMBIA COLLEGE '46, LAW SCHOOL '47

Cohn's life brought nothing but misery to everyone it touched. He played a prominent role in the conviction of Julius and Ethel Rosenberg, and later became a high-ranking member of Sen. Joseph McCarthy's staff. After ruining McCarthy by instigating the Army-McCarthy hearings, he settled into a life of exposing gay men despite his own probable homosexuality. Before New York disbarred him for unethical conduct, he represented such luminaries as Donald Trump and John Gotti. The blue-haired lawyer on *The Simpsons* is supposedly modeled after Cohn, as is the self-hating gay man in *Angels in America*, the play by Tony Kushner, CC '78.

DAVID HOROWITZ

COLUMBIA COLLEGE '59

Horowitz is a conservative commentator who thinks that universities in America are just too darn liberal. He wrote a book called *The Professors: The 101 Most Dangerous Academics in America*, a McCarthy-esque list of people who disagree with him but have better resumés. He also once wrote in *FrontPage Magazine*, in response to the NAACP suing gun manufacturers, "What's next? Will Irish Americans sue whiskey distillers, or Jews the gas company?" He admitted that the second analogy doesn't really make sense, but he used it anyway, because that's the kind of guy he is.

HAFIZULLAH AMIN

TEACHER'S COLLEGE, MASTER'S DEGREE '57, DROPPED OUT OF DOCTORAL PROGRAM

Perhaps the only Columbia alumnus to participate in two separate bloody coups, Amin helped Noor Mohammad Taraki overthrow the government of Afghanistan in 1978 before betraying him in 1979. He spent most of his brief rule battling Islamic insurgents by killing entire populations of villages and dropping napalm on rebel soldiers. The Soviets finally executed him for crimes against the Afghan people and installed a pro-Soviet leader, all of which contributed to their eventual war in Afghanistan. During his reign he instilled contempt and fear in Soviets, Americans, and Afghans alike.

BARACK OBAMA

COLUMBIA COLLEGE '83

The son of a Kenyan and a Kansan, Obama has set the political world ablaze with a dynamic mixture of thinking big, working hard, and inspiring a nation. After several years of civil-rights work in Chicago, he entered the world of politics, where he has ascended to the position of U.S. Senator and started a presidential bid. As dazzling as that success is, however, he has equally stellar academic credentials: in addition to earning a Columbia degree, he became the first black president of the *Harvard Law Review* and has taught at the University of Chicago.

Using science, we determined Columbia's 10 worst alumni in history. Now you can vote on #1. Send your votes to eyehumor@gmail.com or visit *The Eye* website at eye.columbiaspectator.com.

NOTICE: Unlike past articles, this information is actually **true**.



SOVIET SPIES



PAT BUCHANAN



MARTHA STEWART



SCOOTER LIBBY



HAFIZULLAH AMIN



DAVID HOROWITZ



JOHN JAY ASTOR III



ROY COHN



BARACK OBAMA



CHARLES VAN DOREN

ILLUSTRATION BY SHAINA RUBIN

INTERVIEW

By Alex Gartenfeld

Neither Fish Nor Fowler

Two years ago, skateboard company and patron of the arts RVCA approached skateboarder Ed Templeton about starting a free glossy arts zine. He consented, but upon the condition that he bring in his friends a collaborator. Templeton brought in

Brendan Fowler *and Aaron Rose, friends who had curated together at the influential Lower East Side gallery Alleged. In the early 1990s, the ANP Quarterly, now in its sixth edition, was born. Fowler, who had also practiced as a freelance journalist and conceptual artist, jumped at the chance, but continues to tour with his band Barr. This week, Fowler is in town on tour but his practice schedule precludes a face-to-face interview, so we speak on the telephone. Confirming the time for our interview via e-mail, the 28-year-old Fowler signs, “It’s on like Donkey Kong!”*

When did you get into New York?

When did I get here...? Um ... That’s something I should know. Well, when I leave, I will have been here for 18 days, which is the longest I’ve stayed anywhere for the last year.

Whoa! Will you just be playing shows?

Yeah ... the band just got together for the first time ever. The band never met before the first day of practice. And we’ve just been practicing.

How did everyone get along?

They were really chosen for personality as much as anything else. I don’t really like dealing with people who aren’t super duper nice. I think it’s hard for a musician not to be good and not cooperate with other people.

What is your day-to-day when you’re not on the road?

I literally haven’t lived anywhere for a year. I actually just got out of a seven-year relationship, and really it was like my life just fell apart. It’s like, “what do I do?” So I just wanted to take every opportunity, to take every tour, and every trip. And also make a little money while we’re at it. It’s terribly hard. It feels like I’m on a retreat. A weird retreat that doesn’t end.

You and your work are often associated with Los Angeles, but how long have you lived there?

I was born in Berkeley, California, and then my family moved to rural Maryland, like really out of the way.

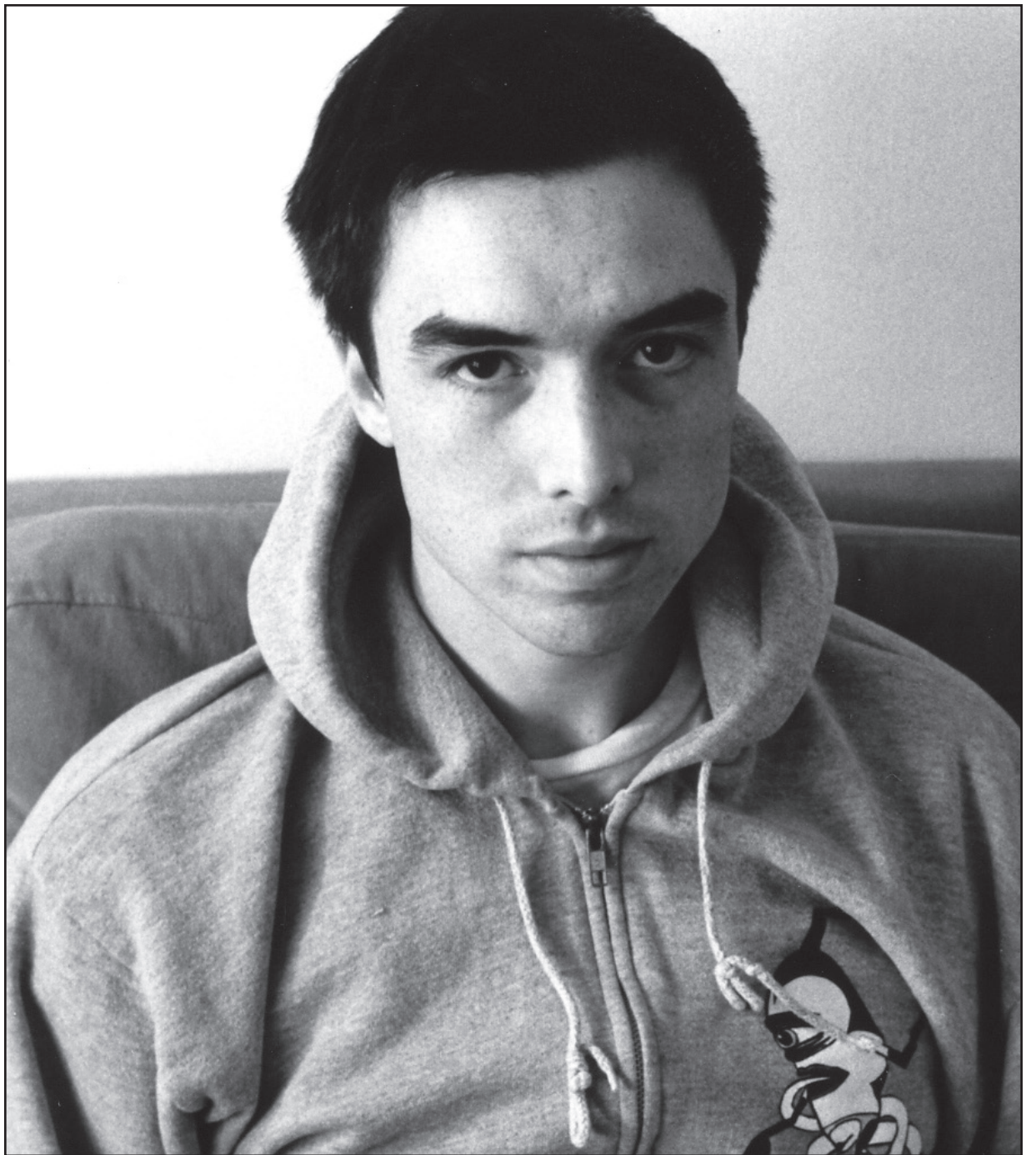
How did you become interested zines in rural Maryland?

I got really into skateboarding. Skateboarding with my friends, and skateboard videos. And I would be like, “Oh, well I really like that song in the skateboard video—I’d really like to have the album.” And then you can’t find it and you have to look for a place that has it. And then you’re there, and you look for something else. It’s really exciting.

What is the connection between your music and the magazine?

They’re both basic forms of communicating with people in an open-ended, in an encouraging way. I like talking to people and helping them.

Where do you find people for the Quarterly?



COURTESY OF BLUE GHOST PUBLICITY

It’s sort of like a conversation you would have with your friends, where you say, “Oh man, did you say that? That was so rad,” or “this reminds me of that!” It’s kind of like that conversation, and then having that go toward producing a magazine.

How did you end up in L.A.?

I was in New York [at Sarah Lawrence College], and I didn’t want to get that far from Maryland after college. The short story is this: I had been working at a gallery, Alleged, with Aaron [Rose, co-editor of ANP]. The contemporary art world in L.A. was really, really getting super exciting at that point. I mean, I had wanted to leave New York for other reasons. I was kind of frustrated.

How has the art scene changed since you and Aaron have been out there?

We had decided to move out there in April of 2001. Whatever, it affected the entire world and forever changed the way we think about things—and it totally affected the art world. It affected the economy and nobody was spending any money the way that they were in the contemporary art world. And the L.A. art world was just starting to really thrive, and be really kicking ass in Chinatown, where the galleries are. We get there, and everybody was really excited. And then in a year, it’s like we both had kinda a breakdown. One person overdosed and died. Another got hospitalized for a nervous breakdown. It totally imploded on itself because the economy got so shut down. That was kind of intense. I sort of exited the art world.

What did you do in the meantime?

There’s a lot of production-y kind of stuff in L.A.—working on commercials and other small things. If you’re trying to have non-committal work, L.A. is a great place. But you’re back.

Now it’s getting back to where it’s more exciting even than it was. I think it’s really gotten back to a place where people thought it was going to be, but better. It’s kind of New York-y in the way that there’s this “contemporary art world.”

How pervasive is the overlap with New York artists?

Oh totally. Well, I mean art has evolved into that really trendy thing to do, which I’m a little less interested in at this point. It’s a little derivative and kind of sad. I will say it’s a very fertile time for kids to do what they want to do. There’s always this phenomenon of people who like art, but aren’t academic about making art. They don’t really have ideas, but they like the idea of making art and so they make this art that’s not worth making. Now it’s very fashionable to make art, whereas before in L.A.—before it was very nerdy making art. And it’s really great and it’s great to be creatively engaged. There’s a lot of fashion-y art. I mean I’m not hating, it’s just...

So what are you really excited about right now?

Oh god! I’m really into the new—there’s this remix of the song “Walk It Off.” There’s this southern rap. And then there’s this verse where Andre 3000 from Outkast lays down a verse and he absolutely entirely annihilates all the southern rap culture in verse, just destroys everything they’re into right now. It’s like on the remix to contemporary southern rap music, destroying contemporary southern rap music. ■

Barr plays the Kitchen Performing Art Space on February 16th and 17th, with Lucky Dragons. ANP Quarterly is available free at select bookstores, boutiques, and galleries around the city. Subscriptions are available (\$20) at rvcaanp.com

INTERVIEW

By Olivia DeCarlo

[La]Force to be Reckoned With



COURTESY OF JAMES LAFORCE

*What's in a name? A rose by any other name might smell as sweet, but it won't sell as well. **James LaForce** puts his evocative last name to work as cofounder of the public relations superfirm LaForce + Stevens. After graduating from Columbia's School of General Studies in 1981, LaForce made his mark in the public relations industry, teaming up with Leslie Stevens in 1995 to found their own boutique agency. Since then, the company has become one of the leading marketing and public relations firms in the industry, bringing a fresh, innovative, and consumer-savvy approach to the brand-building business. While their clients span many genres—from travel and architecture to beauty and retail—the company's roster of fashion clientele represents the best of the best—Bill Blass, Luca Luca, Phillip Lim, Diesel, Rebecca Taylor, and Doo.Ri, to name a few. Naturally, Fashion Week is their promotional marathon. Luckily for us, LaForce managed to take a breather to chat with his representative of his alma mater about the buzz and the biz.*

When did you graduate, again?

Around '81...I have my diploma in the bathroom at home, but I can't remember the date on it!

Well, what do you remember about Columbia? Your fondest memories?

I just liked the physical plan of the campus. I spent a lot of time sitting on those [Low] steps. I remember sitting south, with the sun in your eyes, between classes. I loved the place. I've spent time in every neighborhood of New York, and I still think of the Upper West Side as 'my New York.' Columbia, the place, really became my entree to New York.

Quite an entree! Now, to Bryant Park. A lot of people underestimate how much goes into Fashion Week and the planning of fashion shows. There's all the press, the celebrities, the clothes, and the parties, but what's the purpose of putting on such a production?

The show serves a lot of functions. There are people who are using their well-known, well-attended, well-scheduled fashion shows as the ultimate expression of what their brand represents, to make a statement about what they foresee [their clients wearing] six months from now. For other designers, it's a way to break in, to start to get some recognition for an unknown or an undiscovered brand. Sometimes, the show is the first significant step the company is attempting to make to break through the clutter and create some image, to create awareness for the brand name. And we work for both kinds of companies.

So how do you decide when a show in the tent makes sense for a company, versus a smaller presentation?

We try to work with clients who have a logical and strategic approach to their fashion show. We often counsel against showing. We feel as though companies aren't sufficiently prepared, they're not well-known enough, there are too many other competing forces during Fashion Week that are likely to interfere with their ability to break through.

Yes, there are a lot of "forces" during Fashion Week. Recently, a lot of industry members have been talking about the rise in celebrity attendance. Celebrities attract cameras, cameras make a fuss, and fusses tend to delay shows. Marc Jacobs last season waited over 40 minutes for Ashley Olsen to show up before finally starting the show without her; and Baby Phat got off to a rocky start in September when 50 Cent got into a brawl with an industry member over a front-row seat. I was sitting right behind him when things got out of control, and I found myself quite annoyed at the celebrity brown-nosing, though excited I was so close to the action. But when is enough enough? Is it more useful to have a celebrity in the front-row seat, who'll get the show in the paper, or a buyer or magazine editor, who'll get the clothes to the market?

The most important thing is that the mood of the show reflects what the brand is about. I mean, I would expect a scuffle with 50 Cent at the Baby Phat show—I would be disappointed if that didn't happen there. That said, the Marc Jacobs show is a little bit over-the-top... There's a lot of people competing for attention. Versus the Luca Luca show, or the Oscar de la Renta show where the audience is generally more mature, and it's run more like a country-club dinner. Random celebrities don't make sense at Oscar de la Renta, and they do make sense at Baby Phat. They [celebrities at the shows] generate publicity, but they should generate the right message about the brand. For instance, Doo.Ri doesn't really need celebrities because she's not trying to be a phenomenon or social. She's not out chasing celebrities or courting favor with them. We don't expect any celebrities at the show, and that's fine for her and for the editors [in the audience]... It's a very elegant, cool, calm presentation. And that's the way the clothes are, that's the way Doo.Ri's personality is, and it wouldn't ring true to the fashion media that's been so supportive of her if the scene along the runway was like it is at Baby Phat. It doesn't make any sense. There are other designers, though, like Heatherette, who we've worked with a number of times over the years, where that's part of their brand ... that's part of what you're getting ... celebrities, flash bulbs, excitement ... And that's perfectly appropriate for those brands. ■

Soundz Lounge

Cozy • Comfortable • Chic • Atmosphere • You Will Love it!

HAPPY HOUR • MONDAY-FRIDAY • 4:00-7:00 PM

- \$2 Beer (all 24 on Tap!)
- \$3 House Brand Drinks
- \$3 Shots of Tequila and Vodka
- \$4 Frozen Drinks (Apple Martini, Pina Colada, Margarita)

UNIVERSITY SPECIAL • 7:00 PM-4:00 AM
EVERY DAY/NIGHT STUDENTS & TEACHERS (21 & over—w/ID)

- \$3 Pints (all 24 on Tap!)
- \$11 Pitchers (\$7—11:00 pm-1:00 am)
- \$3 Shots of Tequila and Vodka
- \$3 House Drinks & House Wine
- \$4 Frozen Drinks (Apple Martini, Pina Colada, Margarita)

LIVE DJ THURSDAY, FRIDAY & SATURDAY
STUDENTS & TEACHERS NEVER A COVER! (21 & over—w/ID)

For private parties in our private room call Nick 201.446.6073

Looking for experienced bartenders. Please apply in person.

3155 Broadway (between 123rd & 124th Streets)
212-537-7660 • www.SoundzLounge.com

CARNEGIE HALL presents



TONIGHT! THURS, FEB 15, 8 PM
ORCHESTRA OF ST. LUKE'S
SIR ROGER NORRINGTON, Conductor
HILARY HAHN, Violin
GOLDMARK Violin Concerto in A Minor
BRAHMS Symphony No. 4
Pre-concert talk at 7 PM with Walter Frisch, Professor of Music, Columbia University
Sponsored by United Technologies Corporation
Tickets start at \$23.

Hahn



SAT, FEB 24, 8 PM
PIOTR ANDERSZEWSKI,
Piano
Works by Beethoven
and Szymanowski
Tickets start at \$23.
"a world-class
figure among
pianists"
—Los Angeles Times



SHOSTAKOVICH Symphony No. 5
WED, FEB 28, 8 PM
DISCOVERY CONCERT:
MICHAEL TILSON THOMAS AND THE NEW WORLD SYMPHONY
America's Orchestral Academy
MICHAEL TILSON THOMAS, Artistic Director and Conductor
Join conductor Michael Tilson Thomas for a lively evening of discussion and musical exploration, culminating in a performance of Shostakovich's Symphony No. 5.
SOUND Insights
A Program of The Weill Music Institute at Carnegie Hall
Programs of The Weill Music Institute at Carnegie Hall are generously supported by the City of New York.
Tickets start at \$10.

Tilson Thomas



"a jazz pianist who dares to follow an unmarked road"
—New York Times
WED, FEB 28, 8:30 PM
Zankel Hall
GERI ALLEN TRIO
The daring and imaginative pianist-composer Geri Allen and her trio both embrace and transcend the bounds of traditional jazz.
Presented by Carnegie Hall in partnership with Festival Productions, Inc.
Tickets: \$44

NEW!



Get inside the music at
carnegiehall.org/podcasts.

Buy tickets at carnegiehall.org or
call CarnegieCharge at 212-247-7800.

© 2007 CHC. Programs and artists subject to change. Photos: Hahn by Kasskara / DG, Anderszewski by Sheila Rock, Tilson Thomas by Susan Schelling, Allen by Shonna Valeska.

CARNEGIE HALL

Bank of America



Proud Season Sponsor of Carnegie Hall