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the eye

Record Numbers

The best and strangest places to find vinyl in Manhattan

THE CALIFORNIA CONNECTION
WHY NELLIE MCKAY HATES COLUMBIA
OUR PICKS FOR OSCAR SEASON

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RECORD NUMBERS

A pictorial guide to the best and strangest places to find vinyl in Manhattan.

Photos by Linda Carrion and Molly Crossin

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{LETTER FROM THE EDITOR}

My immediate inclination in writing about Lindsay Lohan's Marilyn Monroe tribute shoot in this week's *New York Magazine* was to call it the "now-infamous" photo set. Then I remembered: the issue arrived in subscribers' mailboxes, um, *yesterday*. We've had about as much time to ascribe careful consideration to it as we've had to digest yesterday's lunch.

This, I think, is even more significant than the shoot itself: the natural desire to act as though enough time has passed that it's possible to have a considered opinion. It's official! We've moved past the happy-go-lucky cultural moment of instant fame, with its accompanying *American Idol*-style good vibes, and into its natural successor: the age of instant infamy. Everyone's already seen the photos. Everyone, it seemed, saw the photos five minutes after *New York* previewed them on its Web site. According to *Portfolio*, the *New York Magazine* Web site received 20 million page views on Monday and Tuesday, a paltry 2-3 million of which were directed at non-Lohan content.

And, what's worse, the Internet is already awash with critical response, which means that everyone else has already waxed eloquent on Lindsay's move, making all the jokes you'd have made if only you were quick enough. You can map your entire reaction timeline, the whole spectrum from interest to confusion to slight discomfort to condescension, via Radar coverage and Gawker comments.

It's like that new Will Ferrell comedy, *Semi-Pro*. When I see the poster for the movie on the bus station vestibule, I groan inwardly—I can't even venture a quip about the yet-another-Will-Ferrell-sports-movie setup without the certain knowledge that hundreds, maybe thousands, of Americans have beat me to it. When a cultural event is its own punchline, what's a snarky armchair analyst to do?

But, to get back to Lindsay: there are, of course, various elements of Lohan's portrait set that inspire that vague, collar-tugging sense that something is off here. Prominent among them, naturally, is the fact that

Lohan's poses ape those of Monroe's last nude photo shoot, just a few months before her suicide. This would be unsettling even if a more stable young celebrity (Natalie Portman, maybe?) had elected to do it. Given Lohan's notoriety, America's fascination with the photos gains a new shade of macabre.

After Anna Nicole Smith's death, a reader wrote to the syndicated *Savage Love* column to ask whether his continued *interest*, to put it delicately, in pornographic materials featuring Smith was healthy. Even Dan Savage, notable for his sexual liberality, responded with a resounding no: the deceased are always off-limits as objects of sexual affection, even when sexuality was their cause célébré in life.

Then there's the parallel we can't resist drawing: to Heath Ledger, who will have been dead for a month tomorrow. *New York* doesn't make this timing coincidence any more comfortable. In my opinion, the most questionable move in the whole issue is that of context. This week's cover features just three headlines: the Lohan caption, another teasing Spring Fashion (ironic, considering Lohan wears only a barely-opaque scarf), and, in smaller font in the lower-left corner, "Heath Ledger's Double Life."

In all honesty, though, *New York* may have beaten us all to the punch on this one. The article that accompanies the photos—in an unparalleled metajournalistic move—eschews discussion of Lohan's career in favor of quoting the actress on why, exactly, she chose to do the shoot in the first place. Ledger is given due note, and Lohan is far from beatified—the piece's author, Amanda Fortini, even goes so far as to call Lohan "another actress whose prodigious fame is not quite commensurate with her professional achievements." It's brilliant, really—Fortini anticipates the backlash before there's a chance for backlash to take place. She might as well use the phrase I so debated, "now-infamous," herself: the entire spread is infamous the moment you see it.

—Alexandria Symonds

Sustained Conversation

yvonne liu interviews sara arrow and daniel greenberg

INTERVIEW BY YVONNE LIU

PHOTO COURTESY OF *CONSILIENCE*

In Low Library on Feb. 18, a ceremony was held to commemorate the launch of the first student-led sustainable development journal in the nation. Columbia's Earth Institute star, Jeffrey Sachs, was on hand along with several other distinguished speakers in the field. The journal, dubbed *Consilience* after a book by Harvard professor Edward Wilson, came together over the course of the year and has made the publishing of student research its main goal. *The Eye* sat down with managing editor, Sara Arrow, BC '10, and co-founder Daniel Greenberg, CC '10.

How did *Consilience* originate? What inspired it?

ARROW: It actually started as an idea, almost a year ago, among three students (I'm not one of them), among the current editor in chief, the senior editor, one of the other managing editors, and someone who graduated Columbia. And they thought of this idea of having a dynamic space for conversations about sustainable development. They spoke to some people and floated some ideas. It never came to anything. And then in the fall of this year, three of those students and a few other students got together one night in the piano lounge and started talking about it. We felt like there was a need for a publication of this sort, given the new program in sustainable development and just given the fact that this was an under-represented issue on campus. We really kind of started just with an idea that we should create a journal, and hopefully create a journal that was global in reach and scope. We tried to reach out to students and professors around the United States and also around the world, and so we sent out a call for submissions to people that we knew abroad and to universities, professors, and students abroad. And we actually got a little over 60 submissions that we ended up choosing from—about 13 of them became our final journal.

How is *Consilience* related to the new sustainable development program and the new environmental conservation concentration?

ARROW: There certainly isn't a formal link between those programs and *Consilience*. But I think what we really wanted to do with the journal was to be able to create a space for students to publish their research that they had either done in the field or kind of in the halls at the Earth Institute and at other research institutes at Columbia. There wasn't a space for students who are doing innovative research to really publish before *Consilience* came around.

You said it started with three students, but now it's a team of over 20 students. How did all these other people get involved?

ARROW: I think it was a really organic process—it just kind of came together with people being interested and not necessarily within any single discipline of interest. The editorial board is made up of political science majors, biology majors, human rights majors, econ majors, but there seems to be a common interest in looking at the issue of sustainable development. So

we came together. Certainly we had a few informational sessions—we found some of our board that way. We reached out to graduate students so that we could have an advisory board. We formed an associate board, which is composed of students who are interested in the journal but aren't necessarily editing the pieces.



The journal, launched Feb. 18, is the first student-run sustainable development publication in the nation.

At the launch event, Jeffrey Sachs and Joshua Graff Zivin spoke. How are they involved with the journal?

ARROW: Professor Graff Zivin is our publication adviser, so once we assembled what we decided is our final table of contents, basically our final journal, we sent it along to professor Graff Zivin. He gave us suggestions on how to improve some of the pieces, we passed those suggestions along to the writers, and in general he was helpful because he knows how exactly a journal is supposed to look, what makes a journal legitimate and credible, some of the more nitty-gritties of citations. And being the Ph.D. director of the sustainable development program, he has a lot of contacts of people who are interested in sustainable development that he could send our way. Professor Sachs is kind of interested in what we're doing. And we let the Earth Institute know early on what we're doing in terms of *Consilience*. He expressed excitement about how undergraduate students and graduate students were coming together to create this publication, and he has supported us along the way. He hasn't actually formally become part of the

process, but it's exciting for *Consilience* and for him to come together at the launch event to celebrate.

GREENBERG: Also, *Consilience* is originally a book by E. O. Wilson. E. O. Wilson and Sachs have worked together on a lot of issues relating to ecology, and E. O. Wilson wrote the foreword to *Consilience* (the journal) and also to Sachs' new book, which he [Sachs] presented at the launch event.

How long did it take to create the first issue?

GREENBERG: Forever.

ARROW: I guess we started in mid-October, the beginning of October with an idea. A lot of the work we did was over break, a lot of the primary work we had to do in the beginning was getting our name out there, getting our name to students around the world, so that they could send in pieces, to professors all around the world, a lot of mission-statement building and figuring out what we were doing. The editing process took till the end of February, about two or three months.

Are there any new ideas or things you want to change for future issues?

ARROW: We learned a lot of things, so one of the things that we learned was that we really wanted to focus. We kind of went in saying, "Oh we're going to try and bring in as many people as possible in conversation with each other—professors, practitioners, students, and other people who are interested in sustainable development." I think along the way we realized that we're really committed to publishing student research, undergraduate and graduate. So that's something I think we learned along the way, and we certainly learned other things like that along the way. In terms of the focus of the publication, our understanding of sustainability and development is kind of in flux given who's on our board. So over the years, what we choose to publish and what lens we use to look at sustainable development will change. I don't know that there are actually specific ways that we're going to change that.

GREENBERG: I think there's a misperception generally in American colleges, perhaps, that sustainable development has to do with the environment. Not necessarily American colleges, just my experience. ... Whereas development for me at least is really about people. That being said, I realize the interconnectedness between the environment and development and how one relies on the other, but we're definitely not an environmental journal only—like *Spec* said we were.

ARROW: I think also our goal is to create almost like hubs of *Consilience* around the country if we can, so that we can not make it a journal limited to Columbia, but we can really publish pieces by students at universities and also have students at universities read the publications. At the beginning, we set out to not just be a Columbia publication, so I think that's something we will try to develop over the years.

///

Lights Out

the new energy challenge for columbia dorms

BY RUHI SHAMIM
PHOTO BY MOLLY CROSSIN

YOU WAKE UP AT 3 A.M. unable to ignore the call of nature any longer. “I knew I shouldn’t have chugged that 20-ounce bubble tea before bed,” you think to yourself grudgingly as you trudge down the hall. On your way to the can, you pass your floor’s common room—lights on, late infomercials for the latest thigh-shaper gimmick beckoning—yet there’s not a single person to be found inside. Does this scenario sound familiar? To the green community at Columbia it does.

The Columbia University EcoReps—paid students who address Columbia’s day-to-day environmental needs—and the Columbia College Student Council are joining forces this semester to combat the energy-wasting plague that has overtaken Columbia dorms. The Do It in the Dark Energy Challenge is more than just an effort

to raise awareness about all the neglected TVs that are left running in empty common rooms. It encourages students to pick up eco-friendly habits while engaging their school spirit and dorm pride.

“Energy consumption is an important area to focus on since it’s easy for students to be less conscious about it because they don’t have to deal with energy bills at school,” says Ariel Zucker, CC ’09 and chair of the EcoReps.

The energy competition pits all the dorms on campus against one another to reduce the total amount of energy used by comparing it to the previous semester. Students can participate in the competition by turning off their room and bathroom lights, unplugging power strips, and replacing incandescent light bulbs with compact

fluorescent bulbs available for free at the Housing and Dining Services office in Hartley Hall. At the end of the semester, the dorm with the most energy savings wins prizes.

For years, the Office of Environmental Stewardship—created to encourage both formal and informal green initiatives for the campus—and student groups like CCSC and the Columbia University Green Umbrella—an overarching organization representing most student environmental groups—lobbied for more efficient energy policies. As a result of this lobbying, the Facilities Department recently has installed energy meters in each building as part of a University-wide energy and utility accounting system.

“We are one of the first universities, if not the first, in the New York metro area to install individual electric meters in its buildings. This meter installation is what allows us to support the Energy Challenge with solid data,” says Nilda Mesa, director of the Office of Environmental Stewardship.

Since 2006, the EcoReps have worked with the Office of Environmental Stewardship to encourage environmental consciousness at Columbia.

“Our goal is to raise awareness about green issues on campus so that students can start thinking about how their actions affect their surroundings,” Zucker says.

CCSC joined the effort this year after the executive board campaign of One Columbia, the elected 2007–2008 council, pledged its involvement in broader issues of social awareness.

Alidad Damooei, CC ’09 and vice president of policy on CCSC, says: “Council has a broad platform that reaches students, and we’ve used it historically for issues of student life and social programming. We also have a responsibility to use this platform for larger issues. Being part of any university, but especially at Columbia with the Earth Institute and Global Leadership Program, the student body has to be conscious of environmental issues because it is one of the most important issues of our generation.”


In order to raise awareness about the energy competition, members of EcoReps and CCSC have been going door-to-door revving up the competitive spirit of students for the dorm

challenge. At the end of each month, the winning dorm will be rewarded with a dorm-wide party hosted by CCSC’s Campus Life Committee.

The EcoReps designed “Turn off the Lights” stickers to be placed above light switches and appliances and are now distributing them as part of the campaign. CCSC will be sending weekly e-mails with additional tips on how students can reduce their energy consumption and give their dorm an edge in the competition.

What is unique about this initiative is the collaboration that is occurring between different groups on campus. This initiative combines the efforts of a specific student group, the larger student council, and the central administration. It is a rare instance of genuine cooperation across group boundaries.

“I think that the CCSC is doing an awesome job, and I’m glad that they have been able to work so well with the EcoReps and with Housing to get the word out about the Energy Challenge. We would have had a lot of trouble doing it without them,” Zucker says.

With or without the lights. 



Students reap the benefits of energy conservation.

Coasting

bridging the land gap between columbia and california

BY LARA SCHILLING
PHOTO COURTESY OF THE PEDRO POINT SURF

WINTER HAS FINALLY HIT US full force—it’s currently in the low 40s in New York, and the taxis are actually driving slowly for once to avoid sliding on the fresh snow. But while we Columbia students trudge to class, our heads bent low against the wind, my brother in California is surfing without a wet suit.

There’s something about the mere mention of the word “California” that strikes a mythic chord. Not only does it represent the last American frontier and serve as an emblem of opportunity, it is the state with the highest GNP and arguably the birthplace of laid-back beach culture.

If California is such a great place to live and also boasts one of the strongest state university systems, why do so many Californians flock to the East Coast to attend college? At Columbia College, California students have the second highest representation, beaten only by New York.

“A majority of kids stay in state for college. If you really want to get away from all semblances of home and experience utterly new people, you have to travel across country,” Holly Stanton, CC ’11, says.

California is also the home of Hollywood and media darlings. Countless networks have aired reality shows taking place in California over the last few years, depicting it as a kind of new-age utopia, overflowing with young, attractive, wealthy people. This stereotype doesn’t seem to completely miss the mark though. Eugene Kotlyarenko, CC ’07 and a Los Angeles transplant, feels that “people are a bit more materialistic out there, or maybe they are just less subtle about their flashiness.” Fitz Shaw, CC ’09 of Texas, agrees, saying that “California just seems fake all around. I wouldn’t go there.”

The notion that Californians enjoy a more relaxed lifestyle than their eastern counterparts also seems to hold true. According to Melanie Kress, BC ’09 of Massachusetts: “There’s a stronger sense of productive duty in the East. People are more at-

“THERE’S SOMETHING ABOUT THE MERE MENTION OF THE NAME ‘CALIFORNIA’ THAT STRIKES A MYTHIC CHORD.”


tached to the American tradition of a Protestant work ethic.” Stanton agrees, saying that “beach/surfer culture has a huge influence on the attitudes of West Coasters, making them more laid-back in general.”

Victoria Ruiz, CC ’09 of San Jose, Calif., wanted to see an entirely new place. Only in New York can she “hear people speak in 10 different languages in a block radius, or take a \$2 subway ride and travel to neighborhoods with entirely different cultures, food, friends, and energy.”



Sachi Nasatir, BC ’10, cites a desire to “experience the seasons and a change of scenery, but still stay in a city” as her top reason for making the switch from Los Angeles to New York.

What is the experience like, being a transplant, and how does one go about adjusting to the vast cultural differences between California and New York? Nasatir says that each place has its own attitude toward going out. In Los Angeles, “people have parties at their houses, or they go out to clubs and try to get noticed with celebs.” Whereas in New York, “people just go out to bars with friends, and the number of options for going out makes it less stressful. There isn’t any annoying social hierarchy.” Making the transition from the isolated car culture of California to constant contact with strangers in New York can also be interesting. Ruiz relishes the close contact and diversity of New York, saying that here she makes an attempt to “smile at everyone.”


Elinor Noble, BC ’10 of New Jersey expresses a similar sentiment, having visited Southern California over winter break. She was most shocked by “the general social ineptness of Californians. People don’t smile at each other, they don’t say thank you when you hold the door open. It’s like they don’t know how to act around strangers.”

All in all, it seems the major draw of New York to

After students from New York, students from California make up the largest demographic at Columbia College.

Californians is its vast diversity. Would any of the California transplants interviewed ever go back? Ruiz hopes to stay here, as she wants to help “keep New York remembering that it is a city of people, not of the man.” Stanton concedes that she would possibly go back, but “most likely to a more eclectic place than Orange County ... maybe to San Francisco or L.A.” The brave Californians who make the move to New York only increase diversity. Francesca Procaccini, BC ’10 of Massachusetts, doesn’t know “why Californians would ever want to go back, seeing as how New York is one of the most diverse cities in the world and therefore the perfect place for all the regional stereotypes to mesh.”

Kotlyarenko, who moved to Los Angeles after graduating to pursue a career in film, says that he originally moved because he “wanted a change of pace” but that he has now realized that “you set your pace, not the place where you live.”

Perhaps the grass really is always greener on the other side, or maybe California and New York have a lot more in common than they think they do, both fueled by some unnameable desire for culture and movement. 

Yodelling Before the Bulldozers

nellie mckay makes harlem cool again

BY PARKER FISHEL

PHOTO BY ANNAMARIE VU

NELLIE MCKAY MANIFESTS SOUL and spirit, a character unto herself, a good old creative soul.

So it was only fitting that we meet at a vegan soul food restaurant, Uptown Juice Bar, in the heart of Harlem. And on Valentine's Day, one could hardly wish for better company than the charismatic, attractive, well-spoken singer-songwriter whose music is so adept at corrupting the American songbook.

On the other hand, spirit can't just exist—it's restless and always on the move. McKay, like her music, swings to the pulse of constant change. Her spirit is manifested in her activism, an inextricable part of her music that gives it a vibrant and engaging character. She is attuned to the realities of the world and faces them with a passion all her own (much to the chagrin of some detractors).

"Certainly, you get influenced by everything," McKay says. Her music exhibits an eclecticism she describes as "schizophrenic," akin to the musical vocabulary of an avid record collector with an extensive knowledge of pop culture.

"Usually, what you listen to is really intimidating and what you put out is substandard," McKay self-deprecatingly says, but critics and fans alike have raved about McKay since she released her first record, *Get Away From Me*, in 2004. The album, produced by Geoff Emerick (the man who engineered some of The Beatles' best recordings), was the first time that a woman had put out a double record as her first release.

The price of this achievement was a fight with her record company that culminated in what could be characterized as a typical McKay response—one which couples seriousness with her wry sense of humor. "We made a video of him [Emerick] tied up with FedEx tape and covered in ketchup, with a gun to his head, holding him hostage to get the full album." The record company conceded, though this was the beginning of a fractious relationship between McKay and Columbia Records.

That relationship ended after the release of McKay's second album in 2006, *Pretty Little Head*. She went on to release her latest record, 2007's *Obligatory Villages*, on her own label with distribution by Vanguard Records. *Obligatory Villages* is an important artistic step for McKay, who brought in collaborators like jazz greats Phil Woods, Dave Liebman, and Bebop/Schoolhouse Rock impresario Bob Dorough, who McKay describes as a "sly, Southern gentleman."

The album is a reflection of her personality and also an object of artistic integrity. *Obligatory Villagers* is a record rooted in the future with one eye to the past. Her jazz collaborators make her "bad music swing," she says. The music reflects her predilection for Billie



Nellie McKay at Harlem's vegan Uptown Juice Bar.

Holiday, Ella Fitzgerald, Bob Dylan and The Band's *The Basement Tapes*, and the classic aesthetics of actresses Rita Hayworth, Joan Crawford, and Pearl Bailey—all of whom she invokes during our interview.

Minnie Pearl, another McKay favorite, was a comedian on the classic country music program Grand Ole Opry and an apt pre-figurement of McKay's stage show, with its lively vaudevillian atmosphere replete with audience interaction, jokes, and the destruction of the fourth wall.

"Comedy is so vulnerable—at least you have a song to hide behind in music," McKay says, which may explain her transition to music after a stint as a stand-up comedian around 2002. She began playing with members of the anti-folk scene in the East Village, opening for such acts as The Trachtenburg Family Slideshow Players. That unique incubating

one another. They're all trying to eliminate suffering and keep the good things in life and get rid of the bad."

As a resident of Harlem, McKay's ethos of political and social consciousness has created an almost frantic involvement in many of the public affairs of Columbia University. An adamant opponent of the Manhattanville expansion, McKay questions the "very need to expand as an ethos," imploring people to visit stop-columbia.org. She criticizes Columbia's closed lines of communication with the community, saying, "It's ridiculous how they say they're open to dialogue, but they stonewall every opportunity."

"Becoming a vegetarian is one of the best ways to stop global warming," she says, citing one reason why she is an animal-rights advocate. She is strongly opposed to Columbia's animal testing, dedicating a song, "Columbia Is Bleeding," to the issue. At concerts and in interviews, she urges people to lend their support to the cause by visiting columbiacruelty.com. However, she claims that ultimately it is up to the faculty and students to lead the way in advancing such issues.

"There're people who hold education as an end in itself and they always say, 'Education is what we need, we need more education.' But in a lot of instances, education just teaches people to be better villains," McKay said. She eagerly took to the front lines supporting the hunger strikers last semester, deeming their actions "a very brave thing to do," and applauding what she considers their ultimate success in the protest.

"I do think it's very important not just for the alumni ... but for the faculty to get involved," she says of Columbia campus issues. I think it's shameful that so many haven't taken a position on it, much less the right position. ... And, of course the students. If you're involved with an institution that's doing something horrendous, however unwittingly, once aware, you should take action to stop it."

In the face of criticism for her politics, McKay says,

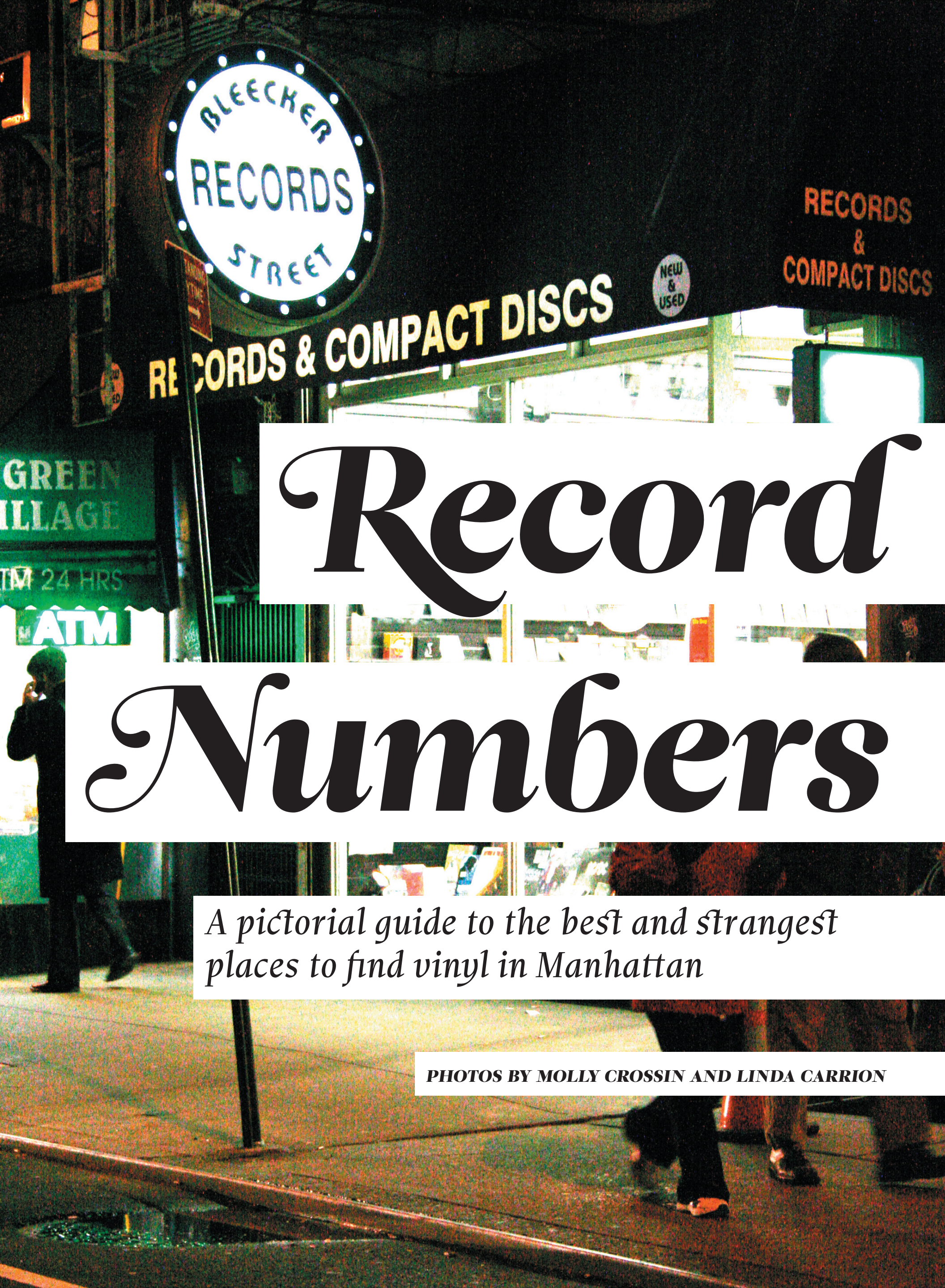
"POLITICS IS A REFLECTION OF THE PERSON, AND IT'S BOTH BIGGER AND EASIER THAN THE PERSONAL."

environment, along with her background in comedy and a more recent award-winning stint acting as Polly Peachum in Bertolt Brecht and Kurt Weill's *The Threepenny Opera* have shaped her stage show and presence a great deal—she is a remarkably accessible enigma on stage.

Pervading the majority of McKay's onstage comedy and lyrics is the sentiment that "politics is a reflection of the person, and it's both bigger and easier than the personal." It is here that her peculiar spirit dominates. McKay is an advocate of quite a few causes. "Animal rights have the farthest to go, but they all influence

"There is a place for solutions and there is a reason for hope. Just working with some of the people up here in Harlem, they make you so hopeful because they're so committed and smart."

Through this spirit and character, her passion is overwhelmingly political and personal, as she performs, a woman warrior hell-bent on fighting for her cause, often with her music. As songs and poetry and tales of love flow during our interview, heating up the Valentine's Day celebration at Uptown Juice Bar, it becomes clear that McKay's character translated from the stage, to the table, to the political podium. \\



RECORDS & COMPACT DISCS

RECORDS
&
COMPACT DISCS

NEW
&
USED

GREEN
VILLAGE

24 HRS

ATM

Record

Numbers

*A pictorial guide to the best and strangest
places to find vinyl in Manhattan*

PHOTOS BY MOLLY CROSSIN AND LINDA CARRION



"So I asked to take this guy Bob's picture, and he insists upon taking his hair out of his raggedy-ass ponytail and putting dolls on his shoulders."
 —staff photographer Molly Crossin

Bob's Bleecker Street Records
 118 W. Third St.



"Our problem is from the real estate angle—hotels and boutiques buying out a neighborhood that used to be satiated with culture. There's a high-rise on Norfolk Street that kicked out Tonic, that was basically the main live-music venue for our kind of music. Nobody from the real-estate angle or even from the city angle has done any sort of work to help out the arts community in the way that they really should."
 —Mikey Jones, mail-order manager

Downtown Music Gallery
 342 Bowery St.



Due to higher rent prices and the prevalence of digital downloads, many Lower East Side record stores have gone the way of Footlight, pictured here.

Footlight Records
 113 E. 12th St.



If high rent and other economic factors continue to force independent record stores out of business, this inventory will disappear off the shelves and into boxes.

The Record Shack
 274 W. 125th St.

A Museum Between Two Covers

farimani makes a powerful statement of its own

BY ALEX GARTENFELD

PHOTO COURTESY OF AMIR MOGHARABI

WHEN IT CAME TIME TO NAME the journal he edited, designed and distributed from his Bushwick apartment, Amir Mogharabi, GSAS '08, in the art history department, chose *Farimani*. It's his mother's maiden name and "one of the only surnames in Farsi that doesn't have a referent, kind of a free-floating signifier," the 25-year-old Mogharabi says. At once the title demonstrates Mogharabi's personal investment and the challenge to traditional modes of meaning and authorship central to the project of the publication.

On March 1, *Farimani* will launch at Printed Matter in Chelsea. It's a rare event for the non-profit art-book store, which hosts plenty of book launches but generally restricts its interest to artists' books and monographs.

Mogharabi terms the publication an undercover museum that "assumes the design of a book" so as to challenge the parameters of both. But early in Mogharabi's vision, the mission was quite different.

"All I was going to include was artists who work with meat, and discourses on institutional schizophrenia, and the way in which institutions condition schizophrenia and schizophrenia conditions institutions," Mogharabi says, though he "realized that was too specific of a project."

From there, the task was to differentiate the publication. He met with his adviser, John Rajchman, associate professor in the art history department and director of M.A. programs, whose influence permeates the magazine. Mogharabi presented his goal—"to make a publication more likable than the others"—to which Rajchman suggested the magazine "include artists as artists," rather than to treat their works as secondary to the critical discourse. Columbia professors Branden Joseph and Rosalind Krauss also serve as advisers.

MOGHARABI TERMS THE PUBLICATION AN UNDERCOVER MUSEUM THAT 'ASSUMES THE DESIGN OF A BOOK' SO AS TO CHALLENGE THE PARAMETERS OF BOTH.

The publication is divided into theory, music, and art, and it stresses the dual unity and continuity of the works enclosed. "Whether it's art or music, each piece has to stand on its own and be individuated," Mogharabi says. But Mogharabi's interest is theoretical.

"The artists I tend to include are people who are actively involved with theory, rather than whose works are injected with theory by other people," he says.

By no means the most important accomplishment, but in many ways the most impressive, has been Mogharabi's ability to incorporate artists and theorists at the peaks of their careers in just his first issue.

Artist and theorist Sylvia Kolbowski contributes stills from a film she is completing, *After Hiroshima*



Mon Amour, a work that duplicates the shots from the Alain Resnais 1959 *Hiroshima Mon Amour* about the impossible romance between a French actress and a Japanese man in post-war Hiroshima, but reverses the roles of the protagonists. The photographic series, titled "Before After Hiroshima Mon Amour," features the film's stand-ins as they prepare the lighting for the scenes.

Olafur Eliasson, the installation artist whose work is currently featured at San Francisco Museum of

Modern Art, contributed photographs and an essay. Eliasson's photographs represent mirrors, in which the arc at the non-reflective edge of the mirror is the primary compositional element. Around this series Mogharabi decided to use white instead of vanilla paper in order to achieve the full effect of the image.

Farimani also recovers the work of Madge Gill, an enigmatic figure from the turn of the 20th century. Gill, considered an outsider artist, suffered from schizophrenia but obsessively created intricate ink drawings. She refused to sell the works because she claimed they belonged to her spirit guide. *Farimani* will publish the name of Gill's spirit guide for the first time.

Mogharabi includes his own works, which pair his

writings with photographs on which he has painted. The first lines of each stanza correspond to an angle from a triangle in the work, and it is up to the viewer to explore the interpretive possibilities of the work. It is part of his project "to bring criticism in to art," although "that doesn't necessarily involve combining text and images."

A significant portion of the publication's mission is dedicated to integrating the narratives of experimental music and the visual arts, which, Mogharabi says, "has a lot to do with trying to bring to light the fact that a lot of contemporary musicians are working on the same theoretical grounds as visual artists are."

He recalls an instance last semester in professor Lydia Goehr's class in which noted philosopher Arthur Danto gave a presentation.

"Afterward somebody asked if he could speak about the phenomenology of music without discussing John Cage, and Arthur responded 'No,'" Mogharabi says. "And it's not fair, because so many musicians are working on those terms."

Farimani includes contributions from three such musicians. Ikue Mori is a musician who has constructed an autobiographical text. Fred Frith is a composer and musician associated with John Zorn and Tim Hodgkinson. Maja Ratkje's approach explores the way in which voice interfaces with dance and performance.

Theory includes contributions from influential critic and philosopher Slavoj Žižek, feminist theorist Elizabeth Grosz, Columbia professor of French literature and Semiotext(e) founder Sylvère Lotringer, and seminal post-war theorist Felix Guattari. Except for Guattari's piece, all were originally composed for the publication.

But the publication does not shy from polemical citation of mainstream art media, and Lotringer's contribution discusses Sept. 11, 2001 in terms of the simulacrum "a beautiful lie"—terms introduced by philosopher Jean Baudrillard, whose own work on the event sparked significant controversy. As Mogharabi jokingly says, "I have a 'rabbi' and an 'arab' in my last name. I'm the paradigm."

The program does not exclude revolutionary motives, though. The journal is 4 1/4" by 6 7/8", the same size as mass-produced French texts—it is specifically designed for the dissident student's pocket, with a clear nod to 1968. Moreover, Mogharabi lifted a portion of *Farimani*'s design from *Acephale*, the dissident surrealist journal compiled by Georges Bataille that proposed to celebrate the death of Louis XVI and called for human sacrifice. But Mogharabi was quick to point out that Futura, the font of choice of a number of avant-garde publications contemporaneous to *Acephale*, is also used by Chanel.

Beginning in March, over a dozen locations in New York, including Brooklyn bookstore Spoonbill & Sugar-town, will pick up *Farimani*, which is printed in an edition of 1000. It is also available online at farimani.info. "I sold my car to do this. ... This is the fruition of a year and a half's worth of labor," he says.

He's replaced the car with a motorcycle.

Portrait of an Artist

artfuckers flaunts sexuality but fails to deliver

BY MARIELA QUINTANA

PHOTO COURTESY OF CAROL ROSEGG

AS ITS TITLE SUGGESTS, Michael Domitrovich's new play *ArtFuckers*, opening February 26th at DR2 Theater, may not be the show to take your parents to see when they visit the city. This play is chock full of sex, drugs, and rock and roll—the holy trinity of parental fears.

Set in downtown New York, Domitrovich's work shamelessly looks at the lives of five up-and-coming artists and socialites. Although *ArtFuckers* may not immediately appeal to an older audience, it has certainly caused quite a buzz among the younger and bolder set.

Just as its title has provoked some negative criticism from those who deem it a wanton ploy for attention, the characters in *ArtFuckers* are notorious for their uncensored lifestyles and their brazen forms of creative expression. Domitrovich, however, is well aware of the public reaction *ArtFuckers* may elicit. He willingly takes a risk in his attempt to synthesize the circumstantial with the universal themes in this play.

In *ArtFuckers*, Domitrovich deals with themes that are often marginalized in theatre and regarded as paltry: the lives and struggles of indulged adolescents. Confronting these stereotypes and conventions head on, he paints his characters just as they are—privileged, uncompromising, and self-interested.

They are the children of New York City's moneyed art-scenesters of the 1980s. Impervious to propriety and convention, they flaunt their status and sexuality. Domitrovich portrays Maggie, played by Jessica Kaye, a School of the Arts graduate, and Bella, played by Nicole LaLiberte, as seductive and demanding sisters. "These are the girls in high school who made you jealous," Domitrovich says, "who you hated because they were prettier than you and knew it."

What gives the play its strength, however, is the relevance of its context and characters. The play is very much about being young, talented, and hopeful in New York City right now. It seems all too appropriate, then, that much of its cast and crew hail from our very own ivory tower outpost in Morningside Heights.

Like many a Columbia student, the five characters are both entirely devoted to and frustrated by their work—that is, their art. "Art is like language for these guys," Domitrovich says. "It's how they speak, it's how they communicate with each other."

But when you rely on art for both your identity and your friendships, what happens when your friends stop believing in your art?

The play's central conflict springs from this question. The action of the plot surrounds the group's efforts to actualize "Sauvage Royale," a fashion show and their shared creative vision. Each character offers up their individual talents to make this event come to life. Surrounding themselves with a cliquish allure, the group has power in numbers and hopes the combined efforts of the group surpass their individual capabilities.

This dynamic challenges both the characters and the audience to decipher between the merits of personal achievement and group success. Throughout the play, there is tension between the character's almost greedy need for recognition and validation and their dependence on one another.

Just like the characters they are bringing to life, the actors are young New York City artists. As both a student at Columbia and a New York City actor, Asher

Grodman, CC '10, is all too familiar with this dualism. In the play, Grodman's character, Trevor, grapples with who he is as an individual and an artist—a theme I'm sure many English majors brood over in Butler. "But music is weird," says Grodman, "because it's everything for Trevor, his identity, his validation and his criticism. And when life is your name, the stakes are just higher. Music's his identity, that's what art does to you, and that's why it's so critical to him."

Trevor goes to music because it's his passion, but also because it's a way to gain his parents' approval. References to the careers of their parents, their successes, their failures, and their legacies provide sincere glimpses into the *ArtFuckers*. At these points, Domitrovich seamlessly connects the major themes in his play, which are often at odds—the need for autonomy and personal expression through art and the fear that they will not live up to their families' name or expectations.

Surely this is a traditional, if not conventional, dramatic theme—the neglected childhoods and absent parents of all troubled adolescents. But this bit of rawness reveals that indeed the *ArtFuckers* have a bit of humanity in them, and it speaks to the very present concerns of both the play's young audience and its cast.

In their monologues, the *ArtFuckers* describe their childhood homes, places bereft of comfort and breeding grounds for familial anxiety. During her monologue, Bella says quite poignantly, "A little girl has a need for somebody's eyes." For once in the play, Bella expresses something that actually might have relevance to other people and shows that her character might have some depth. Here, Domitrovich flashes his skill and a glimpse of the play's potential.

Asher Grodman, CC '10, studies *ArtFuckers* fondly.



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There Will Be Tears: At Least *Crash* Can't Win This Year

...juno who will take home best picture?



All five Best Picture nominees are thoughtful and thought-provoking movies that insinuate themselves into the viewer's consciousness long after the credits have rolled. And yet, **Michael Clayton** is the only one that gets better the more you think about it. On the surface it's the most boring movie of the Oscar pack, a well-made, old-fashioned political thriller contending against Anton Chigurh and "I drink your milkshake!" But to call *Michael Clayton* boring would be a disservice not only to its virtuosic cast and impeccable pacing, but also its own formidable eccentricity. One of the main characters is a brilliant but unstable lawyer who stops taking his medication, strips naked in court, and starts taking life advice from a young-adult fantasy

novel. Another is an executive at a nefarious "green" corporation, a prescient villain in a year when most political movies went for the obvious target, Iraq, and failed both artistically and financially. Consider the nominated films' endings: the fluffy, arch *Juno* sing-along, the *Atonement* speech that—in spite of welling strings and nostalgic flashbacks—seems to damn the character giving it, Tommy Lee Jones' Big Meaningful Ending Monologue in *No Country for Old Men* (blame Cormac McCarthy, not the Coen Brothers), and the ambitious but not-fully-successful gush of *There Will Be Blood*. *Michael Clayton* ends with a light, savory grace note, and the competition ends up looking like it's trying harder, yet saying less.

—Paul Barndt

This year, **Saoirse Ronan** from *Atonement* and **Ellen Page** from *Juno* compete against long-established talent in the Supporting Actress and Lead Actress races. Saoirse Ronan, an Irish actress of merely thirteen years, embodies her pitiless character from her very first scene, holding her own alongside Keira Knightley and veteran Vanessa Redgrave. Ellen Page—20 years old, but playing a pregnant girl of 16—brilliantly embraces

Never before and never again will there be a chase sequence quite like the end of **North by Northwest**, when the characters slide down the faces of Mount Rushmore. The cinematic magic occurred on a massive set, intricately recreated to Alfred Hitchcock's perfectionist standards. On February 24th, the man responsible for this scene will finally get his due. Robert F. Boyle, production designer and art director for over 90 films and television programs, will receive the Academy's Honorary Award, for a job mostly overlooked by the general film-going public. Aside from his impeccable work in *North by Northwest*, the man created the visuals of such classics as *Fiddler on the Roof*, *The Birds*, and *The Thomas Crown Affair*.

—Sam Laskey

es her teenage anti-hero, showing vulnerability and complexity while throwing out a series of one-liners. Neither girl may be likely to win (after all, Julie Christie and Cate Blanchett are nominated), but both have very promising futures in film. So move over Dakota Fanning and Keisha Castle-Hughes, new actresses of astounding maturity have joined the stage.

—Annick Banoun



PHOTOS COURTESY OF ALL MOVIE PHOTOS

Away from Her begins with a flashback: a young woman's face, framed only by the ocean, comes into focus as she stares directly into the camera. The scene is a husband's memory of his wife at the age of 18. Struggling with Alzheimer's disease, she has begun to forget him despite more than 40 years of marriage. In an instant, the image effortlessly recalls the distant past, bringing reflection and memory to vivid life. Never bogged down in the literal transcription process, *Away From Her* retells Alice Munro's short story, "The Bear Came Over the Mountain," in a distinctly cinematic way.

—Ariel Karlin

Disregarding the unmemorable *Surf's Up*, this year's Best Animated Feature award is most likely to veer between two equally astounding films: **Persepolis** and **Ratatouille**. *Ratatouille*, the latest Pixar release about a French rat who dreams of being the next great chef, is a marvel. The plot is accessible yet quirky, and the art direction is magnificent. *Ratatouille* also grossed highest of all Oscar nominees, drawing in a whopping \$206 million. *Persepolis*, originally a graphic novel by Marjane Satrapi, is equally endearing—a complex autobiographical plot, refreshingly portrayed in stark black-and-white. And yet, *Persepolis* grossed a mere \$2 million after a limited release on Christmas Day. It is doubtful that *Persepolis*, though a rare treasure, will win over a film as overwhelmingly popular as *Ratatouille*.

—Julia Alekseyeva

Oh, I Wish I Were an Oscar '08 Winner

oscar blurbs shorter than the acceptance speeches

Cinematography

Cinematographer Roger Deakins has been nominated five times for the Oscar for Best Cinematography but has never won. He defined the visual looks of many Coen Brothers films (nominated for both *Fargo* and *O Brother, Where Art Thou?*), and he is now nominated for his work in the Oscar frontrunner, *No Country for Old Men*. But there is one competitor that could seize his opportunity to win the gold: himself. Roger Deakins is nominated not only for *No Country*, but also for his work in the Brad Pitt and Casey Affleck Western, *The Assassination of Jesse James by the Coward Robert Ford*. Both films are visually stunning, and Deakins certainly deserves both nominations, as the visual style of each film is crucial to the overall quality. Deakins must compete against himself for the Oscar, and a split vote could spoil his chance to win. But what will win in its place? The answer lies in blood, as in *There Will Be Blood*. Robert Elswit, the cinematographer for the Daniel-Day Lewis oil epic, is widely considered to be the frontrunner by many, after winning the award from the American Society of Cinematographers. Also in contention is Janusz Kaminski, who developed the visually arresting style of *The Diving Bell and the Butterfly*, and Seamus McGarvey of *Atonement*, who helped create the film's breathtaking six-minute uncut shot. With very strong work from each of the four cinematographers, it's hard to say which one will, or should, receive the statuette on Sunday night.

—Peter Labuza

Actor in a Supporting Role

Tom Wilkinson (*Michael Clayton*) was neurotic, Hal Holbrook (*Into the Wild*) was endearing, Charlie Hoffman (*Charlie Wilson's War*) was godlike, and Javier Bardem (*No Country for Old Men*) was terrifying—but these are all just one-dimensional characterizations pushed to their extremes, a trap into which many supporting actors fall. Complexity should be rewarded, and Casey Affleck's Robert Ford in *The Assassination of Jesse James by the Coward Robert Ford* has more layers than my winter wardrobe. It's beyond me how he managed to craft a character whose non-focused gaze and gritting teeth elicit simultaneous panic and pity, but I'm certain that, unlike his brother, he'll soon be regarded as one of the premier actors of our time. Successfully characterizing attributes is difficult, and the four other actors in this category nobly execute that task, but reconciling contradictory emotions within a single character is a much more laudable feat.

—Alex Greer

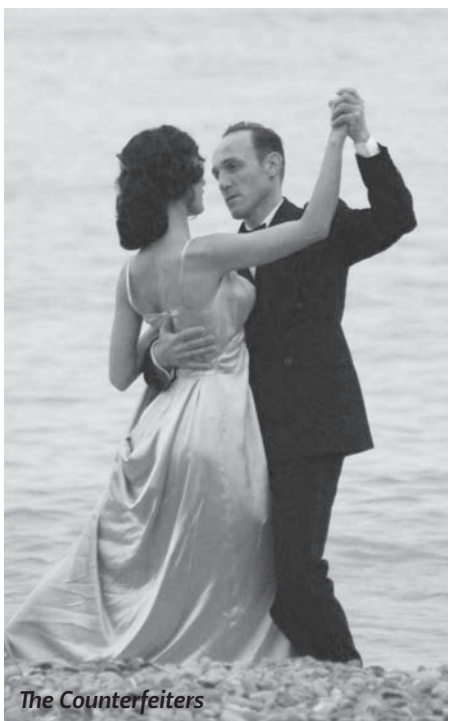


The Assassination of Jesse James by the Coward Robert Ford

Foreign Language Film

Last year in the Foreign Language Film category, the incredibly successful *Pan's Labyrinth* faced off against the critically acclaimed German hit, *The Lives of Others*. In marked contrast, this year features contestants almost unknown in the U.S. Only one (Israeli selection *Beaufort*) has premiered in the States thus far, while another (*The Counterfeiters* from Austria) will premier in limited release the Friday before the ceremony. Two others (12 from Russia, and *Katyn* from Poland) do not even have potential release dates. The typical culprit of American cultural isolationism cannot be to blame this time, as foreign films from 2007—including *The Diving Bell and the Butterfly*, *Persepolis*, and *4 Months, 3 Weeks and 2 Days*, the Romanian winner of Cannes—have been warmly received here. The Academy, ever unpredictable, just chose not to go mainstream this year.

—Brandon Hammer



The Counterfeiters

Original Song

Disney struck gold with its latest fairy-tale megahit *Enchanted*. The film, a huge winner at the box office (and featuring 116th Street locales familiar to any CU student), received not one, but three Academy Award nominations for Best Original Song. The nominees, "Happy Working Song," "So Close," and "That's How You Know" represent Disney at its finest. The tunes are the products of the talented duo of Alan Menken and Stephen Schwartz. Menken, a veteran Disney composer who helped make *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin* major hits, is no stranger to Oscar success. And it is likely that he will be taking home another golden statue—a "Prince Charming" in Disney lingo—for either "Happy Working Song" or "That's How You Know." Success with any of these songs would be a happily ever after for Disney at the Oscars.

—Susan Cohen



The Pantsuit Profile

female politicians dressing with(out) flair

BY RAHEL AIMA

PHOTO COURTESY OF DFW.COM

Fashion and electoral politics are not ordinarily associated with one another. Occasionally, someone like the stylish Afghani president, Hamid Karzai, will show up. With his signature combination of Nehru-collared shirts, jacket, and waistcoat—all topped with a furry hat—Karzai is quite the chic dresser. More frequently, though, conservative suits featuring classic, well-cut designs are the go-to outfits in the political world.

But in recent years, the world has been introduced to a new breed of politician—fashionable, aggressive, and female.

Throughout Western history, three things seem to define women in power: their outfits, their brutal politics, or a combination of the two. We remember Marie Antoinette's frothy, confectionery dresses and Elizabeth I's massive ruffs. Her sister Mary I, meanwhile, was popularly known as "Bloody Mary" for her massacre of dissenting citizens. Still other warrior queens, like Boudicca and Dido of Carthage, are defined by their ferocity, while former British Prime Minister Margaret Thatcher has been unfortunately dubbed "Attila the Hen." Gloria Arroyo, current president of the Philippines, is infamous for her colossal jewelry and shoe collections. Even former Secretary of State Madeleine Albright has been nicknamed the "Titanium Lady" in reference to Maggie's "Iron Lady."

Indeed Thatcher, with her heat-set curls and pearls, was more often known for her fashion choices and her handbag speeches than her policies. Film director Neil Jordan has even referenced her style for his recent movie, *Breakfast on Pluto*. The main character, transgendered Cillian Murphy, was dressed in an '80s power suit with padded Margiela-esque shoulders that could have come straight out of Thatcher's wardrobe—or any Beltway wardrobe, for that matter, where shorter hair, a boxy suit, and sensible pumps are the norm. Despite the odd attempts to mix it up, like Albright's conversation-piece brooches, this remains a fairly standard formula.

Perhaps to make the media focus more on her policies and less on her personal style, presidential hopeful Hillary Clinton has stuck with standard solid-colored pantsuits throughout her political career. Earlier on, she stuck to blacks and muted shades, but now on the campaign trail, she is branching out color-wise.

Perhaps she is still playing it safe, because when it comes to the style stakes, it seems she can do no right. For someone who has in the past been so castigated for her fashion and hairstyle choices, the colorful pantsuit combo is probably the safest and most inconspicuous choice.

At a debate in July last year, she chose to wear a dusky pink jacket over a black v-neck top, with just a

hint of cleavage showing. She looked confident, stylish, and even feminine. Even this, however, led to round after round of disparaging criticism, not unlike her favorite hair accessory: the much-maligned headband. The pantsuits were probably handpicked to erase unsightly reminders that she is a woman in power.

Her new look is working for her. It has earned her a coveted stamp of approval from "Kaiser" Karl Lagerfeld. Widely recognized as one of fashion's most influential voices, he has declared Clinton as his favorite. "You have no real idea what she is wearing. She is so clever and so brilliant that you see only her face—but also what she wears is right," Lagerfeld says in *WWD*. "You never really look at it because one is fascinated by her intelligence. But there is never a gimmick or bad detail either."

Other women in politics seem happy to take more fashion risks, even while sticking to fairly conservative dress codes. House Speaker Nancy Pelosi is known for her love of elegant designer suits, especially Armani. Her preferred accessory—necklaces featuring large, perfectly cultured pearls—even became fairly trendy for a while. Secretary of State Condoleezza Rice takes Pelosi's daring a step further, adding a dash of sex appeal with dramatic coats and patent knee-high boots.

All of these touches exist to tone down the apprehension many feel when confronted with the notion of a powerful woman. It's not dissimilar

to the way in which women like Hillary, Maggie, or Condi are known primarily by their first names, sometimes even of their own accords.

Indeed, for women, style proves to be crucial in the political arena. It is not something they can dismiss, because style can affect people's perceptions far more than policy, as evidenced by a recent presidential debate. While her fellow participants were fielding tough questions on immigration, health care, and U.S. wars in the Middle East, Hillary was instead asked if she preferred diamonds or pearls. Similarly, designer Isaac Mizrahi says in *WWD*, "If I don't like someone's appearance, I won't consider getting to know them on any level, let alone vote for them for office."

If women who hold power seek to masculinize themselves in order to maintain a professional appearance, it is perhaps unsurprising that politicians' wives do very much the opposite. From stylized housewives, to style icons like Jacqueline Onassis, to supermodels like French President Nicolas Sarkozy's wife, Carla Bruni, all share a sense of hyper-femininity. Female politicians, however, go to great lengths to neutralize or control evidence of their womanliness. For now, it seems Hillary and Nancy will be sticking with pantsuits and pearls.



Pelosi works the pantsuit while an onlooker frowns in disapproval.

SPLURGE OR STEAL: SKIN CARE

BY MOIRA LYNCH

College students' complexions take quite a beating during the winter. Overheated and dry dorm rooms, lack of sleep, extreme stress, and copious amounts of drinking all take their toll on skin. By February, you might be thinking about investing in some new extra-strength cover-up.

Instead of slathering on the cosmetics, treat the causes of your facial inflammation and breakouts with dermatologist-developed products featuring retinols, AHAs, and anti-oxidants. All three can solve immediate skin woes and prevent signs of aging in the future. We are lucky because we are the first generation to have access to these innovative products before the damage to our skin is done. Prevention now is better than Botox at 30.

The three ingredients engender terrific results, but they should be incorporated into your skin care regime in a way that will not cause irritation. Retinols assist cell functions, treat acne, and improve the texture of skin. They are often found in moisturizers, and should be used at night after cleansing. AHA stands for alpha hydroxy acids, which should also be used at night as they make skin sensitive to the sun. They function primarily as exfoliants but may also help stimulate the production of collagen in the skin. Do not use AHAs and retinols simultaneously—either alternate use of products, or just figure out which one works better for your skin.

Anti-oxidants neutralize both external forces and internal factors as well as assist in skin repair. Also found in moisturizers, they should be used in the morning. Make sure that your daytime moisturizer has an SPF of at least 15 and protects against both UVA and UVB rays as well.

Great skin takes a little time but should not be too costly to maintain. Drugstore brands like Neutrogena and Olay are just as effective as boutique products from Sephora. A good moisturizer should cost \$20 or \$30, not \$200. But really, isn't a perfect complexion priceless?



Recommendations: 1. Neutrogena Anti-Oxidant Age Reverse Day Lotion with SPF 20 2. Olay Total Effects Intensive Restoration Treatment with Pro-Retinol + VitaNiacin 3. Neutrogena Pore Refining Cleanser with AHAs

Splurge: 4. CosmeDerm MegaDose Skin Fortifying Serum. It claims to increase protection against free radicals caused by UV radiation by 63 percent, and it has potent anti-oxidants from pomegranate extract.

The Second Cruellest Month

why are we giving thanks this miserable, frigid, soul-crushing february?

BY RAPHAEL POPE-SUSSMAN

	Why are we thankful?	Why are we <i>not</i> thankful?	Analysis
Money	Solid gold carrying case for iPhone.	Cannot buy happiness.	What cannot be bought is probably not worth buying.
Food	Edible and delicious.	Widely believed to be behind nation-wide obesity epidemic.	Main ingredient in human shit.
Family	Gift of life.	Cannot be returned, not even for store credit.	My mother keeps the amniotic sac from my birth in the basement freezer.
God	Creation of earth, heavens, etc.	Who finished the toilet paper in my bathroom and did not replace it?	<i>If you kill it, refill it...</i>
America	Spacious skies, amber grain waves, majestic purple mountains, etc.	Immigrants who take our jobs, immigrants who take our women, immigrants who take the bus.	Immigrants killed my family. Feed them to the wolves.
Ivy league education	Offers us a world of possibilities.	Lectures/seminars/problem sets/papers/exams.	I went to an Ivy League school, and all I got was this lousy world-class education.
Gout	Get to miss finals.	"Excruciating ... unexpected, burning pain."	If it was good enough for Ben Franklin, it's good enough for me.

Student Attending Lectures for the Naps

BY SHAINA RUBIN

PUPIN, COLUMBIA UNIVERSITY—Despite enduring weeks of pointless lectures from professor Rutherford Edgemont, Edward Samson, CC '11, appeared excited to attend Edgemont's class. He carried a velvet bathrobe (and nothing else) to the lecture.

Samson admits that he attends the class mainly to catch up on sleep but denies that his education is suffering. "I am attending this class in the interest of my education, and I intend to fully memorize and internalize all the information given," Samson said Monday to his roommate. "I understand that the professor's voice drones comfortably while everything else remains quiet. I have also noted that the back of the lecture hall has a pleasant décor."

Many other chemistry students have applauded the attendance record of Samson, who recently stepped out of class looking quite refreshed.

"These lectures provide a chance for all chemistry students to catch up on their basic needs," Samson said. "Time is hard to come by at this college. Lecture only lasts 75 minutes, but that still allows for a luxu-

rious cat nap between my morning power nap and afternoon siesta."

According to fellow classmates, Samson's napping during last week's Niels Bohr lecture went relatively smoothly, though he snored at one point. The noise woke him up, but he deftly covered it as a cough.

But English major Amy Winston, CC '09, was angered by Samson's behavior, bemoaning the fact that she can't pull the same stunts in her seminars.

"It's clear that the chemistry-lecture cat naps aren't doing him any good anyway," said Winston. "I mean, you get such a stiff neck in those seats that you have to rest later."

Nevertheless, many chemistry students have begun following Samson's example. In one class, a student even brought his comforter and shared it with the people next to him.

"I'm happy to say that professor Edgemont has provided me with ample sleeping opportunities, and I am grateful to him," Samson said, donning his slippers. "I have class in five minutes."



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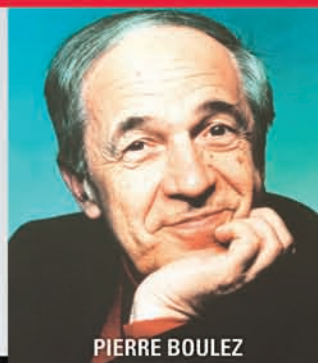
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Alan Pierson, Artistic Director and Conductor

A/RHYTHMIA

The always-adventurous ensemble performs a program spanning medieval to modern, ranging from contemporary arrangements of Ciconia's *Le ray au soleyl* to Nancarrow's player-piano studies to the New York premiere of John Adams's *Son of Chamber Symphony*.

Sponsored by KPMG LLP

Carnegie Hall commissions in the 2007–2008 season are made possible, in part, by a grant from the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors.

Tickets start at \$28.

(Only \$10* with student ID at the Carnegie Hall Box Office.)

"The precision of the playing and Boulez's acute balancing of sonority produced a lovely transparency."—*Chicago Tribune*

CHICAGO SYMPHONY ORCHESTRA

Pierre Boulez, Conductor

Mon, **Feb 25** at 8 PM
Stern Auditorium / Perelman Stage

Mitsuko Uchida, Piano

Each of these works exploits the rich sonorities of a full orchestra, with a New York premiere by the young German composer Matthias Pintscher; a rare complete performance of Debussy's evocative *Images*, with its famous central movement, *Ibéria*; and Bartók's final work—composed immediately following the end of World War II.

MATTHIAS PINTSCHER *Osiris* (NY Premiere, co-commissioned by Carnegie Hall, Chicago Symphony Orchestra, and London Symphony Orchestra)

BARTÓK Piano Concerto No. 3

DEBUSSY *Images*

Pre-concert talk at 7 PM with Matthias Pintscher and Jeremy Geffen, Director of Artistic Planning, Carnegie Hall

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Tickets start at \$38.

Tues, **Feb 26** at 8 PM
Stern Auditorium / Perelman Stage

Susan Graham, Mezzo-Soprano

A program of French and Russian classics featuring Berlioz's exquisite songs of a summer night and the original version of Stravinsky's brilliant and colorful ballet *Pétrouchka*—long a Boulez specialty—as well as a suite of boldly conceived miniatures by Luciano Berio.

BERIO *Quatre dédicaces*

BERLIOZ *Les nuits d'été*

STRAVINSKY *Pétrouchka* (1911 version)

Tickets start at \$38.

(Only \$10* with student ID at the Carnegie Hall Box Office.)

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