

the eye
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FILLING SHAPIRO'S SHOES

WHAT QUALITIES WILL MAKE THE
NEXT BARNARD PRESIDENT GREAT?

A VERY DAIRY INTERVIEW

LOOKING SACKSY

WE ARE ALL MADE OF STARS

HATS OFF TO YOU

INFLAMMATORY POLITICAL CARTOON



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07-09

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EDITOR'S NOTE:

It's that season again—as of this week, the *Spectator* embarks on the selection process for its next editorial staff. Just as Christmas captures the imagination of Duane Reade's window dressers, so next year's positions ignite the spirits and whet the palates of *Spectator* staffers.

The process is called turkey shooting. The first stage is a period of shadowing, during which eager applicants complete the tasks the editors and I designate for them. That means that this issue marks the last week during which the editorship of *The Eye* will be primarily mine. Do not worry: I will not let up on this note—come January, they'll have to wrench it from my gnarled fists.

To one extent the turkey shoot demonstrates the extent to which the identity of any publication is in flux—and here I use *The Eye* as a stand-in for any publication, though certainly among the rotating, unpaid staff of a college newspaper. The publication you read is not in stasis; it is a mix of people moving in and out, of various moods and whims.

At the *Spectator*, the turkey shoot is the name of the interview proper, during which the members of the current board, generally in circle formation, fire questions at the prospective editor.

Turkey shoot is a bit of a misnomer. The term presupposes that any turkey would be choice, which, of course, is not a given. "Shoot" captures the violence of the sport, and yet, presumably real turkeys are unconcerned by the danger of their situation. They're not preening, or scheming to use the fat turkey as a shield. And for the hunter, one turkey is as good as the next.

The turkey shoot process is no such primitive affair. Gossip begins the day after: a vast amount of energy is expended on this process. Strategies are cooked up; odds calculated; exchanges brokered.

And what does all this energy expended achieve? Very little: not being straightforward is an eminently unattractive quality for an editor to possess. And within a small community like the *Spectator*, all moves are visible.

So it seems the terminology is more appropriate for the one being turkey shot: a passive term, indicating helplessness verging on onanism.

The process leading up to selection ends up looking a lot like the play, as defined by twentieth-century philosopher Johan Huiziga: its members elect to their role freely; there is a time limit; there is competition; we open ourselves to vulnerability.

In this week's lead story, Hayley Negrin examines the turkey shoot process for Barnard's next president. What are the rules of the College's game? And who's to say if one turkey is as good as the next? And most importantly, is turkey a gendered term?

Play, wrote Huiziga, "creates order, is order. Into an imperfect world and into the confusion of life it brings a temporary, limited perfection. The least deviation from it spoils the game."

Alex Gartenfeld

EYE TO EYE: DENA YAGO INTERVIEWS SIGGI HILMARSSON



Siggí Hilmarsson has brought the new yogurt Skyr to New York from his native Iceland. He started by making the yogurt at home, but Siggí's Skyr has become a full-time business venture. Today it is sold at renowned culinary stores and restaurants throughout the city, including Bouley Bakery, Murray's Cheese, Zabar's, and the new restaurant Smith & Mills. Siggí's Skyr is making a name for itself on the highest tier—and eating this additive-free, near-cheese yogurt will immediately raise your probiotics. Columbia's own culinary society will be having a tasting of Siggí's Skyr on the Low Steps this Thursday.

Did you make yogurt in Iceland first before you came to the U.S.?

No, I didn't. I got interested in making yogurt when I came to the states. First of all, I missed the thick consistency of classic Icelandic yogurt—Skyr. The other thing that made me interested in making yogurt was that American yogurt has a lot of additives in it—gelatin and stabilizers that give it a very strange tongue feeling. Lastly and probably most importantly, I think that all American yogurts are too sweet. If they don't have sugar in them they have aspartame, which I abhor. So I wanted to make a yogurt that was thick, that had a subtle, balanced flavoring, all natural ingredients, and not a lot of sugar.

What is the difference between Icelandic yogurt and Greek yogurt, then? They sound similar in taste and texture.

It's a little bit thicker and there are subtle cultural differences. (I mean culture not as a social phenomenon but the actual bacterial flora.) Also there is the difference in

temperature and rennet, a sort of cheese. [The bacteria in rennet is used to make Skyr.] Some people define Skyr as cheese, depending on how much rennet you use. Our process is yogurt-based because it is primarily driven by the cultures, turning the lactose into acid and the acid creating the proteins.

Did you start making it yourself for a small consumer base or immediately start producing it on a larger scale?

I started making it at home just as a hobby during the Christmas of 2004. Basically I just made it in my fridge. The problem with doing it at home is that it's very hard to control the temperature so you don't really know what you are getting. It sometimes turned out great, and sometimes really awful, but I realized I had to do something to get it right. By that point I was pretty much fanatical about it. I found the Northeast Center for Food Entrepreneurship, which is a direct cooperative between Cornell and the University of Vermont. They allowed me and other young food entrepreneurs to come in, buy some milk, and work with the proper equipment. I did it there and it turned out great. I found a guy there that helped me out and we made kick-ass yogurt from day one.

Where was the first place that you sold your yogurt?

I started selling it at Greenmarket and at the same time to Murray's Cheese. They were some of the few people that got a taste from the original batch that I made in 2005. They loved it so much they told me that they would

stock it. That was the point when I realized I should escalate this venture a little bit. We were still making it by hand—even though it was made at a dairy plant, because of the thickness there is a lot of specialized equipment and you are pretty much still hand making it. We came to Greenmarket and sold out all the time. I went full-scale by basically building a new plant in upstate New York.

Do you have hired people out there working for you?

I did all of the development and the design of the product but now I mostly have people that work for me that operate the machinery. I try to buy from the local farmers and my main concern is the treatment of the animals. I don't like to think about the milk coming from big factories so I want to actually see the farmers and see the cows.

Are we witnessing a yogurt fad?

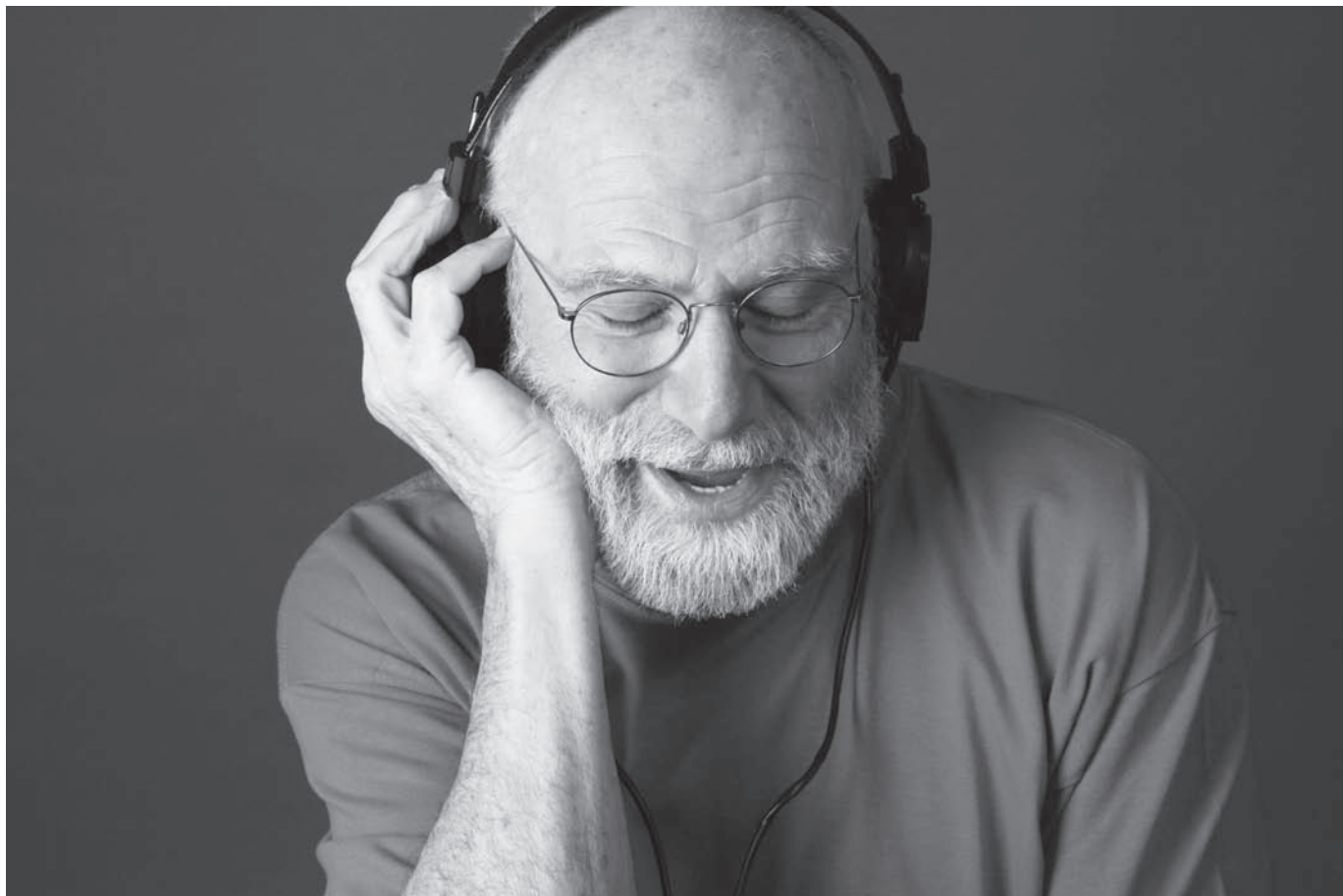
I really think so. I am amazed how interested people are in the product and I am thrilled. It is hard to understand why eating yogurt wasn't such a big deal earlier. Surprisingly the consumption per capita of yogurt in America is half of what it is in Europe. There is obviously a huge opportunity for the market to grow, probably double. I eat a yogurt a day but I think that Americans eat much, much less than that. I think that the average American eats about seven pounds of yogurt a year. That is only about 18 cups of yogurt a year. That is nothing! So if we divide 365 by 18, I eat about 20 times more yogurt than most Americans!

PHOTO COURTESY OF SIGGI HILMARSSON

URBANITIES

LIFETIME LEARNER

BY LAURA HEDLI



IN NEW BALANCE SNEAKERS AND black socks, Dr. Oliver Sacks apologizes and says he wished he had dressed more appropriately. But his selection in wardrobe—a blue shirt paired with matching blue shorts—has afforded him the opportunity to talk about the scar on his left thigh, the result of a mountaineering accident, which inspired his 1984 series of case histories, *A Leg to Stand On*. He’s the spitting image of a nutty professor, an eccentric doctor, an artist devoted to his craft. But one needn’t look further than his smile, a constantly animated face, to realize that human nature, for the 74-year-old Sacks, remains infinitely fascinating.

“I’ve never felt as though I’ve seen it all. Every patient is a revelation,” says Sacks, whose latest book, *Musicophilia: Tales of Music and the Brain*, was published two weeks ago by Knopf. “If I write, I think it’s partially because I want to convey that feeling of wonder, because it’s the antithesis to boredom, to mechanicalness, to burnt-out-ness. I find medicine is fun. I find writing is fun. And interacting with young people at Columbia will be fun.”

The neurologist and writer joined the University in early September as the first Columbia University Artist. He also is serving as a professor in clinical neurology and clinical psychiatry at the medical school, bringing with him 42 years of experience from Albert Einstein College of Medicine in the Bronx

and an Oxford education.

Although Sacks’ office is currently located up at the medical center, “I also want to spend a portion of my time, or half my time, down at the Morningside campus,” he says. “I’ve always actually preferred undergraduate teaching to any other sort.”

Sacks fondly remembers Friday afternoons, which were, as he calls them, “student afternoons.” For eight weeks, after making daily rounds in the hospital, he and eight of his students would go to the New York Botanical Garden to discuss patients.

Though he has not yet begun any such field trips at Columbia, Sacks still enjoys spending his weekends in the garden. A small horsetail—the only surviving remnant of his once larger country selection—sits on his office windowsill overlooking Greenwich Avenue. And as he goes to retrieve a copy of his 2002 book, *Oaxaca Journal*, which contains some discussion of botany, he also grabs a printout of “Water Babies,” a story about swimming he wrote some years prior as a regular contributor to the *New Yorker*.

“My father was a swimming champ, and he sort of threw us all in when we were a few weeks old,” he says. “So swimming is very natural.” And for Sacks, swimming goes hand in hand with writing.

“It was 1982 and I was by a lake in Sullivan County, and I would go for a swim,” the London native recalls. “And as I swam,

sentences started to generate, and when there were two or three paragraphs inside me and I couldn’t hold anymore, I would have to return to land and scribble them down.” Sacks keeps a journal to chronicle special experiences in his life, but maintains a notebook for the everyday. His Waterman pen and sheets of paper are always close by whether it be at the edge of his night-stand or on the banks of a river.

“I have rather large, childish, backward-facing writing,” says the old-fashioned doctor, who uses only a typewriter and still hand-writes all his clinical reports and books.

While his current book, *Musicophilia*, explores musical phenomena that occur in the brain, Sacks divulges that he has just undergone an fMRI up at Columbia in order to explore his own visual system.

“I’ve been wondering what goes on in the visual cortex when one fills a blind spot, or rather, when a blind spot is filled in,” he says. “I’ve actually just started on a new book here, which I think will be a visual book, about eye and brain, as *Musicophilia* is about music and brain.”

The author tends to organize his neurological case histories around certain topics and the “resonances of injury and identity and disease and identity” continually echo through his mind, he says.

Tacked to the refrigerator are pictures of famous chemists and taped to the cupboards are color coded periodic tables and visual

depictions of Bohr’s quantum energy model. Sacks’ editor, Kate Edgar, says these are remnants from Sacks’ last book, *A Chemical Boyhood*, but Sacks says the display reminds him of his bedroom walls when he was a child—it makes him a bit nostalgic, in fact.

When he was around 14 or 15 years old, Sacks says he remembers reading *A Journey Round My Skull* by a famous Hungarian author, Frigyes Karinthy. The autobiographical account was the first description of a patient’s experiences while undergoing brain surgery.

“This, for me, is an example of how writing and medicine need to come together,” Sacks says. He calls the book a “masterpiece” and has since convinced the *New York Review of Books* to republish it.

In the 1990s Hollywood took note of this traditionalist doctor with a penchant for the unconventional. *Awakenings*, the 1990 movie starring Robin Williams and Robert DeNiro, is based on Sacks’ book about a group of patients in the Bronx who were survivors of encephalitis lethargica (sleeping sickness).

“It was amazing seeing this sort of investigation that the actors did,” says Sacks, who served as a technical adviser for the film. “I was especially conscious of this with DeNiro, who spent dozens of hours with patients and really became consumed with this. He seemed to literally embody them.”

Sacks says he tried to maintain more of a distance from Williams, who played the doctor in *Awakenings*. Once Williams began to mimic Sacks’ posture and mannerisms, Sacks decided that “we needed to make a little space between us ... so that he could create a doctor out of himself, who had some aspects of me, but certainly wasn’t me.”

But even an A-list actor would find it nearly impossible to replicate the man one *New York Times* writer has called the “Poet Laureate of Medicine.”

“Chekhov, I believe, said that literature was his mistress and medicine was his lawful wedded wife, but I sort of feel equally both,” says the doctor, author, professor, and life-long learner.

“You think that you’re just given the whole visual world. You see a scene full of color and depth and pattern and texture and brightness and movement and meaning. But in fact this is put together by a great orchestra of a hundred different modules, a hundred different players, without a conductor, and without a score. ... We might compare our brain to a sort of orchestra, a community, a city. We are many in one.”

PHOTO COURTESY OF ELENA SEIBERT

STAR MAPS

BY CARLA VASS
PHOTOS BY DIANE BOTTA



JEREMY BLACKMAN (TOP) AND HAL SCARDINO (BOTTOM).

WE’VE ALL HEARD THEIR NAMES, OR IN the very least, know them from the roles they’ve played. Hal Scardino, Ryder Strong, Jeremy Blackman ... and, of course, Jonathan Taylor Thomas. They are Columbia’s very own celebrities; those mysterious creatures whose faces were plastered on our bedroom walls as kids but who we know so little about now. So I sat down with two of our very own child stars to find out what they’ve been up to. I spoke with Blackman, CC ’09, best known for his portrayals of Stanley Spector in *Magnolia* and Yudi Simon in *Crown Heights*. I also talked to Scardino, CC ’08, famous for his roles as Omri in *The Indian in the Cupboard*, Charlie in *Marvin’s Room*, and Morgan in *Searching for Bobby Fischer*.

Both fell into the business “quite fortuitously,” says Hal, who, by the way, is British and has a full-on accent—who knew? Scardino, who was actually born in Georgia, was attending elementary school in New York City when a talent scout came to his school and selected 50 boys to audition for the critically acclaimed *Searching for Bobby Fischer*. “I wasn’t chosen,” Hal says, “but I went with a friend to the audition and the casting person noticed me.”

In *Bobby Fischer*, Hal is a 7-year-old chess prodigy and best friends with the protagonist, Josh Waitzkin. Based on the real-life adventures of 7-year-old Josh, the movie plays off the mysterious disappearance of the legendary chess player. *Bobby Fischer* eventually led to his famous role as Omri in *The Indian in the Cupboard*, a movie based on the beloved book series by Lynne Reid Banks. When he was nine, the casting person for *Indian* called. “They flew me to LA for a screen test and offered me the lead,” Hal explains. “I didn’t pursue anything.” In the movie, Hal plays a lonely young boy who has just relocated to a new neighborhood, and who discovers a magic cupboard that can turn toys to life, and most importantly, provide him with some companionship.

Hal is now pursuing acting more seriously. He played the King of France in Columbia’s recent production of Shakespeare’s *King Lear* (done by the King’s Crown Shakespeare Troupe) and is soon to be the lead in *The New Tenant*, another Columbia play, which will open later this year. Hal tells me that while *Tenant* has no formal production company, participants of the play are thinking of attaching themselves to “The 24 Hour Plays,” a yearly New York film festival where actors are auditioned at 6 a.m. and a group of six writers and six directors put on six 10-minute plays, all from scratch, all in one day only.

Hal is an English major, which he describes as “sort of a cop out; it’s what you do when you’re not really sure what you want to do.” He speaks very highly of Columbia academia, and describes his classes as “fantastic.” However, socially “it was a big adjustment ... I was overwhelmed by the change. I had lived in England and it was just a big change to come to America and live in a dormitory and find

vomit all over your hall entrance.” That isn’t to say that he doesn’t love to go out. As he puts it, “I try to attend shows as often as possible ... Pacha and Crobar are really good, and Webster Hall always puts on a good show.”

As for Blackman, he found his niche in the Columbia music scene. When we meet one afternoon at Ferris Booth, he explains that he has just purchased a “sampler”—the brother of a synthesizer, which, instead of generating musical sounds from scratch, starts with multiple recordings of different sounds, then plays each one back based on how the instrument is configured. Jeremy tells me the instrument is used mostly for making hip-hop music. He plans to perform soon at Cafe Nana, in Hillel, with some friends. They’ve tentatively named their group the Door Swallows.

Jeremy has been part of bands off-and-on throughout high school, and sings and plays the guitar. Well-versed in what some might call “underground” music, he makes jokes about how “it’s to the point where people not only know of upcoming bands, they say things like, ‘Oh, do you know so-and-so? They may be starting a band.’”

He plans to keep acting, and tells me, “I just recently had some new headshots taken, which was weird for me. It’s weird to be in that mode and atmosphere again.”

In 1999, Jeremy gained critical acclaim for his role in *Magnolia*. He played Stanley Spector, a child prodigy pressured by his father to compete on a game show. Reality, however, couldn’t have been more different for Jeremy. Like Hal, Jeremy says he was “never pushed into acting. My parents were actors and that’s how I got involved. I was maybe seven, and I liked to play dress-up.”

After *Magnolia*, Jeremy notably played Yudi Simon, a young Jewish teenager in a Showtime movie based on the historical racial tension between the African American and Jewish communities in Crown Heights, New York City. The movie portrays the riots that broke out in the neighborhood when a Jewish man accidentally struck and killed a black child while driving his car. Following the devastating events, two groups of teenagers attempt to heal their community through their mutual love of hip-hop music.

So what does a child actor do when he finds himself all grown up? For both Hal and Jeremy, it seems that they’re in the position of having to try for the first time. Both acknowledge the brutalities of the film industry. Hal is considering taking a year off or attending drama school when he graduates this spring. He tells me that he eventually would just like “to be able to support myself acting. Maybe do some teaching [in literature or theatre] as well. I think that lifestyle would agree with me.”

Just like the rest of us, both seem a little unsure. Jeremy says it perfectly. I ask him what his future plans are. Long pause. “Do you want a serious answer?” He thinks a minute. “Well, I plan to have a future.”

STYLE TOPPING IT OFF

BY JAMES DEWILLE

THE FEDORA MAY BE POPPING UP on every well-dressed head from East Village to SoHo, but it's certainly not alone in the surge of hats across the city. They range from uptown glamour hats that take a twist on the classic headwear donned by the over-50 crowd on Madison, to bowlers and berets just begging to be doffed. If you're in the market for some new headwear, there are plenty of options in every price range.

Much of today's hats harken back to the early 20th century, a time when the Lower East Side was more Hasidic than hipster, and uptown parties were fueled with bootleg or bathtub gin. In any case, the sophisticated Gatsby look has moved into the headwear department, with hat throwbacks and comebacks on every rack. These hats take on a new, androgynous quality, with men and women donning tweed newsboys or felt fedoras. Newsboy caps, always a classic, now come in everything from boiled wool to corduroy. A good bet is the tweed and patch versions at J.Crew for \$50 to \$60. Likewise, the driving cap upgrades the newsboy with a boxier silhouette. Prada's velvet version goes for \$175, while thrift stores across the city house cheaper, authentic versions (try Screaming Mimi's on Lafayette or Houndstooth on Driggs in Brooklyn).

Though overdone by now, the fedora still holds sway as the king of classic hats. For a cheap fix, head to Urban Outfitters, where men's and women's styles are just \$30 to \$40. However, for the perfect fedoras, head to Barney's Co-op for eugenia kim's classic \$215 gray-pinstripe model or a \$315 beaver-fur version.

The most lavish of hat options are housed in two Manhattan boutiques: The Hat Shop, on Thompson in Soho, and Barbara Feinman Millinery in the East Village. The Hat Shop offers a personal experience, with eager sales associates helping shoppers find that so-perfect-just-right number. Simple berets are only \$30, with extravagant and elaborate cocktail hats going for just over \$200.

Barbara Feinman Millinery offers a dizzying number of hand-made hats. The best are the dreamy, billowing evening-wear ones, complete with feathers and mini lace veils, the perfect lady-like accessory for that glamorous cocktail party.

The beret has certainly made a

comeback, in billowy knit versions as well as the simple, French café staple. Mushrooming knits can be found at Barney's Co-op in Misa Harada's \$145 chunky-wool version. Meanwhile, the trendy Brooklyn boutique, Oak, offers a cloud-like merino Fillippa K beret for \$99, and an alpaca Hortensia version for \$142. Down on 72nd Street, (and 14th Street, Broadway, 6th Avenue...), cheaper, \$28 cable-knit berets are piled in colorful stacks ranging from black to mustard at Urban Outfitters. A similarly priced cap at the new Marc by Marc Jacobs men's store on Bleecker (though ladies have been seen leaving the store with it too) gives the hat a firm little bill, at once lending the relaxed silhouette some structure as it makes the cozy knit casual and playful.

Recently, the hat trend has taken a worldly shift on the runway as well as in store windows. Though now somewhat derided, the Prada turban turned heads on the spring runways, and gives the hat that ethnic (and some would say—politically incorrect—twist. It's on sale now at the store (though you might just want to live out the last of this dying trend in a \$28 Urban Outfitters one).

Similarly, the Eastern-European staple, the babushka, was recently seen on the Vera Wang and Dolce & Gabbana runways and the look is now hitting stores stateside. For your own economical take on this borsht-sipping, Eastern-Bloc look, simply wrap an oversized, chunky scarf around the head. Stefano Pilati of Yves Saint Laurent even turned the babushka into a freestanding, skull-hugging "hood" on the fall runway. Official Tourist produces a wacky patterned version of this severe headwrap, which can be found at Otto Tootsi Plohound on Lafayette for \$56.

As the temperatures drop, the hat moves from fashion accoutrement to somewhat of a necessity. And this winter, it's the warmest heads that look the coolest.

BARBARA FEINMAN MILLINERY COLLECTION

FROM TOP: WOMEN'S TAFFETA BOW COCKTAIL \$195, WOMEN'S BERET \$110, MEN'S FEDORA \$175, WOMEN'S BURLESQUE COCKTAIL \$175



PHOTOS COURTESY OF BARBARA FEINMAN MILLINERY

FILLING SHAPIRO'S SHOES

TEXT: HAYLEY NEGRIN
COVER: TINA GAO

EVERY THREE WEEKS OR SO IN A SECRET location off-campus, four tenured members of the Barnard faculty, a Barnard dean, two Barnard students, two Barnard parents, and several influential alumnae are meeting for four hours. They're picking Barnard's next president.

We'll never know who is being reviewed as a potential candidate or the precise reason why a certain candidate's résumé is being placed on the "no" pile at the end of each meeting. The process is highly secretive, but the committee has given the Barnard community the chance to voice feedback through five forums this September—one each for students, faculty, staff, members of Barnard's Student Government Association, and department heads. Online nominations have also been accepted since August.

Laura Stoffel, BC '08, Barnard's SGA president, is one of the two student representatives on the committee. She says that the Barnard community has been a source of inspiration in the search. "The qualities we find in Barnard women—we're looking for that in our leader as well," she says.

Anna Quindlen, BC '74, a Pulitzer Prize-winning journalist and chair of the board of trustees, is an alumna on the committee. She wrote in a message to the Barnard community that while the search can be arduous, it is an "unparalleled opportunity for a great institution to sharpen its sense of historical mission and vision."

As Barnard chooses a new president, the college is forced to reexamine its image. That image is particularly effected by changing views of feminism, and the extent to which feminism should shape an academic environment in modern American society.

The administration provides a historical perspective of feminism, which does not always correspond to students' views of the direction the school should take under its new president. "The college tries to make you realize that there is still a divide between women and men. ... But I don't think it's as big of an issue today as it was in the '60s," Karen Kwan, BC '10, says.

Some Barnard students feel uncomfortable identifying themselves as feminists. "We have a lot of, 'Oh, we're beautiful and strong women.' At the same time, we try to defend ourselves from being too feminist. We're not the stereotypical feminists, we're kind of the moderate feminists," Kwan says of herself and her fellow Barnard students.

Elena Mayer, BC '10, feels that Barnard's next leader should be tuned in to student perspectives of women's standing in society and the university community. "I want the new president to be a woman who embraces a critical discourse of feminism—of what feminism used to be, the problems of what feminism is today, and how some women don't identify with it anymore," she says.

In the '60s, when President Judith Shapiro started



ELLA WEED, 1885



EMILY JAMES SMITH, 1897



LAURA DRAKE GILL, 1901



MARTHA PETERSON, 1968



JACQUELINE MATTFELD, 1976



ELLEN FUTTER, 1984

teaching a University of Chicago class examining societal gender roles, a visiting female anthropologist was doubtful that the course should exist. “She asked me, ‘Why would anyone want to do a course on that? Isn’t that biology?’”

As the first woman hired in Chicago’s anthropology department, Shapiro was surrounded by an all-male faculty, which wasn’t easy. “To see another women, I would have to go into the ladies room to see a woman washing the floor. ... It was a really intimidating place for a young woman.”

Shapiro is a product of the so-called “second wave” feminism of the late ’60s, as the movement rapidly gained momentum in the academy. Same-sex colleges like Radcliffe in ’63 and Vassar in ’69 switched to co-ed. Unlike “first wave” feminism, which focused on equal legal rights for women, the second wave pushed women to consider all aspects of their lives as politicized, and unveiled an inherent sexist power structure.

Shapiro’s early fieldwork focused on the Tapirapé and Yanomami Indian tribes of Brazil. She was one of the first scholars to study gender roles. “When I was doing my field work down in South America, few scholars at that point ... were really focusing that much on issues of gender and the role of men and women in society ... women would often be dealt with in some separate chapter somewhere.”

Today, many Barnard students feel disconnected from the idea of feminism. Samantha Taube, BC ’10, insists that her love of Barnard and her decision to come to the school were not based on the feminist perspective she expected to find here. “I don’t really consider myself much of a feminist—I just don’t identify with that label. I came to Barnard because the academics are amazing. I was never into the women’s movement when I was in high school—whatever the ‘women’s movement’ means, anyway.”

Shapiro herself admits that there is plenty of negativity attached to the movement. “It’s as if people are scared to say the word ‘feminist,’ like it means such a horrible thing.”

Though Shapiro hopes Barnard is able to prepare students for whatever post-graduation plans they have, she doesn’t advocate being a stay-at-home mom. “Quite frankly, the only women who can afford to be stay-at-home moms are

usually privileged women, because women who come from low-income families can’t afford to not work. ... I think women should feel the same obligation that men do to serve society and not just their family.” Shapiro’s own mother was a librarian and Latin teacher in the New York public school system, and worked outside of the home all her life.

She shares this view with many women of her generation, who were taught that they could have their cake and eat it too by managing both a career and a family. But this view is not necessarily shared by today’s college-aged women, who never fought the inherent sexism that Shapiro and her peers challenged.

Kwan thinks that a generation gap splits women’s understandings of feminism. “There’s definitely a divide between administration and students on the issue of feminism.” She adds, “I feel like a lot of people think that Judith Shapiro is too stubborn about being a feminist and Barnard being an all-women’s college.”

In 2005, the New York Times interviewed about 200 female Yale students about their post-graduation plans. Almost 60 percent said they plan to cut back on work or stop working entirely once they have children, rather than becoming top leaders in their fields.

Stoffel says, “Our generation stresses the importance of choice. I think perhaps in older generations those choices to stay in the home were being made for different reasons—not personal choices. That’s why there was aversion to it. And since that has changed, our opinion of it [staying in the home] can change as well.”

Emma Siesfeld, BC ’10, says that the feminism of her mother’s time is far stronger than today’s feminism.

“I would rather take part in watching Sex and the City than burning my bra,” she admits. “But I think that people in that era who actually experienced the worst forms of sexism have more of an idea of what we can do to keep our rights equal. ... My mom was in the bra-burning era and I think it was a stronger movement.”

Of course it’s possible that the feminist movement is evolving in ways we don’t immediately perceive. TV shows like Sex and the City show women who embrace powerful careers as openly as they do Jimmy Choo shoes.

“I think that to be a feminist today is about being smart, sexy, and fabulous all at once,” Sally Davis, BC ’10, says. “I feel like the prior generation of feminism reflected a strong animosity toward the other gender which was justified then, but not so much now.”

Women are still a disadvantaged group, Shapiro warns—it may just be harder for college students to see inequalities in society while they’re still in school.

“As a student I was treated completely equally. But as I look back, not one of my professors at Brandeis was a woman. That’s something that I didn’t notice,” Shapiro says.

“If they don’t feel like they’re a part of a group that still needs working on, they’re on planet Zenon!” she adds.

One of Shapiro’s goals is to express the fact that Barnard women will probably not be entering a world where they will be seen as equals to their male counterparts.

“How can we, those of us who are older—without being overbearing—help students understand these things?” she wonders.

As one of the two students on the committee, Stoffel says that students’ views occasionally clash with those of the faculty.

“The faculty perspective is definitely in many ways the same, but they prioritize things differently than students do. For example, a president who has lengthy academic experience where she might have completed a Ph.D. or gone through a tenure process is of incredible importance to the faculty—not that it’s not important for the students, but it’s not necessarily something that comes to mind for us.”

Barnard professors Mary Gordon, BC ’71, Millicent C. McIntosh, professor of writing, Stephanie Pfirman, Hirschorn professor and chair of environmental science, and Rajiv Sethi, chair of economics, are also on the committee.

The executive search firm, Spencer Stuart, is facilitating the search. Recently, the firm helped MIT and Wesleyan University find their presidents.

The committee has until Shapiro steps down in May to produce a new president. In the months ahead, they will



VIRGINIA GILDERSLEEVE, 1911



MILLICENT MCINTOSH, 1956



ROSEMARY PARK, 1962

FORMER BARNARD LEADERS



JUDITH SHAPIRO, 2007

narrow down the search to several candidates. After an interview process, they will extend an offer to whomever they think is the best fit for Barnard. Should the chosen candidate turn down the invitation, no one will ever know.

The description on the Web site for the job uses “he/she” to refer to the next president, expressing the possibility of a male leader. Still, Stoffel would prefer a female president. “A basic patriarchal structure is a man on top and the women below. We’re trying to break from that. ... I don’t think one man leading a college of 2,000 women would be something we should be looking for.”

A majority of faculty would also prefer a female president, Stoffel says, based on what she knows of the feedback Spencer Stuart has received from faculty members.

“I don’t think faculty and administration would accept a man—especially not the older people who have been here,” Kwan says.

Mayer believes that Barnard should not base the decision on gender. “The role of president is about furthering a dialogue of feminism and sexuality in education. If the best candidate for the job is a man, that should be more important than whether it’s a man or a woman.”

Siesfeld is not dressed like she’s Barnard royalty—she had just come from her economics midterm and had opted to wear a hoodie and sneakers for our interview. But when she starts to talk about her great aunt Eleanor Thomas Elliott, BC ’48, or “tant,” as she calls her, who donated Elliot Hall to Barnard in the ’50s, a hint of poise enters her voice. It reminds me of a time when every Barnard student wore a petticoat and female faculty members had to resign from teaching once they got married.

Elliott isn’t only known for her illustrious building donation. She was also instrumental in keeping Barnard separate from Columbia during the late ’70s and early ’80s, when Columbia president William McGill swore that a merger between Columbia and Barnard would take place by 1985.

The reason her aunt worked to keep Barnard separate “was to keep it so Barnard was still a place where women could feel like their rights were being protected and their academics were as strong as men’s academics,” Siesfeld

explains passionately. The movement reached its height when the third president of Barnard, Jacqueline Mattfeld, pressured Barnard trustees to write out a specific mandate which called for the perpetual autonomy of the college—to McGill’s displeasure.

Shapiro has advocated steadfastly for Barnard’s independence. Barnard’s new president will have a chance to re-examine the relationship between Barnard and Columbia—a relationship which has been a source of tension and confusion for both communities.

In 2005, at a meeting of the College’s leadership, Barnard chose to change the wording of its relationship with Columbia from ‘affiliated’ to ‘partnership.’

“Barnard is both an independently incorporated educational institution and an official college of Columbia University,” a statement drafted after the meeting reads. The change addressed the ambiguity of the old wording, which “fail[ed] to appropriately signal Barnard’s independence from Columbia.” Still, Barnard is listed as an ‘affiliate’ on the Columbia Web site.

Many find the official wording confusing. If Barnard is “a college of the University,” how is it independent? And if University President Bollinger signs Barnard degrees, where is the line drawn?

Recently, the Barnard SGA sent out an e-mail survey to gauge how students within the University feel about sign-in procedures to dorms. With Barnard specifically, students feel alienated by the fact that they have to be signed into Columbia dorms, while their Columbia friends can swipe in.

Stoffel says that although she feels “incredibly integrated” in the community, she would “welcome something like universal swipe access, because it would further integrate students.”

Asked whether she thinks the administration feels that Barnard should be more integrated into the community, she says, “We haven’t gauged how they feel,” but later adds, “I think their focus is on preserving the Barnard identity, whereas many students would like to focus on preserving the Barnard identity as well as their Columbia University identity.”

Siesfeld believes that a same-sex education is extremely valuable in today’s still-sexist society and doesn’t want any more integration into the Columbia community.

“I don’t think, socially, society is equal at all,” Siesfeld says. “I feel like after the women’s rights movement, things were a lot more equalized than they are now because people were actually paying attention to sexism. Now our generation is kind of forgetting.”

The “strong, beautiful Barnard women” slogan may become a thing of the past. Stoffel wants to veer away from the image on the grounds that it sounds too much like a reassurance, rather than a statement of power and pride.

“There’s no ‘intelligent’ or ‘smart’ listed in there. Yes, we’re strong; yes, we’re beautiful; but to limit it to those two adjectives is not fair at all. It’s almost said as a way of reassuring us, but that’s not giving students enough credit. We know we’re strong, we know we’re beautiful—we don’t need a reminder.”

As the interview with Siesfeld winds down, we move out of the way of a man coming up the steps outside Java City, where we are sitting. He says something to her that I miss while I’m fumbling with my recorder. “Just gave a man directions,” she explains, laughing.

She uses the subversion of an old gender stereotype to transition into a description of what Barnard needs in its next president. “A woman president has to be very strong and very opinionated. You have to have a strong personality, to be able to stand up for yourself and your ideas.” She explains that in a career dominated by men, the expectations are even higher. “It’s usually a man who runs a whole institution. Because it’s a woman, a lot is expected of you. It’s really important for the next president to be a strong, beautiful Barnard woman.”

MUSIC

ALL THE RAGE IN MILLAN

BY EVA GONZALEZ-RUSKIEWICZ



MEMBERS OF STARS ARE CURRENTLY ON TOUR PROMOTING THEIR NEW ALBUM, *IN OUR BEDROOM AFTER THE WAR*.

STARS SINGER AMY MILLAN EXUDES rock star. Whether dominating the flower-covered stage last Tuesday night at the Music Hall of Williamsburg or complaining about the rising price of Pom juice during a pre-show interview, she possesses a natural confidence that, combined with her sweet voice, helps make Stars a force on the indie music scene. On tour for this year's release, In Our Bedroom After the War, the band jells in a truly familial way. The Eye asked Millan and bassist Evan Cranley a few questions as the tour bus rolled in and the equipment was being set up in the venue. All the while, the two murmured inside jokes and treated each other like siblings—proof that their onstage personas are not just an act.

What's it like being a female in the indie rock scene? Is it tough, or is it any different?

Amy Millan: Well, I've never been anything but a female on the indie rock scene, so I don't have much to compare it to. But, luckily, I have some very sensitive males around me, which is very nice. And I have a lot of great women peers, like Emily Haines and Leslie Feist. You know, there's tons of ladies out there you can hang out with, so it's great.

Do you think it's important that you have both the male and the female voice singing in one band?

AM: Do I think it's important? I don't

think it's important. I think it works for this band. I think that, you know, Torquil [Campbell] and Chris [Seligman] started the band, and Torquil had this vision of having those two separate voices, and so I came on after this concept was in place. But it's been great to be able to write with two different points of view, and I think that's what makes us different from the rest of the bands out there.

I've always been curious about the titles of your albums. You seem to emphasize them through always having a title track and incorporating the title into your other tracks. Could you talk more about that?

AM: What do you think, Cran?

Evan Cranley: I don't really know. I don't name the albums, I write the music. But I think it's important that when you're in a band you have strong themes and you have something to say. Your music can't just sound good without having a message or having an interesting character or telling a good story. It has to have depths with interesting imagery and stuff, and we tend to put a lot of our thought into our titles and the titles of the songs that we do because that's how we think about writing songs together.

I read somewhere that you were trying to take a more narrative approach to your latest release. How do you think this caused a progression between *Set Yourself on Fire* and *In Our Bedroom*?

AM: I think that really the biggest progression for those two records is the music. I think that us playing together live these past two years really intensely—we really wanted to bring more explosive togetherness to the music on the next record, something that depended less on the tricks in the studio and really depended more on the musicianship of being together as a band. I think, narration-wise, we've always had the same themes of sex and death ...

Classic.

AM: You know, classic—hearts breaking and wanting to figure out what people are saying without really saying it.

What do you guys think about releasing your album two months earlier than announced? Are you guys going to do that again?

AM: I don't know ... I think it's going to be a long time before we put out another record. We've got a good two years of touring. I think we'll definitely do something different. It's important now to you use your imagination when releasing records and there's such a change of atmosphere in the music industry, really anything's a go. Torq will kind of joke that we'll hide it in the Himalayas somewhere, and whatever indie nerd found it first would get a percentage of the record.

Torq and Pitchfork [Media]'s falling-out got a lot of people's attention, especially when he said that music criticism was a

dead art. What's your take on that?

AM: You know ... Pitchfork ... it's partly responsible, for instance, for Broken Social Scene becoming acclaimed in the United States. So they do have their tools where they're useful. I think that for Torquil, he got personally attacked.

Yeah, it was pretty brutal.

AM: Right, see, that's the thing! It wasn't even a very bad review. Like, people have had way worse reviews. Like, our friends Metric have always been dissed by them, you know what I mean, and it's been really tough for them, but in terms of review it was actually good. I just think that people take one person and attack them, ... and you know, Torquil is a music lover, and he reads all that shit. He likes to know what's going on in music and I think his feelings were hurt, and that's really what it came down to.

Did "Personal" [a song about an online romance gone wrong] actually happen to any of you?

EC: No, but it's happened to friends of mine.

AM: Oh no, we have a lot of friends who do online dating. But I have two friends who got married on online dating.

Well, that should be it. Thanks!

AM: High five! Would you like some cashews?

PHOTO COURTESY OF ARTS & CRAFTS

THE NATURE OF MATT

BY ALEXANDRIA SYMONDS



MATT POND PA IN ITS CURRENT INCARNATION

THERE ARE TWO SEPARATE TOUR DIARIES UP ON Matt Pond PA's home page. One is updated primarily by the band's bassist, Matthew Daniel Siskin, and features entries like: "ive just posted the new merch, along with the Sunlight single, so go click about"—quotidian stuff in a quirky voice, exactly what you've seen on most of your favorite bands' Web sites in the past. He posts news and basic musings on the touring process—it's not always riveting reading, but it's coherent and informative.

The other journal on the site, titled "Correspondence," is maintained by the eponym-happy Matt Pond himself. A representative sample: "We've transcended self-consciousness. At least tonight. Where our words are direct appendages of our thoughts—not obfuscated abstractions of what we think other people want to hear." It's almost like Pond would have used the entry's content as lyrical fodder, if only there existed a suitable rhyme for "obfuscated abstractions."

The varied reactions to Pond's missives perfectly parallel the band's reception by the world at large. Fans praise Matt Pond PA as a champion of thoughtful, liter-

ate indie rock. Detractors call the band's efforts—and especially Pond himself—pretentious and overwrought.

When *The Eye* asked Pond on the phone last week how he was doing, he seemed a bit worse for the wear. "A bunch of us are sick right now," he said. "We're always late, even though we plan for things. And the next few days we're not sleeping practically at all. It's kind of funny—the routing has us driving exactly from the end of the show to the next show. It's very exciting."

Pond may be a lot of things, but dishonest isn't one of them—he's not one to sugarcoat the truth or assume a different personality in interviews in order to sell more tickets. (A 2005 *New York Times* profile of the band found Pond saying, "I wish there were bars I could lie down in," and downing a fifth round while the reporter took notes.) In fact, his answers to interview questions are often disconcertingly blunt.

Take the lineup question, for example. Besides Pond, the band has twice as many former members as current ones—eight musicians can count themselves as onetime Matt Pond PA contributors. When asked whether he thinks the current lineup is a more permanent one, Pond's answer was characteristically frank.

"I mean, as long as we don't get into a huge fight, yeah ... Any band is completely volatile," he said. "They could all promise forever to each other and then turn around and walk away. I get along with these people better than I get along with anyone, so yeah. And they're in my city."

There's more to that last comment than meets the eye. The first total replacement of Pond's band occurred when he moved from Philadelphia (PA, get it?) to Brooklyn in 2003. Asked if he keeps in contact with former members, Pond retained that signature stoicism. "I don't keep in contact with anyone, really, except for who I can throw something at. ... Every once in awhile, I'll call someone, but I've never been good at it—every place I've moved, I've kind of disappeared from."

The move marked a shift in sound as well as company for Matt Pond PA, especially after 2002's *The Nature of Maps*—shortly after *Maps* was finished, cellist Eve Miller left the band, and the strings-laden chamber pop for which they'd become known was compromised. There's

a marked difference between *Maps* and this year's *Last Light*, released in September, but Pond is unfazed.

"Trying to use a cello is like anything—it became a novelty," he said. "And I don't want to be a novelty."

But back to that tour diary. The entry from Oct. 25 contains two very interesting sentences. "I chased Steve through the hotel parking lot with a table leg and no shirt. It made complete sense at four in the morning," Pond wrote. Pressed for further details, he said, "Somehow I was angry at him. He was on the telephone, and we were supposed to be hanging out. It's not like we don't hang out, like, every day—we're pretty much on top of each other every day." He didn't destroy any furniture, though—at least, he hopes he didn't.

It was almost painful to ask just when Pond seemed to be in good spirits, but the question was inevitable—what about Pitchfork Media, the indie kid's Web site of choice for unerring music reviews? Historically, Pitchfork hasn't been kind to Matt Pond PA—for instance, the site gave the 2005 album *Several Arrows Later* a 4.0 review on a 10-point scale in a review that began, "Matt Pond PA rarely fail to fail to surprise and at first blush *Several Arrows Later* is unsurprisingly unsurprising." It's a little harsh, particularly when compared to generally-favorable reviews from other sources, like *The Onion's* A.V. Club, who said that the album's last song "pours all of Matt Pond PA's instrumental tricks into something valedictory." Pitchfork hasn't treated the band's other albums much better, most recently giving *Last Light* a 3.7. So what gives? Has Matt Pond PA triumphed over the indie machine's ultimate snubbing tool? It's a touchy subject.

Thankfully, Matt Pond laughed when it came up—though maybe a little ruefully. "They've not helped me much. We're not working together toward a common goal. Fuck 'em. I mean, I'm not going to worry about it. They do their thing, we do our thing ... I don't care. It's kind of funny. I like our band, I like what we're doing. If that doesn't work for you, don't fucking listen."

As the interview wrapped up and Pond was offered the opportunity to get anything he wanted off his chest, he responded, "One day I'm going to have this long rant, but until then, I don't have any. I have no rants. I'm completely ..."

Here, it was impossible not to interrupt. It seemed unlikely that Matt Pond, of all people, had no grievances to air.

"Everybody wrongs everybody! That's the whole thing. We're supposed to wrong each other. And then right each other." And that, coming from Matt Pond, sounds just about right.

Matt Pond PA will play Nov. 5 at the Music Hall of Williamsburg.

FILM DARFUR'S INCONVENIENT TRUTH BY PETER LABUZA



DON CHEADLE SPEAKS AT THE UNITED NATIONS; FOOTAGE FROM *DARFUR NOW*

FOR TED BRAUN, BRINGING THE story of Darfur to the screen was a daunting task. As the genocide has continued to ravish Sudan's civilian population for almost four years, the world has seen depictions of the crisis in books, documentaries like *Invisible Children*, and some very special episodes of *7th Heaven*. But Braun, who teaches at University of Southern California in addition to contributing to TV documentaries for HBO, PBS, and A&E, decided that his first theatrical documentary, *Darfur Now*, would focus on something else. "We made a film that focused on people who had hope," Braun says.

Darfur Now, which will be released in select New York and Los Angeles theaters tomorrow, focuses on the stories of six individuals and their attempts to amend the situation in Darfur. The film was produced by Cathy Schulman, best known for the Oscar-winning film *Crash*, and actor Don Cheadle, who began his work to remedy the Darfur situation after seeing the devastation of genocide while filming *Hotel Rwanda*.

"It's definitely put everything in perspective, way more than my acting life," Cheadle says. "It puts my family life in perspective and it puts my children's relationship to me in perspective. ... Do you want to be on record between you and your God and your family and your

friends as having tried to do something? Or [do you just want to] try and make as much money as you can and get a nice big house and a cool-ass car and nice clothes? You can do that, too, but I don't think that's how you want to measure yourself." In addition to his work on the film, Cheadle also wrote a book with human rights activist John Pendergast titled *Not on Our Watch*.

Though many look down on celebrity activism, Braun and Schulman defend Cheadle's work, as well as that of George Clooney, who is also featured in the film.

"They have this very unique situation where cameras are always in their face," Schulman says. "After a while, it actually feels good to be able to talk about something other than keeping to the beat of movies, movies, movies. To be able to use those moments in front of cameras when they are shoved in their face—it's an extremely valuable asset."

The film also focuses on non-celebrity contributors. Adam Sterling, the director of the Sudan Divestment Task Force, originally came onto the film as an advisor, but eventually Braun decided to shoot his story as well. "When I first met Ted, I was working in Southern California waiting tables five days a week, and then on Mondays and Tuesdays I would fly up to Sacramento to lobby," Sterling says. The film documents his attempts to

pass a California bill that would ban state funds from going to Sudan.

But his efforts did not stop once the filming ended. "We passed it in another 12 states," he says. "And we've got commitments from legislatures in another 15 states—so we're working on all 50."

Behind the camera, *Darfur Now* was vastly different from any of the filmmakers' experiences with typical narrative features. "I would pick up the phone and call my film insurer, who would ask, 'Where are you shooting this movie?' I said, 'Oh, you know, Darfur,' and it was just, 'click,'" Schulman says.

The U.S. embargo on Sudan also proved to be a problem. "We thought we would go in under the category of journalists, which resulted in a delay of many, many months," Braun says. "But ultimately those delays ended up allowing us to film things we otherwise wouldn't be able to film."

The unique footage may help to motivate people to actually make a difference, just as many were inspired by the 2006 documentary *An Inconvenient Truth*. "The hope is that after people have seen the film, they'll take the instruction from the film, and from there they'll find many different ways they can act and make a difference and spread the word," Sterling says. He also challenges people to do something different than usual, as op-

posed to just giving a donation and never thinking about the issue again. "There's so many different ways to get involved creatively."

Braun and Schulman have already begun using the documentary to bring attention. "The film itself could participate in the dialogue, help raise awareness, and become a player in moving toward some resolution," Braun says. "We've screened [the film] twice at the U.N. We're screening [in] Congress. We're screening in Europe. World leaders have seen this film. American local leaders have screened this film. National leaders have seen this film."

Yet ultimately, *Darfur Now* documents ordinary people coming together to change a travesty in the world. Instead of making a film about just the atrocities, Braun has told stories of hope in order to inspire.

"None of us are extraordinary people, and that's the whole point of the film," Cheadle says. "We're not extraordinary people. We're just people who were moved by something and became passionate about trying to address something that we really think is the greatest humanitarian crisis on the Earth today. And we're hoping the result can be extraordinary."

PHOTOS COURTESY OF WARNER INDEPENDENT PICTURES

FERRIS REEL'S DAY OFF

BY PETER LABUZA

PHOTO BY MELANIE JONES



FERRIS REEL MEMBERS (FROM LEFT) VISHAL HEDGE, DON STRUCKLE, MANAV MALHORTA, ZEYNEP SENER, AND MIKE BOTTOM EXPLORE LERNER.

TO EVEN THE MOST LOYAL DEVOTEES of the Ferris Reel Film Society's \$3 Thursday-night movies, the faces behind the film society have remained, quite fittingly, behind the films.

Unlike most student organizations, Ferris Reel's focus is not to create a subsection of students who share similar interests, but to take a common interest and provide it to the community at large. As Mike Bottom, the PR representative for the club, notes, everyone at Ferris Reel loves film, so why not share the love?

It's clear right off the bat that these students aren't just here for the extracurricular credit. Both the Columbia and Barnard presidents—Don Struckle and Zeynep Sener, respectively—have cinematic backgrounds: Struckle's parents own a small movie theatre, and Sener has participated in the Turkish Film Festival. Others started going to screenings and got hooked.

"I watched a lot of their movies freshmen year, and I helped out a lot," treasurer Vishal Hegde says. "I kind of fell into it."

Although some students have complained that \$3 is too expensive for a campus movie ticket, it might gratify them to know that their money isn't going to fund lavish club parties. The reels for each film cost Ferris Reel \$1,000—and that's just for a rental. To get the reel at all, the students have to contact a film warehouse like Swank or Criterion. After an e-mail request, the stockroom ships the movie to the Columbia campus, at which point the

members have just one week to advertise the screening, secure the theatre, set up the reel, and show the film. Luckily, Hegde says, "we share most responsibilities."

They also share a wide variety of movie tastes, which may account for their eclectic screening choices. Last year's selections included films like *Volver*, *The Descent*, and *Clerks II*—Ferris Reel tries to incorporate as many genres as possible. That way, "everybody has at least one movie they like," Struckle says. "That's our goal by the end of the year."

Struckle insists they have never been censored or restricted by anyone—certainly not the Columbia administration. At most, members might receive some amusingly vehement e-mails or, in the case of *An Inconvenient Truth*, be countered through another form of free speech. "When we showed it," Struckle says, "the next night [the CU Republicans] threw a Global Warming Party." Far from taking offense, the team was happy to see a reaction on campus. The best part about Ferris Reel, its members agree, is that while there are sure to be movies are either hated or loved, they rarely fail to inspire discussion. As for censorship, Struckle points out, "after *Hard Candy* [which centered on internet pedophilia], we can show anything."

Looking to the future, Ferris Reel is eager to continue their reputation as Columbia's foremost film-screening club by continuing their tried-and-true methods—Judd Apatow's

most recent comedy, *Superbad*, is next on the list of movies, followed by *Rescue Dawn*, the 2006 Vietnam-era thriller starring Christian Bale—while also working with new ideas. In order to improve movie variety even more, Old School Night, a classic-film marathon, is in the works.

A recent free prescreening of *Wristcutters* may also signal a new era in Ferris Reel history. Usually, members have to contact a studio warehouse in order to receive film. In recent months however, the organization has been approached by studios eager to get their movies prescreened by the 18 to 25 crowd. Because of

this, more sneak previews may be on the way.

Struckle and Sener also hope to get more student input on what movies they should show. One idea, supported by several board members, is to post a list of 10 movies on their Web site and have students vote for the top picks, which will be screened in the weeks to come.

How can Columbia students influence these developments, and show their gratitude to Film Reel at the same time? Either by joining the group mailing list or visiting their Web site (www.columbia.edu/cu/frfs). "I love getting e-mails," Struckle says. "Any input is great."

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HUMOR

WAR WITH IRAN

BY RAPHAEL POPE-SUSSMAN

GOALS

Destroy nuclear capabilities
Protect our ally, Israel
Stem tide of Iranian agents into Iraq
Stop state sponsorship of terrorism
PersiaDisney grand opening
Spread democracy across Middle East
Knock wheel off axis-of-evil tricycle
Reading Lolita in Tehran
Create state sympathetic to U.S.
Make their president wear a tie

PROS

Nukes are bad
Good for the Jews
Iranian agents support instability in Iraq
Would be nice
Mickey Mouse is our greatest ambassador
Democracy our best export
Few world leaders can unicycle
Great American Novel
Friends with benefits
He'd look like a total zero

CONS

But awesome!
Could just buy them chicken soup
Who do we blame when they're gone?
 Hamas delicious on pita bread
Mickey Mouse is our greatest ambassador?
Huge current account deficit no accident
Nuclear unicycles????
Reading
Someone always gets hurt
If he can tie a bow-tie, he can build a nuclear bomb

FARMER FURIOUS

BY RAPHAEL POPE-SUSSMAN



SCREAMING ALONE IN THE MIDDLE OF THIS YEAR'S CROP, FARMER JONES MAKES NUMEROUS POLICY RECOMENDATIONS.

HE MAY FARM SHIT BY DAY, BUT, BY NIGHT, AL JONES DABBLES IN political punditry. "I am outraged at the policies of [that Ivy League university]," Jones said. "These policies are not right-headed. They are wrong-headed. Why would they even allow these policies to occur?"

Jones, who even after a long shower can be smelled for miles, is planning on writing to the appropriate parties regarding the policies of the Ivy League university in question. It is likely only a matter of time before the university begins to institute reforms of these policies.

Recent studies have shown that many Americans—particularly shit-farmers—oppose the policies of this Ivy League university. A top administrator at the university, who spoke under the condition of anonymity, expressed concern about the volcano of bad press that these policies have unleashed. "We can't afford this sort of publicity. We're trying to attract more applicants this year. In particular, this is going to hurt us in the recruitment of shit-farmers, and the progeny of shit-farmers."

This is not the first time that the policies of this Ivy League university have caused an uproar. In 1977, there was widespread looting and arson on campus in response to the development of new policies at the university.

YOU HEARD IT HERE FIRST

The national anthem of Panama is...
Himno Istemño

POLITICAL CARTOON

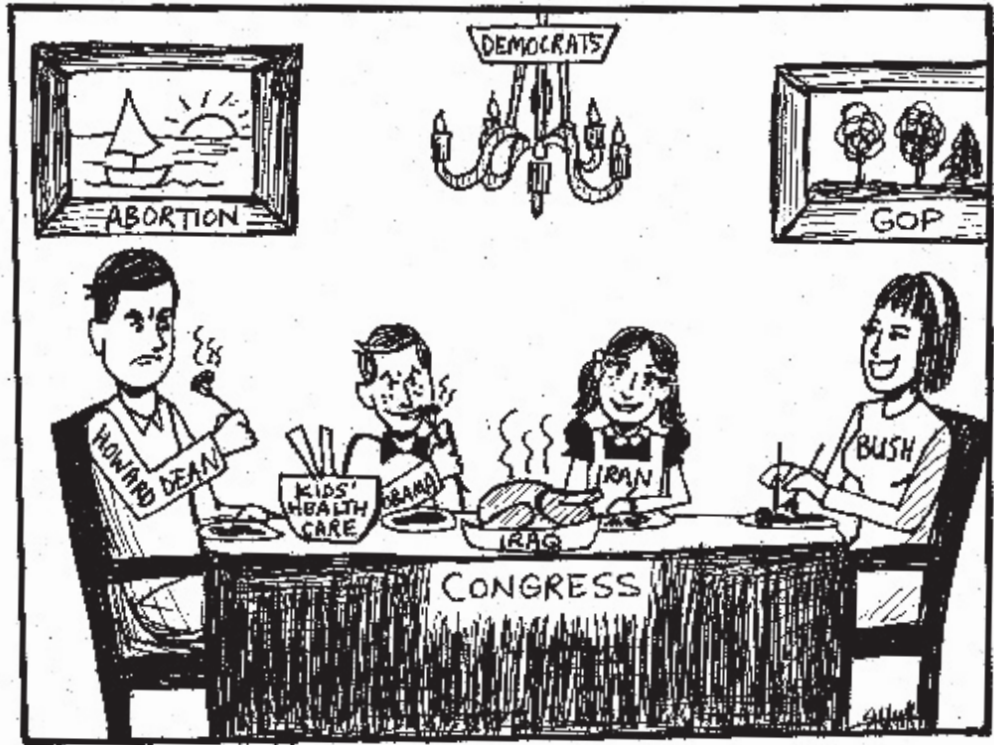


ILLUSTRATION BY SHAINA RUBIN

EDITORS' PICKS

COMIC & CARTOON CHARACTERS

SNOOPY (CHARLES SCHULZ)



As a child, I slept with a stuffed Snoopy. I remember when it was commensurate with my own size—now it stands to my knees.

ALEX GARTENFELD
EDITOR IN CHIEF

TINTIN AND SNOWY (HERGÉ)



The first time I watched Tintin was in my high school French class, and I didn't quite understand what was going on but I loved how he went on so many adventures and got to save the world as a Leica-wielding photo-journalist. Nowadays it's a laugh to watch it in English for all the political incorrectness.

TINA GAO
PHOTO

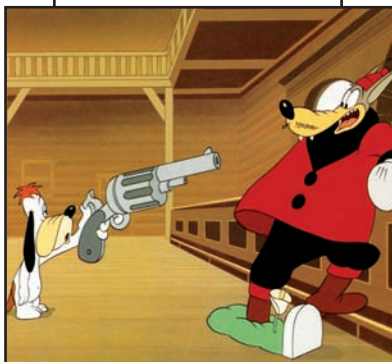
PEPPER ANN (SUE ROSE)



Pepper Ann, Pepper Ann she's too cool for seventh grade. Pepper Ann, she's like one in a million.

EMILY GREENLEE
PRODUCTION

FUTURE SERIES (TEX AVERY)



Tex Avery's Future cartoons are among the cleverest short films of the late '40s/early '50s period. The shorts, with titles like "The House of Tomorrow" and "The Car of Tomorrow," are marvelously self-aware riffs on the optimistic consumerism that fuelled—and continues to fuel—the American imagination and economy.

ANDREW MARTIN
GUEST: SPECTATOR A&E

UNDERDOG (W. WATTS BIGGERS)



When I was four, I asked my mom where babies came from, and as she was thinking of a response, the Underdog theme song came on, and I screamed, "Ooh Underdog," and ran out. He always saves the day. The end.

ESTHER WEISBROD
COPY

LUANN DEGROOT (GREG EVANS)



My favorite comic character is Luanne. She was a teenager who had some growing pains. She was always trying to go on dates and get better skin, and sometimes she painted her nails. FASCINATING! So relate-able!

SARA DAVIS
EYE TO EYE

THE FRAZZLED LADY (ROZ CHAST)



I've been feeling a lot like her lately.

ALISON BUMKE
LEAD

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