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the eye

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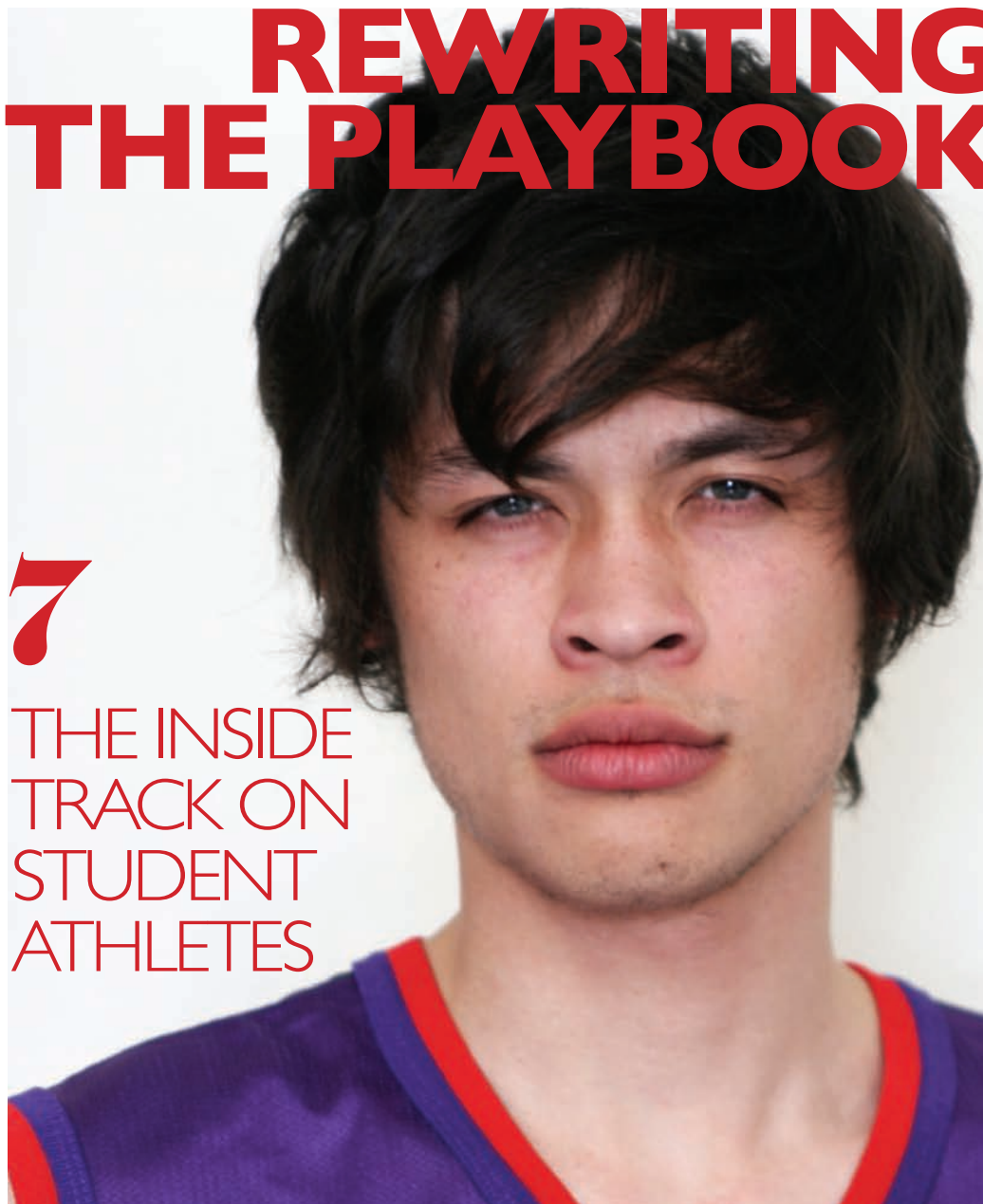
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From the Editor...

On Tuesday night the *Spectator* convened a town hall in the rotunda of Earl Hall to open the internal workings of the publication to interested students and community leaders. "Interested students and community leaders," you jeer, "Alex, you've gone soft!" Before you go further—I too had my doubts.

It was rumored that at least one non-*Spectator*-related student had approached the vicinity of the rotunda; looking around the crowd for much of the night, that report was unconfirmed. Yet in perhaps the most triumphant event of the night, one student raised her hand and asked, "Who here is not a part of the *Spectator*?" A majority of the students raised their hand. An audible sigh of relief.

But all was not well for *The Eye*. When I introduced myself and the magazine, Arlene Morgan, the evening's moderator and an associate dean at the Journalism School, said, "It's good." Did she mean it? Is this the same

steely demeanor with which she battered down the Harvard *Crimsonites*? Or did she really, really like us?

Then, the time came for Morgan to introduce *The Eye*. *The Red Eye* she called it, after that most grotesque of photographic abnormalities, and that most exhausting, day-wasting flight.

In the final tragicomic moment, Morgan asked students, "What are your feelings about *The Eye*? How is it different?" One hand shot up: "This is not a question about *The Eye*..."

On with the life lessons. It is important to remember that the student newspaper is just that, a student paper, without any coordinated bias. That said, there are institutional biases. The *Spectator* Managing and Editorial Boards, as widely jeered, are primarily white, and primarily affluent. But the numbers are perhaps not so striking as the 86 percent of white journalists nationwide, as estimated

by the American Society of Newspaper Editors.

For *The Eye*, the risk of a skewed agenda and targeted readership runs even higher. I like to think of magazine editing as curatorial work: with limited space and stylistic flexibility, we are able to pick our writers, articles, and artists with unusual discretion. This of course runs the risk of being opaque—or, worse yet, inaccessible.

Here's a quick rundown of how things at *The Eye* work, for the sake of transparency. Writers pitch stories to the section editors. If the story is timely or interesting, the editor says "cool." Then they pass it along to me and my abritrex of cool, Ms. Sadia Latifi. Usually we say, "cool," too. You pitch it, and you've bought yourself a byline.

I always feel slightly vindicated when complaints are made about *Spectator* diversity. Three of four members of *The Eye*'s Managing Board consider themselves "students of

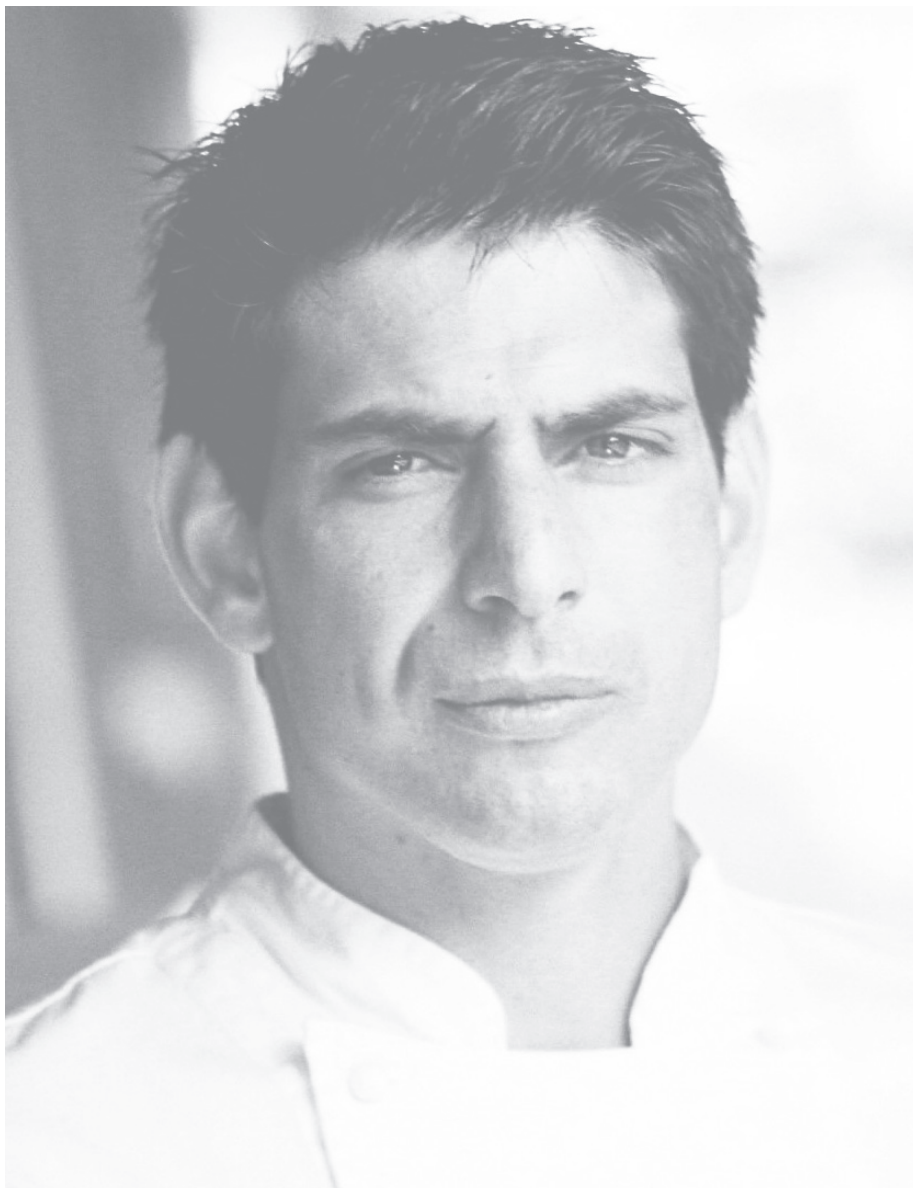
color" (terminology that in less than a decade will sound downright Victorian). And we have gays galore.

One of the problems broached at the town hall was the inaccessibility of the editorial staffs. While it is certainly true that the onus is on the reporter to keep abreast of the goings-on within their editorial jurisdiction, a concerned and excluded student would do well to remember that, as students, we are as easily manipulated as you. While we do not publish press releases, it's difficult to be critical of well-meaning students. Barrage us with e-mails.

Some students agreed that the *Spectator* should add text boxes to facilitate communication. We will do no such thing: said boxes would interfere with our layout. Some suggested publishing our phone numbers. Dream on. You would do well to contact us at eye@columbiaspectator.com.

AG

Having a hoot with the chef of the Little Owl



COURTESY OF JOEY CAMPANARO

*The 28 seats at The Little Owl are some of the most coveted in town. From its calm West Village corner, the restaurant has charmed critics and lay-diners alike with its pressed tin ceiling and gorgeous pork chop. I met with young chef **Joey Campanaro**, formerly of The Harrison and The Red Cat, who has created a neighborhood restaurant well worth the trek downtown. Securing a reservation involves calling precisely a month in advance in the mid-morning. Given the intensity with which diners queue for a spot at the bar, Campanaro and his partner Gabriel Stulman are remarkably unpretentious. When I turned up on a recent Friday afternoon, Stulman, wearing jeans and a couple of T-shirts, fiddled with the evening's soundtrack. Waitresses tweaked small vases of flowers and nibbled pieces of cake from a huge Tupperware box perched on the bar. "Did your mom make these?" one of them asked Chef Campanaro, to which he somewhat defensively replied, "No, we made 'em here."*

Given the unassuming size of Little Owl, and its neighborhoody atmosphere, might the planning and dedication required to secure a reservation detract from the dining experience?

No, I think it does the opposite. It builds anticipation... and hopefully not so much expectation.

Have you considered implementing a no-reservations policy?

We tried that when we first opened and it pissed off more people than not.

How did you guys come up with the name Little Owl?

Across the street on the wooden house there is an owl on the roof. It overlooks the restaurant and can be seen from the dinning room.

What importance does seasonality play in your cooking?

It's all of it. Everything. In the fall we don't serve asparagus and in the summer we don't serve butternut squash.

What season is your favorite to cook?

Spring. For vegetables, that's when you have the most variety. It's best suited to what I like to cook, my style of cuisine.

What are the three most important ingredients in a successful restaurant?

Confidence, caring, and discipline.

How did you meet and decide to go into business with Gabriel [Stulman, co-owner and maitre d']?

Gabriel was a bartender where I was a chef and his ambition and determination allowed me to feel confident about going into business with him.

Did you always dream of opening your own restaurant?

Yes. It's always something I wanted to do, besides be an architect, which didn't work out. I studied architecture very early in college and then also in Italy. While I was in Italy it's kind of ironic that I didn't study cuisine but rather ancient architecture and civilization.

What region of Italy is your favorite for eating?

I can't. I can't pick one. It goes back to the seasons. You know, in the fall I like the North of Italy. The truffles are amazing there and the simplicity of the cooking. It's not so much a red sauce kind of a place. But my family is from Southern Italy. So for comforting dishes it's the Adriatic coast. My father's side of the family's from the Adriatic coast and my mother's side is from Calabria.

How does your average day go?

I get up between 7 a.m. and 9 a.m., have coffee with my wife, then come to work. I go over the orders and the sales from the night before. Delegate the day, and I cut the fish. If there's anything that takes a long time, those things get started. And by that time my sous-chef will come in. I go back and do more office work. Then, hopefully I get to sneak out of the restaurant for about 45 minutes to an hour, walk around, either catch up with friends or go see my wife for coffee again. When the servers arrive, we go into service meeting, talk about what our goals are for the night and forward. Then if I'm actually working the line, at 5 o'clock I'm getting ready to cook.

How many days a week do you cook?

It really depends. Sometimes it's seven in a row, sometimes it's zero. This week, three nights. It depends on what's going on, if my wife threatens to kill me.

What's the best dish on your menu?

The tastiest dish? I'd have to say the pork chop.

Are there any cookbooks you refer to?

Most recently a book called *How to Bake*. I don't have a pastry chef—there's no space for one. So I pull recipes from that, tweak them—I've never really followed a complete recipe. I always change it at some point. But the recipes in this book are good for the structural base.

Do you use any cool gadgets?

My favorite piece of equipment in the kitchen is the hand sink, so... cool gadgets to me are the hands. Washing hands. The hands are the most important utensil in the kitchen.

What's the most underrated restaurant in New York?

Barbuto.

What do you crave?

Right now, a cigarette because I haven't had one in about two weeks. What do I crave to eat? Garlic, tomatoes. As far as components in a dish, spice and acidity.

Whats your secret weapon?

Love.

Are there any embarrassing ingredients in your kitchen?

No, not really. I'm not ashamed of any of our ingredients.

What about at home?

A lot of leftover Chinese food. Yeah, my refrigerator at my house is embarrassing. Just the whole thing itself is embarrassing. I just moved and so we're working on it. We're working on getting it up to par.

Who most influenced your cooking?

My grandmother. The one from Reggio di Calabria.

Has she eaten here?

She's 92 years old and she came for brunch. She made a lot of friends. ■

urbanities



PHOTO BY DIANA WONG

All That Jazz

Grammy award winner and Columbia alumnus Phil Schaap celebrates his 37th anniversary at WKCR

BY ALISON BUMKE

On a Thursday evening in early February, an expansive Hogan suite was filled with jazz guys trying to make a chocolate cake. They were improvising, loosely following a recipe on the back of a box of Hershey's cocoa powder. There was a sense of urgency, not just because the still-unbaked cake had to be finished in fewer than 10 minutes. The necessity was linked to the bakers' shared mission—to express their gratitude and admiration to the man whose 37th anniversary at WKCR they were celebrating.

Phil Schaap, CC '73 and head of WKCR's jazz department, is a legend—not just among his devoted following of jazz DJs at Columbia, but also in the international network of jazz history and scholarship. The recipient of eight Grammys for his reissued albums of jazz hits, Schaap was first asked to lecture at Columbia at the age of 19. Since then, he has spread his passion for jazz to students at Columbia, Princeton, Juilliard, Rutgers, and Lincoln Center's Swing University, and to listeners of nearly four decades of jazz radio programming.

For Schaap, teaching jazz history is more than simply sharing his enthusiasm for the subject. "I've made a heartfelt decision of faith that jazz belongs in the continuum of the great arts," he says. "If something isn't done for jazz now, we're just leaving it to the luck of the draw that someone will happen upon these recordings someday and say, hey, we've gotta do something about this."

To show why art needs to be consciously preserved, Schaap falls back on his frequently used—if somewhat intimidating—teaching technique: the quiz. "Do you know why you know who Shakespeare is?" he asks. "Who made the decision that Shakespeare was going to have legs and continue on?" Answering his own questions, he explains: "You learned about Shakespeare from the continued education about him, and the continued performance of his plays." Through broadcasts of the music and education about its history, Schaap

seeks to preserve jazz in the same way.

Even in casual conversations, Schaap is constantly sharing his extensive knowledge of jazz. "When he talks to you, it's almost like he's giving mini-lectures," explains Emi Noguchi, CC '10 and a jazz DJ who helped bake the anniversary cake. The effect can be humbling at first, admits Patrick Jarenwattananon, CC '07 and another jazz DJ and baker. "But once you acknowledge that this guy knows a lot and just wants to help you learn, it becomes a normal thing," he adds. "I look at it now like he's a wise man, not someone who would laugh at me if I did something wrong."

Schaap's personal connection to jazz is rooted in his childhood in Queens. He was surrounded by jazz musicians while he was growing up, and he remembers his parents being invited to dinners at Louis Armstrong's house.

Schaap has been on close terms with numerous jazz greats. "Cleveland Eaton, a bass in the Count Basie Orchestra, would always sleep on my couch when he was in town," he recalls. WKCR has long hosted memorial broadcasts of jazz legends' music when they die. Schaap says he has known all but two or three of the people he has memorialized on the show.

To keep up with his deeply personal goal of preserving jazz, Schaap remains a busy guy. To interview him, I followed him through a crowded 1 train until we got to 79th Street, where he had left his car the night before after teaching his Louis Armstrong class at Swing University. He has New York parking regulations down almost as well as Louis Armstrong's history—when we arrived at a parking spot on 110th and Riverside around 10:30 in the morning, we spoke in the parked car until 11, the exact time that the unrestricted parking period begins.

What concerns Schaap much more than a parking ticket, however, is his fear that few Americans know about jazz history anymore, and that even fewer have the all-embracing love of jazz that listeners had in the

1940s. "People might understand jazz better in 2007," he explains, "but few people love it the way they did in, say, '47."

Moreover, Schaap disapproves of the approach of Columbia's jazz studies program, which emphasizes the role of jazz in culture. "I can understand the legitimacy of a multidisciplinary approach," he remarks, "but first, you have to teach jazz as its own discipline."

One of the ways Schaap tries to preserve jazz as a discipline is by celebrating pivotal jazz figures with WKCR's Birthday Series. The series includes 24-hour marathons that feature jazz greats' history and recordings on their birthdays. Next in line is Billie Holiday's birthday on April 7.

Constantly celebrating other artists, Schaap himself is concerned about whether he'll be able to accomplish his goals for jazz during his lifetime. "Call it 30 years. Well, I might need all of those 30 years to get anything of substance done," he explains.

Noguchi has related worries. "He has such an encyclopedic knowledge of jazz... I just hope all the facts and personal anecdotes will be saved somehow," she says.

Schaap acknowledges that classical music has experienced a decline in popularity, but he believes jazz has suffered a worse blow. His advice: "Don't invest in Beethoven records. He's going down, too, but he's going down later [than jazz], and is coming down from a higher perch."

So why is it so important to sustain jazz? Schaap explains by describing a favorite jazz pairing. "The way Lester Young plays obbligato behind Billie Holiday is a divine illustration of accompaniment, as well as a great illustration of music in a more general sense. What he did is something I'd like people who accompany singers to know about."

When his devoted jazz DJs presented him with his chocolate anniversary cake, Schaap was deeply moved. Even though the five minutes in the oven had left the cake too gooey to eat, everyone agreed that it was delicious. ■

Socializing With the Socialists

BY DIANE BOTTA

Conservatively dressed in a sweater and khakis, David Judd, SEAS '08, looks more like the icon of Ivy League pedigree than the driving force behind the one of the most politically radical student groups on campus: the International Socialists Organization. With his eyes focused on the ground, Judd settles onto the couch.

After storming the stage during the Minuteman speeches last October, members of the ISO, including leader Judd, have become victims of widespread judgment, turning up not only in conversations on campus but also in nationwide newspapers.

But Judd maintains a surprisingly unaffected and realistic view on the prejudices. "I think ignorance about the ISO is a bigger factor in any dislike for us than misjudgment per se," he says. "People don't bother to learn enough to form a strong opinion, but are hostile on the basis of a news story or two."

To Judd, the judgments that confront the ISO are superficial and unsubstantiated. "To the extent that there is any hostility to us, fed by some lies in the media as much as by our actual politics, it's of shallow depth," he says.

Brought up in a private school in Berkeley, California under the roof of two politically mainstream lawyers, Judd's interest in the ISO existed before he came to Columbia. "I'd heard about the organization vaguely in high school," he recalls. "Some people I respected from, like, bulletin boards and those types of things, recommended it."

Leaning forward, Judd continues affirmatively: "The ISO is a revolutionary socialist organization. Socialist ideas are unpopular enough in the U.S., and then you talk about trying to build a revolutionary party, and that's just kind of totally off the radar screen."

But Judd tends to look on the bright side of the revolution. "We don't tend to have trouble when we talk to people in person—the exceptions are committed conservative activists, Chris Kulawik, Matt Sanchez," he says. "We've worked effectively with the Democrats, despite huge disagreements. We have good relations with antiwar activists, cultural groups, the rest of the Columbia left."

Geoff Bailey, a film student in the School of the Arts and another member of the ISO, shares Judd's view. "I think that there is on campus a lot of political activism," he says, further acknowledging that "we [people on campus] may have different views about political issues." According to Bailey, the ISO simply tries "to show people what protests and activists are like."

Judd similarly acknowledges that Columbia's environment is particularly conducive to hostility. "We're socialists at an Ivy League school," he explains. "Just because of material factors here, we don't expect majority support." But he continues to believe in the eventual triumph of thought over materialism and confirms, and the ISO embodies precisely this belief.

"Our goal is long-term change, which makes building a core of organizers key, and any kind of attempt to chase the moving target of the moderate center utterly counterproductive," Judd explains.

His optimism about the ISO and U.S. politics persists. "I'm not worried," he concludes. "I don't see a prejudice that meaningfully affects our work."

Because ultimately, as Bailey says, "No matter what you do, you can never please everyone." ■



PHOTO BY DIANE BOTTA



COURTESY OF REBECCA SMEYNE

Partying With an Alum

Myopenbar.com editor in chief Rebecca Smeyne shares the glamour of free alcohol

BY LUCY TANG

"It's bad enough to bring alcohol from another gallery, it's even worse to bring a hot dog from another gallery."

Standing outside of Brooklyn gallery McCaig-Welles, between bites of a hot dog from Supreme Trading, Myopenbar.com editor in chief and photo critic, Rebecca Smeyne, CC '99, explains the proper etiquette of gallery-hopping.

Myopenbar.com: the name itself is intriguing, but does it really mean free alcohol?

Yes. The Web site details various open bars each night of the week and most recently, Myopenbar started to host events, including an upcoming dance party at Webster Hall.

But back to its editor: for an outing with Rebecca, the night was surprisingly sober. With her head of wild curls and her snappy retorts, Rebecca could easily pass for a college student, and on rare occasions, she still parties like one. "Last night, that one last drink put me over the edge," she recalls, determined to behave better tonight.

To many, Rebecca's life seems glamorous and worth admiring from afar. Unlike typical nights of going to one bar or club, the Myopenbar staff makes multiple appearances at a variety of parties and events. Chauffeured by Myopenbar founder Seva Granik, Rebecca travels quickly and comfortably to Rated X party parties, receives comped admission at clubs, and of course, free drinks!

However, Rebecca's life goes beyond bar-hopping and parties. Though Myopenbar maintains a growing Internet presence, Rebecca still holds a relatively mundane day job to pay the bills. "Myopenbar started because we were broke," Seva recalls. Between lunch breaks at her day job, Rebecca holds meetings with sponsors for Myopenbar.

Though many would be overwhelmed with a day job and such a large commitment to Myopenbar, Rebecca is involved in various other organizations. As her first love is art, she is an official adviser and guest curator at Humble Arts, a non-profit organization promoting lesser-known fine art photographers. Furthermore, she is one of the original members of Ladies Lotto, an organization

founded to further young female professionals, which has also exploded to over 200 members internationally.

Even when out, Rebecca's mind-set remains strictly business. In the modern age of technology, Myopenbar is still a very new operation, with word of mouth as its primary marketing strategy. "It starts to get around," says Rebecca, explaining that she herself often brings around stickers and fliers with her to events and easily strikes up conversation with strangers to promote Myopenbar.

Most recently, Myopenbar unveiled a new Galleries section, replete with pictures from various open bar events. However, Rebecca adamantly refuses to couple her photography with the infamous lastnightsparty.com and thecobrasnake.com "party photography" because she deems her work "documentary photos."

"I got an offer to do some party photography," she says. "But I turned it down, because I didn't feel right about it. I'm not here to expose people."

However, her staunch stance against party photography is not hurting her career. "Spin magazine has asked to include a number of my music photos in an exhibition at Milk Studios next month sponsored by Donna Karan."

As expected, Rebecca is slightly jaded by her job. Driving past 3rd Ward, she chooses not to go in, saying, "No one's outside, the party must not be that good." Sitting on a couch at Ad Hoc, Rebecca appears bored by the exquisite corpse exhibit, mirroring Seva's previous statement that "most modern art sucks." At Studio B, Rebecca comes into her element. Advertised as an iPod DJ battle, drunken hipsters fling masks and alcohol into the crowd. When she sees an instance of oral sex happening in the middle of the dance floor, Rebecca immediately rushes toward them to take their photo. She is forced to return empty-handed, however: "Damn, security got them before I could."

When asked about her fan base, she says, "I hear I'm pretty popular at the New School." Maybe her alma mater will follow suit. ■



Painless Perfection

An ancient hair removal technique leaves a shapely arch every time

BY JESSICA THOMPSON

Any dabbler in the fine art of facial hair removal knows that it's not always the most enjoyable experience. When I learned of threading, the ancient hair removal procedure that involves removing individual hairs at the root, I wasn't exactly thrilled about trying it either. As I entered Shobha SoHo, a spa that specializes in the process, my stomach was aflutter.

Walking through the doors calmed my nerves down immediately. The atmosphere of the salon is drenched with Indian inspiration: from the walls, painted in sunny shades of fuchsia, yellow, and red, to the elephant figurines, to the soft strain of sitar music. The staff welcomed me brightly with immediate offers of water or tea. As I sat there waiting for my "senior specialist," Shashi, to come and take me hostage, I spoke to the knowledgeable, friendly manager, Jennifer, as she told me about the art of threading.

Threading is an ancient method of hair removal that originated in Arabia and South Asia. The practice of threading is the gentle and precise twisting of a length of cotton thread, twisted along the hairs to be removed. The twisting action of the thread traps the hair and lifts it out of the follicle, focusing on each individual hair to allow for a perfected shape. Unlike during waxing, the top layers of skin are not peeled or traumatized in the process, it is less painful than tweezing and after regular treatments, and hair re-growth becomes finer and more sparse. Many people, especially those with sensitive skin, have harsh reactions to waxing and end up with bright red skin or bumps around the areas treated. If

there is any reaction to threading at all, it tends to dissipate quickly.

Although threading has traditionally been the gentlest form of hair removal for delicate facial skin, Shobha discovered that it could still be painful for people with more sensitive skin, especially in the upper lip, chin, and sideburn areas. With this knowledge, they developed a new style purported to reduce pain and irritation. They have added an exclusive line of products.

I must say, Shobha did something right. While the threading wasn't completely painless, the sensation I had during my procedure was more strange and uncomfortable than painful (it definitely beat waxing), and the results were beautiful. I couldn't help but raise my brows at a picture I saw taken the evening after my trip to Shobha ... pun intended.

Prices range from \$10 for upper lip and chin up to \$70. For senior and master specialists, prices are a bit higher. Shobha is located at 594 Broadway, Suite 403. They also have a Madison Avenue location at 595 Madison Ave., Suite 1403. ■

Vintage that Works

A consignment store not resigned to high prices

BY RACHEL WEISS

You can't walk 10 city blocks in Manhattan without spotting an Urban Outfitters. But if you're ready to look beyond racks of mass-produced, cookie-cutter, "vintage-looking" pieces, Housing Works has the answer. With six locations across the city, the unique thrift stores offer one-of-a-kind pieces at affordable prices. Conceived by Charles King and Keith Cylar over a decade ago, 100 percent of the proceeds from Housing Works benefit ACT UP, an advocacy group that provides housing and medical care, among other services, to underprivileged New Yorkers with HIV or AIDS.

According to Matthew Landy, assistant manager of the Chelsea location, there is no typical Housing Works customer. Patrons range from the young and fashion conscious to the older bargain-hunters. Landy's store boasts a clean and deconstructed aesthetic and houses not only clothing but shoes, furniture, housewares, books, and CDs as well. Both classic and original prints line the walls, while retro flatware prominently lines the displays. Like any thrift store, it takes a little digging to find some good pieces, but a \$15 Givenchy sweater and a \$25 Karl Lagerfeld blazer are well worth the hunt. The prices are consistently below most New York city consignment stores.

Best of all, you can shop for items online: the chain of stores sponsors a number of ebay-like online auctions available to both local and international customers. And though Housing Works is open year round, each of the locations holds a seasonal preview date. Landy reveals that they reserve the most prized clothing and furniture for these events, so if you want the early bird special, be sure to check the website (www.housingworks.com) frequently for information on previews.

So if you're looking to get a jump-start on your spring shopping, or just want to refurbish your tired old dorm room, skip the trip to Beacon's, and consider a visit to Housing Works instead. After all, there's nothing like a little philanthropic shopping to start the season off right. ■



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THE SPORTING LIFE

Text: Dan Haley
Art: Daniella Zalcmán

“If I weren’t playing baseball, I wouldn’t be here,” admits Nick Hoyt, CC ’09, a starter for the baseball team. “My grades on their own wouldn’t have been enough. I wouldn’t have gotten in.”

“Honestly, my family doesn’t have a huge background in the education department,” continues Hoyt, whose name has been changed to protect his privacy. “My dad went to college for two years. My mom was a hairdresser. My brother didn’t go to college and he’s working toward being a fireman in Florida. So I was pretty out of place applying to school.”

It wasn’t until November of Hoyt’s senior year of high school that an elite education became a possibility, when a friend of his father’s told him that with his grades and talent for baseball, Hoyt might just make an Ivy League student. Hoyt laughed it off, but he was curious. He had a 97 average and SATs in the mid-1200s; the Ivies were not so much of a stretch.

Hoyt researched the rosters of various Ivy League baseball teams, looking to see if they had any openings for his position. A few of them did.

Though Hoyt was attracted to the baseball programs at some less prestigious schools, he ultimately had to be practical. “Talking to the coaches in my local area, they said I’d be better off going to an educational school and getting the best education possible, so I’d have a fallback if baseball didn’t work out,” Hoyt recalls. “They said no matter what school you go to, if you have talent, you’ll be noticed. Scouts go to random games and they will pick you out.”

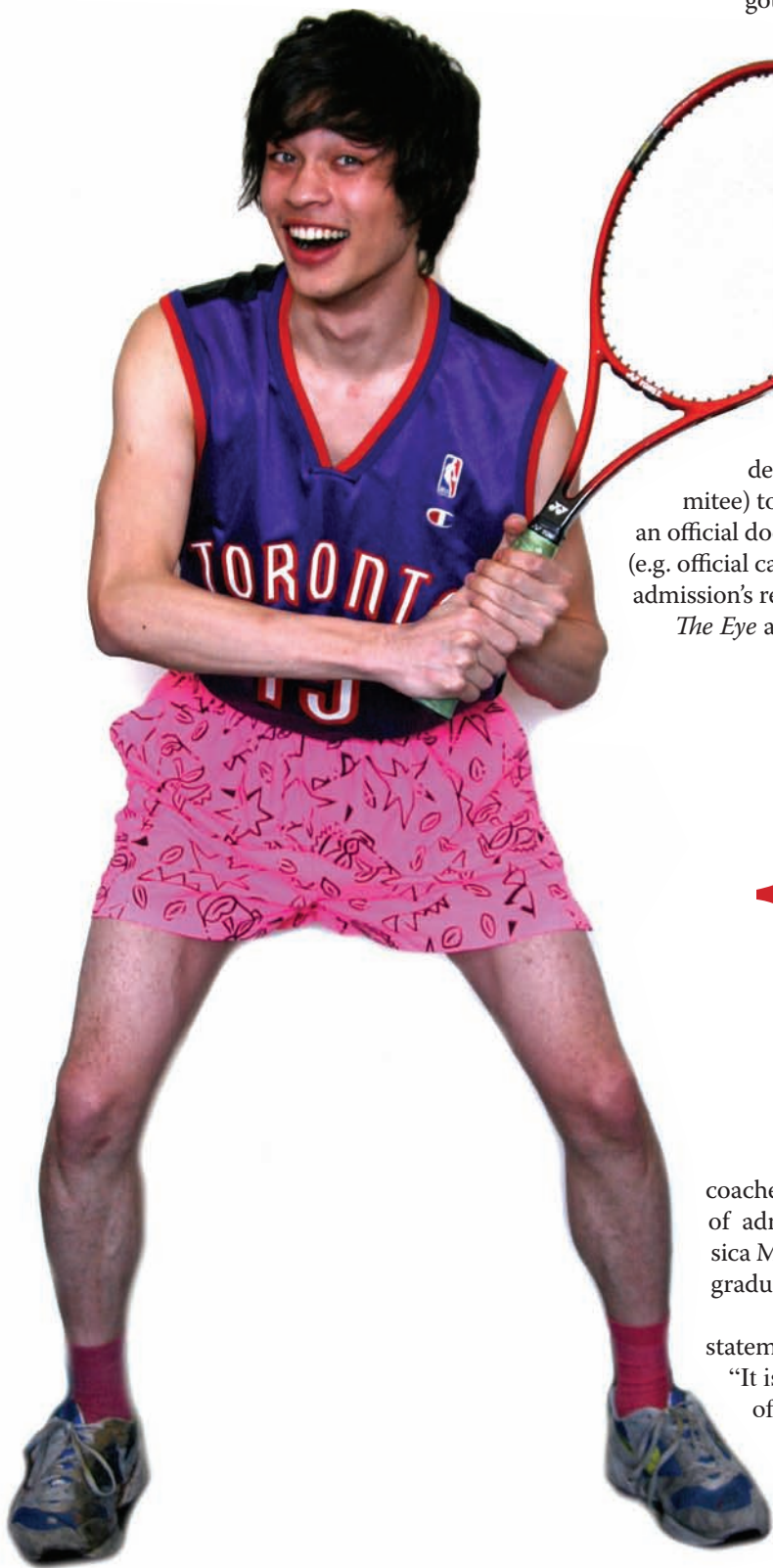
Hoyt is not a typical Columbia student. He’s not even a typical Columbia athlete, really. He doesn’t aspire to go to medical school or law school; he wants to be a Major League Baseball player—not exactly the career track most Columbia students follow. In fact, athletics in general don’t seem to be part of mainstream campus life. On this campus, recruited athletes exist as a group apart, din-

ing together, studying together, and living together. When they do mix with regular students, there is often tension. Students who go to Columbia solely for the academics are frustrated that recruited athletes can get accepted with less impressive academic credentials and, once they are here, receive extra benefits, ranging from admissions extensions to early scheduling. On the flip side, athletes must cope with the stigma of not being good enough in the classroom, while also playing in front of empty stands all season.

Although Hoyt is still a year or two away from peak professional recruitment time, it’s still a topic that preoccupies his thoughts. “If I had a chance, I would honestly take it,” Hoyt says. Should Hoyt get a phone call from a professional baseball representative sometime next spring, he will walk away from his economics and psychology concentrations and go where the League wants him, his wallet several thousand dollars heavier.

Is that any way to repay the University that possibly nudged Hoyt ahead of some other more academically qualified but less athletic candidates? Probably not, but this is the risk that comes with recruiting students based on their athletic skills. On the other hand, the financial and reputational benefits that come with admitting talented athletes can also be reason enough. Columbia’s alumni base are frequently the most avid fans of sports, and a winning sports program can attract alumni dollars.

Hoyt believes that he got into Columbia because of baseball and he’s probably right. According to *Reclaiming the Game*, a book on Ivy League athletic practices co-written by William G. Bowen, former president of Princeton, male recruited athletes have a 66 percent probability of admission at Ivy League schools, over four times that of their non-athlete male peers who only have a 15 percent probability of admission. The SAT of the recruited athlete falls well below that of the average Ivy student, some estimates placing it at



got me an extra week.”

Langley was accepted Early Decision.

According to regulation 14.1.7.1.1 in the NCAA Division I Manual, on Special Admission: “A student-athlete may be admitted under a special exception to the institution’s normal entrance requirements if the discretionary authority of the president or chancellor (or designated admissions officer or committee) to grant such exceptions is set forth in an official document published by the university (e.g. official catalog) that describes the institution’s admission’s requirements.

The Eye asked the Office of Undergraduate Admissions about the relationship between admissions officers and

tion meeting ... part of what we were told was that if we needed any help with our classes, we should come to her,” remembers Charlotte Dennis, an ’06 graduate and recruited fencer, whose name has also been changed. “She later clarified that to mean that if we had gotten shut out of a class we needed, she would get us in; if we needed academic help, they would provide tutors; if we needed to drop a class past the drop deadline, they would help us do that.”

As a result of an initiative launched by the Athletic Department and the Dean’s Office last year, athletes now have “priority scheduling.” Blackett explains that “priority scheduling” is a privilege whereby athletes can register for classes before any non-athlete of the same grade. The program is designed to ensure that athletes, with their limited schedules, can still fulfill their academic requirements and not get locked out of the classes that fit into their window of free time every day.

Athletes are also often at an advantage when it comes to career opportunities.

“We have a lot of athletes interested in the financial world,” Blackett says. “In finance, you tend to work on a team. So, that’s a natural for a student-athlete.

“IF YOU REALLY WANT TO KNOW ... I GOT AN EXTENSION ON THE EARLY DECISION [DEADLINE]. THE COACH GOT ME AN EXTRA WEEK.”

coaches along with queries about the nature of admissions exceptions for athletes. Jessica Marinaccio, executive director of undergraduate admissions, released this written

statement:

“It is within the purview of the Office of Undergraduate Admissions to grant extensions to students for a variety of reasons. The granting of extensions is determined on a case by case basis and is an opportunity available to all applicants. Past reasons for extensions have included financial

hardship, natural disasters, family emergencies, etc.” The Ivy League Intercollegiate Athletic Admissions Statement, which is linked off the Office of Undergraduate Admissions website, details specific regulations about admissions, though there is no specific mention about the right to grant extensions; students are just reminded to pay attention to deadlines.

But the perks don’t stop there. Once athletes get into Columbia, they receive additional help from Jackie Blackett, associate athletic director for student-athlete support services, is responsible for coordinating all of Columbia’s athletes’ schedules, dealing with academic problems as they arise and helping athletes with their career choices. Hoyt speaks of her as though she is a Mother Teresa with muscle, a woman who not only wants to help, but also makes things happen.

“We have a target GPA of 3.2 or higher for our department as a measure of how we’d like our teams to perform academically,” Blackett says. “Students having difficulty with a class may request a tutor through my office. We maintain a list of tutors in as many subjects as possible.”

These tutors are provided free of charge to the athletes.

When a conflict occurs between an athlete’s sports schedule and his schoolwork, Blackett mediates. If an exam is scheduled at the same time as a practice or a game, Blackett will either secure an alternate test date for the athlete or some type of concession from the coach.

“At the beginning of the year, there was an orienta-

We have a lot of alumni on Wall Street and they are very, very eager to come back and talk to the current athletes and give them the benefit of their expertise.”

These benefits, reasonable as they might be, often rankle faculty and other students. Professor S, who did not want to give his full name, a tenured professor in the English department, finds this attitude toward academics very disappointing. Coming to Columbia from Oxford and having served as a professor at Indiana University, he did not expect an Ivy League institution to place the kind of emphasis on athletics that is found here.

“I am scandalized,” says S. “That’s really the only word for it.”

S is shocked not only by the admissions breaks given to recruited athletes, but also by the sheer number of athletes in the class. While teaching at Indiana, a school in the Big Ten athletic conference, S found that he was much less aware of the presence of athletes than he is here at Columbia. At Indiana, there were proportionally far fewer recruited athletes enrolled due size of the school. According to Bowen’s research, 16 percent of Ivy League students are recruited athletes.

“I don’t believe that it’s inherently unfair to treat athletes differently, but what if they quit,” speculates Dennis. “Columbia is a really, really hard place to be an athlete. Uniquely hard, I’d say.”

Although some athletes may have an easier time gaining entrance into Columbia, it wouldn’t be fair to say they slack off once they’re here. When Hoyt arrived at Columbia, he was dismayed at the choice of majors the school offers.

“I was looking into accounting at first, but we don’t have that here,” Hoyt says. “I actually wanted to do something with exercise science, or strength training, but we don’t have that either.”

Before Hoyt settled on a double concentration in economics and psychology, he was tempted to major in chemistry. He had taken two years of chemistry in high school, including the Advanced Placement course. But, when Hoyt brought up the idea of taking general chemistry, the introductory course, to his

around 1200. The disparity in SAT scores between athletes and non-athletes actually varies by sport, with hockey, basketball and football players earning the lowest SAT scores. Baseball is not far behind these three. True to the stereotype, the less high profile sports, such as fencing and crew, boast athletes with higher SAT scores that are only about 30 points below the male student average.

Hoyt is hardly the only athlete to benefit from Columbia’s relaxed admission standards. Former rower Owen Langley, whose name has also been changed, CC ’08, was recruited for the Heavyweight Crew team. Tall and powerfully built through the neck and shoulders, Langley was a decent rower for a competitive prep school, but it wasn’t his athleticism alone that caught the coach’s eye.

“From what I heard from the coach, some of my grades were good enough to boost the average for the crew recruits,” says Langley. “It wasn’t that I was actually that good at crew... The grades were the main selling point.”

In November of his senior year, Langley was still undecided as to what college he wished to attend. He was scheduled to visit Columbia the weekend before the Early Decision deadline, but had to cancel because he had too much homework to do. Columbia admired Langley’s dedication to maintaining his 3.9 high school average and invited him to visit the next weekend instead. Langley made the trip and fell in love with the school. Unfortunately, the Early Decision deadline had passed.

“If you really want to know,” Langley says. “I got an extension on the Early Decision [deadline]. The coach



photos by
daniella zalcman

reconstruction site



Tea For Two, Tea For You

Milking the Benefits of the Leafy Beverage, Without the Milk

BY LAURA ANDERSON

On any given afternoon, a line of students is likely to snake from Café East through the lobby of Alfred Lerner Hall. What draws Columbians here to brave the crowds and long waits? Something that has delighted humanity for centuries: tea, a drink at once delicious and healthy.

"Eighty percent come to me for the taste of my drinks," says Milton Mao, who has owned and managed Café East (formerly Tea and Tea in Uris Hall) for four years, of his clientele. "Twenty percent come for healthy drinks, like plain green tea or jasmine tea," he says. The great taste of tea has been appreciated since it was first cultivated, but its health benefits are still being sorted out by scientists—with some surprising results.

White tea, green tea, oolong tea, and black tea are all derived from the leaves and buds of the same tropical evergreen plant, *camellia sinensis*. After being plucked from the plant, the buds and leaves begin a process of oxidation. White tea is made from leaves that have not oxidized at all; green, oolong, and black tea come from increasingly oxidized leaves and buds—those of black tea being completely oxidized. Many teas are in fact blends of teas from different areas or of different qualities—sometimes spices, dried fruits, and other flavors are added. Generally, the more oxidized the tea, the stronger and less grassy its flavor. Herbal teas, such as chamomile, are made not from *camellia sinensis* but from various herbs and flowers.

Name just about any conceivable health problem,

and there is a possibility that tea prevents it. Tea has been tentatively linked to an increased metabolism, lower cholesterol, better dental health, improved cognitive functioning, decreased stress hormone levels, decreased risk for diabetes, and a longer lifespan. Animal studies have shown that tea might prevent various types of cancer, and laboratory tests have suggested that tea might even combat HIV.

What makes tea so beneficial? As the second most popular beverage in the world after water, it is high in polyphenols, chemicals that act as antioxidants, which counteract the effects of cancer-causing free radicals in the body. Polyphenols also promote the expansion and relaxation of arteries, which means that, in the long run, drinking tea may prevent cardiovascular disease.

Adding milk to your tea may spoil some of those benefits, however. According to the *European Heart Journal*, German researchers recently found that a splash of skim milk in tea counteracts its usual artery-relaxing effects. A protein in milk called casein binds to and inactivates a kind of polyphenol called EGCG found in tea—EGCG is known for improving aortic functioning. At the moment, it is unknown whether milk interferes with tea's other benefits as well, but scientists speculate that since milk proteins alter tea on a chemical level, they likely neutralize its health advantages.

After this surprising research, it is unclear whether the apparent differences in health benefits between green and black tea are due to chemical disparities between the two teas, or to the fact that the former is usually served plain, while the

latter is frequently served with milk. Green tea, because it is less processed, has higher levels of antioxidants, but in some studies black tea has been shown to be equally beneficial.

Café East is Columbia's institution of choice for those looking to satisfy a tea craving—Mao serves bubble tea (tea mixed with milk, flavorings, and tapioca pearls), smoothies, hot tea, and other drinks at his establishment. Mao says that he didn't know much specifically about the health benefits of tea, but he names an increased metabolism and lower cholesterol as benefits that he had heard of. Given a choice, Mao says that he would opt for tea over coffee.

"I drink tea because I want to keep myself awake and energetic," he says. When told that it had been scientifically shown that milk proteins affect the health benefits of tea, he laughs and says, "In that case, I'm a little bit afraid, since most of our drinks are made with milk."

If other students react to the findings like Ricardo Saavedra, SEAS '09, then Mao has no need to worry. Saavedra drinks green, Earl Grey, chamomile, and peppermint tea on a regular basis. "I drink about five to 10 cups per week. At night, usually while I'm studying, it's a nice, relaxing drink," he says. When asked about tea's health benefits, Saavedra says, "It has no sugar. That's why I drink it." Though Saavedra doesn't currently put milk in his tea, he seemed unfazed by the news that doing so might neutralize tea's health benefits. "I'd be fine with or without it. If it tastes a little bit better with milk, I'd probably add milk. I can't imagine it having a serious effect on me." ■



OFFSIDE (2006)

Directed by Jafar Panahi
Starring Sima Mobarak-Shahi, Safdar Samandar, Shayesteh Irani
Opens Friday



CEILING (1962)

Directed by Vera Chytilová
Starring Marta Kanovská, Julián Chytil
Sat., March 24, 7 p.m.
Museum of the Moving Image



Directing Young Directors

CUFP's film festival showcases young undergrad talent

BY ARIEL KARLIN



COURTESY OF EVAN MUEHLBAUER

A COPPER'S CRIMES CUFP PRESIDENT EVAN MUEHLBAUER'S ENTRY TO THE FESTIVAL—WHICH INCLUDES A MOVIE THAT DEBUTED AT CANNES, AN ANIMATION, AND A FILM NOIR AMONG ITS ENTRANTS—IS *BAD COP*

No one feels like working on the first weekend after spring break. This year, many students will find a welcome alternative to problem sets and readings as they gather in Roone Arledge Cinema for the Columbia University Film Productions Film Festival. The festival, which showcases work by Columbia and Barnard undergraduates, will be held this year at 8 p.m. on March 25. Students can look forward to seeing an eclectic mix of student-made films, including an animation, a film noir piece, and a short film that was featured at last year's Cannes Film Festival.

The belief that both the academic study and the actual practice of filmmaking are invaluable to students is echoed by many film majors—and it's why CUFP offers equipment and training for students to pursue creative projects outside of class.

"There's just something completely different about getting behind the camera," Matt Gielen, CC '07, who created the film noir, says. But, he adds, he "would not trade the education ... in the film department for any in the world."

The upcoming festival is just one component of CUFP's effort to "cultivate a community of undergraduate filmmakers," according to CUFP vice president Kishori Rajan, CC '08. "The film festival is a big part of this," she says, "because it's really important that student filmmakers have an audience for their work."

Several films that will play at this year's festival were initially created as projects for film production classes at Columbia. The president of CUFP, Evan Muehlbauer, CC '07, says that students who are "enrolled in production classes and do not have adequate tools to meet their personal visions" often turn to CUFP for their equipment. While this serves to attract talent to the club, it also places a strain on the limited resources. Muehlbauer's own festival film, *Bad Cop*, was created as a final project for the Lab in Fiction Filmmaking with a Canon XL2 mini-DV camera from the club. Gielen's noir piece, *Kiss of the Nuclear Woman*, was inspired by Andrew Sarris' Film

Noir course and was shot for the senior seminar in filmmaking taught by Geoffrey Fletcher.

The new senior seminar, which focuses on film production, was added to the curriculum last semester. According to the film department's director of undergraduate studies, Annette Insdorf, there had been a desire for such a course for years and it was finally created with help from the acting dean of the School of the Arts. Muehlbauer refers to the addition of the class as one of a number of "steps in the right direction" that the university has recently taken to accommodate undergraduate filmmakers, but although the seminar will be offered again next semester, there is no guarantee that it will be offered every year.

Muehlbauer, meanwhile, plans to meet with a dean at the School of the Arts in the coming weeks to pursue greater collaboration between the undergraduate and graduate film programs. He notes that the positive attention that the graduate school received after Sundance this year, where filmmakers affiliated with the School of the Arts won a number of awards, including the Grand Jury Prize, might have contributed to people forgetting altogether about undergraduate filmmakers. The CUFP Film Festival, along with the publicity it creates, he says, "will be crucial in getting the word out on Columbia's talented undergraduate film community."

This year's festival will also put the focus back on Columbia undergraduates by ending the affiliation between the CUFP Film Festival and the Columbia University National Undergraduate Film Festival. Last year,

CUFP and CUNUFF joined up to host a competition-style festival with entries from across the country, only two of which came from Columbia.

"The prize structure and the national pool of applicants both made it contrary to CUFP's aims," Muehlbauer says, and this year the two organizations will host separate events.

Despite the progress that CUFP has made, the tensions between a liberal arts education and practical training in the art of filmmaking always remain. For Jason Fuchs, CC '08, whose short film "Pitch" will be shown at the CUFP Film Festival, the demands of being a full-time student interfered with his artistic ambitions. Although Fuchs is an undergraduate at Columbia majoring in film studies, he chose to take a year off to write, produce, and act in "Pitch," which was shown at Cannes before its CUFP debut.

The assortment of films at this year's festival displays an array of techniques and ideas, but put together they suggest a shared message: there is undergraduate film talent at Columbia that needs to be fostered. "Hopefully, the university will take notice," Muehlbauer says. ■

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GIACOMO GATES & FRIENDS: KEEP SWINGIN'!

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JEREMY ROBINS, Filmmaker

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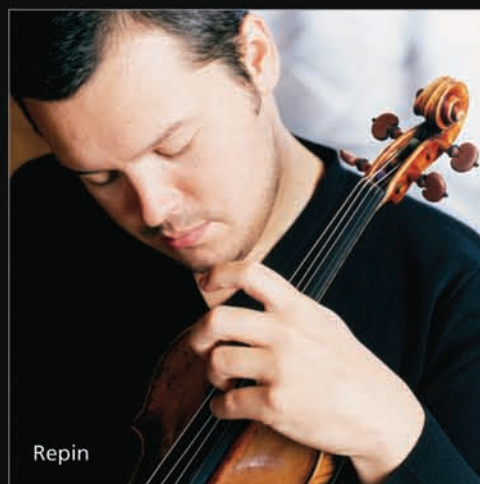


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