

11 September 2008 / vol. 5 issue 2

# the eye

## Conventional Wisdom

one columbia's pictorial take on the dnc and rnc

*photos by Daniella Zalcman*

columbia first-years nix the cinderblocks ∞ broadway goes digital ∞ fashion friction with candidates' wives



**Editor in Chief**  
Alexandria Symonds

**Managing Editor, Features**  
Hayley Negrin

**Managing Editor, A & E**  
Rebecca Evans

**Deputy Editor, Features**  
Hillary Busis

**Interview Editor**  
Melanie Jones

**Style Editor**  
Moirá Lynch

**Film Editor**  
Learned Foote

**Music Editor**  
Jennie Rose Halperin

**Books Editor**  
Gizem Orbey

**Food Editor**  
Shane Ferro

**Art Editor**  
Julia Halperin

**Theater Editor**  
Laura Hedli

**Television Editor**  
Dani Dornfeld

**Humor Editor**  
Raphael Pope-Sussman

**Senior Design Editor**  
Thomas Rhie

**Production Editors**  
Maria Laura Torre Gomez  
Meredith Perry  
Helen Werbe

**Senior Production Editor**  
Haley Vecchiarelli

**Photo Editor**  
Molly Crossin

**Copy Editors**  
Wesley Birdsall  
Tess Rankin

**Online Editor**  
Lara Chelak

**Associate Online Editor**  
Nilkanth Patel

**Spectator Publishers**  
Manal Alam  
Tom Faure

**Contact Us:**  
eye@columbiaspectator.com  
eye.columbiaspectator.com  
Editorial: (212) 854-9547  
Advertising: (212) 854-9558

© 2008 The Eye,  
Spectator Publishing Company, Inc.



## CONVENTIONAL WISDOM

While you were scoping out the first EC parties of the semester, former *Eye* managing editor Daniella Zalcman was scoping out our country's political parties at the Democratic and Republican National Conventions. *pg. 07*

### FEATURES

- 04 **McBama: the Breakdown** *Raphael Pope-Sussman*

- 05 **Troubled Waters** *Melanie Jones*

### ARTS

- 06 **A Room of One's Own** *Kate Clairmont*

- 11 **Patriotic Politics** *Maggie Astor*

- 12 **The Auteur or the Hack?** *Peter Labuza*

- 14 **Silly Trekkie, The Internet Isn't Just for Porn** *Laura Hedli*

- 15 **The Election Runway** *Dasha Chirkov*

## LETTER FROM THE EDITOR

You've probably heard that it takes about seven years for human cells to complete the cycle of regeneration, meaning—on a very small level, at least—that you're technically not the same person you were in 2001. With all the hubbub about McBama visiting campus, it seems like the seven-year anniversary of something that happened in this city when we were all (kind of) different people has taken a backseat.

I don't necessarily think that's a bad thing—or a good thing, or anything of which you can really judge the value. It's just something worth thinking about. At some point, I guess, interest in memorializing wanes. A moment of silence during the ServiceNation programming today is the only nod the University is giving to the anniversary of Sept. 11—if you want a more substantive event, you'll have to go downtown.

What I've been wondering is this: who decides at what point we stop observing even moments of silence? Do we commemorate an event every year for 10 years and then every five years thereafter? Does a tragedy hurt less after 11 years than it did after 10? At what point will Sept. 11 be just another day of work and school, with no special cloud hanging over it—or is it already? Quick: what day was the attack on Pearl Harbor? We don't memorialize that anymore—not collectively as a nation, anyway. (It was Dec. 7, by the way, and you probably knew that, but were you absolutely sure?) When someone declares that a day will live in infamy, how long does it live?

The fact that Sept. 11 is referred to almost invariably by its date, rather than its events, probably guarantees that it will be a long time before it feels like just another day. It is possible to memorialize too much, or with empty intentions—one *Spec* editor said he would hate to be a politician on Sept. 11 because every event of that day must be punctuated by a moment of silence, and after a while all that silence would start to lose its meaning. And the goal of any memorial, I think, is to avoid just that. There's no need to walk around putting on somber airs if you're having a good day today—that's not the point. Just be sure the date has meaning. Our cells may have regenerated, but our collective memory takes much longer to turn over.

—Alexandria Symonds



COMPILED BY HILLARY BUSIS  
AND RAPHAEL POPE-SUSSMAN

## Editors' 10

*what we're into this week*

**1. Hitchcock Movies in Riverside Park:** "I went last Friday when they showed *North by Northwest* at 8 p.m. on 103rd. I brought a blanket and a picnic and watched the movie with my friends. The best part was that there were a lot of people from the Morningside community there, a lot of non-Columbia people who I rarely interact with. It felt like a big block party. They're showing *To Catch a Thief* this Friday, same time, same place."

—Molly Crossin, photo editor

**2. Fear and Loathing on the Campaign Trail '72:** "The most consistent and ultimately damaging failure of political journalism in America has its roots in the clubby/cocktail personal relationships that inevitably develop between politicians and journalists in Washington.' It speaks for itself."

—Raphael Pope-Sussman, humor editor

**3. The Boat Landing at the Queens Pier:** "Floating on the Hudson, their spindly masts lit almost majestically by the New York skyline, the seven art boats now in Queens Harbor created by NYC artist Swoon could be the most beautiful thing I have ever seen. Next door is a warehouse space that fuses 'ghetto fabulous' art and Swoon's incredible cutouts and murals. The exhibit is well worth the trip (take the G or bike!), particularly at night."

—Jennie Rose Halperin, music editor

**4. The Term "Mo-Hi":** "Mo-Hi, short for 'Morningside Heights,' comes from a long and storied past."

—Lucy Tang, books editor

**5. "Sleep" by Godspeed You! Black Emperor:** "After an opening voice-over of an old man's memories of Coney Island, the nine-piece group made me forget that this 23-minute song is lyricless and that I was supposed to be studying."

—Melanie Jones, interview editor

**6. Peanut Butter & Co. Flavored Peanut Butter:** "It rocks my world. I love the Cinnamon Raisin Swirl—it cuts out an entire step in making ants on a log!"

—Shane Ferro, food editor

**7. Spread Samples at Westside Market:** "It is unclear what is more delightful: that the endless samples of guacamole and hummus are free, or that each one somehow manages to make the Styrofoam packing pieces they're served with edible."

—Julia Halperin, art editor

**8. Tomatoes:** "We're right in the middle of that perfect, all-too-short window of early fall wherein tomatoes actually taste like they're supposed to. I'm overdosing in anticipation of the first frost."

—Alexandria Symonds, editor-in-chief

**9. "Realize" by Colbie Caillat:** "It's perfect to listen to if you're in love—until you look up the lyrics."

—Hayley Negrin, managing features editor

**10. \$5 Posters on AllPosters.com:** "They're so cheap that it doesn't even matter how tacky most of them are. You can paper your walls with signs about how great beer is or giant pictures of Audrey Hepburn for next to nothing!"

—Hillary Busis, deputy features editor



## Wish List

PHOTO BY MOLLY CROSSIN

On Monday, Sept. 15, the uptown branch of Kim's Video and Music, where the unspoken motto was "service with a sneer," will lock its doors forever. Luckily, every store closure has a silver lining. Though it's been confirmed that cosmetics chain Ricky's will be replacing Kim's, we asked Columbians what they'd most like to see there instead. While most answered that they'd like to see it succeeded by another video and music store—specifically, a Blockbuster—there were also a few unorthodox answers. Here are some of our favorites:

- ⊙ "A Barack Obama Museum and Gift Shop."
- ⊙ "A place called 'Books, Board Games, and Beers,' where it'd be socially acceptable for me to do what I really want to do on a Saturday night."
- ⊙ "A yoga center, complete with cheap massages."
- ⊙ "Dunkin' Donuts."
- ⊙ "A shop called 'Sarah Palin's Taxidermy Warehouse,' opening Nov. 5."
- ⊙ "Mr. Magorium's Wonder Emporium."
- ⊙ "La Perla, to spice up Columbia's dating scene."
- ⊙ "How about an indoor paintball field! Or a chic laundromat, maybe?"
- ⊙ "Another Starbucks. As it is, the nearest branch is tens of feet away!"

## eyeTunes

As if you could forget, today our campus welcomes John McCain and Barack Obama, one of whom will be the next commander-in-chief. In honor of our illustrious guests, we present a playlist that should appeal equally to each candidate. It doubles as a fun game—guess which songs are meant to appeal to which nominee!

### The Potential Presidents’ Playlist

1. “A Change Is Gonna Come,” Sam Cooke
2. “Old Time Rock and Roll,” Bob Seger
3. “Do You Believe in Magic,” Lovin’ Spoonful
4. “Old Flame,” Arcade Fire
5. “Helplessly Hoping,” Crosby, Stills, Nash and Young
6. “Older,” They Might Be Giants
7. “Any Dream Will Do,” Joseph and the Amazing Technicolor Dreamcoat
8. “Old and Wise,” The Alan Parsons Project
9. “Wonderboy,” Tenacious D
10. “When I’m Sixty-Four,” The Beatles

## Did You Know?

- ◉ ServiceNation can be rearranged to spell “an insectivore.”
- ◉ John McCain finished 894th out of 899 students at the Naval Academy.
- ◉ Barack Obama is related to one of America’s most prominent black rabbis.

## Overheard in Morningside

**CU dude outside Nussbaum:**  
“It’s beautiful out, but we’re going inside to smoke weed. Why is that?”

**Other CU dude outside Nussbaum:**  
“I love you, man!”

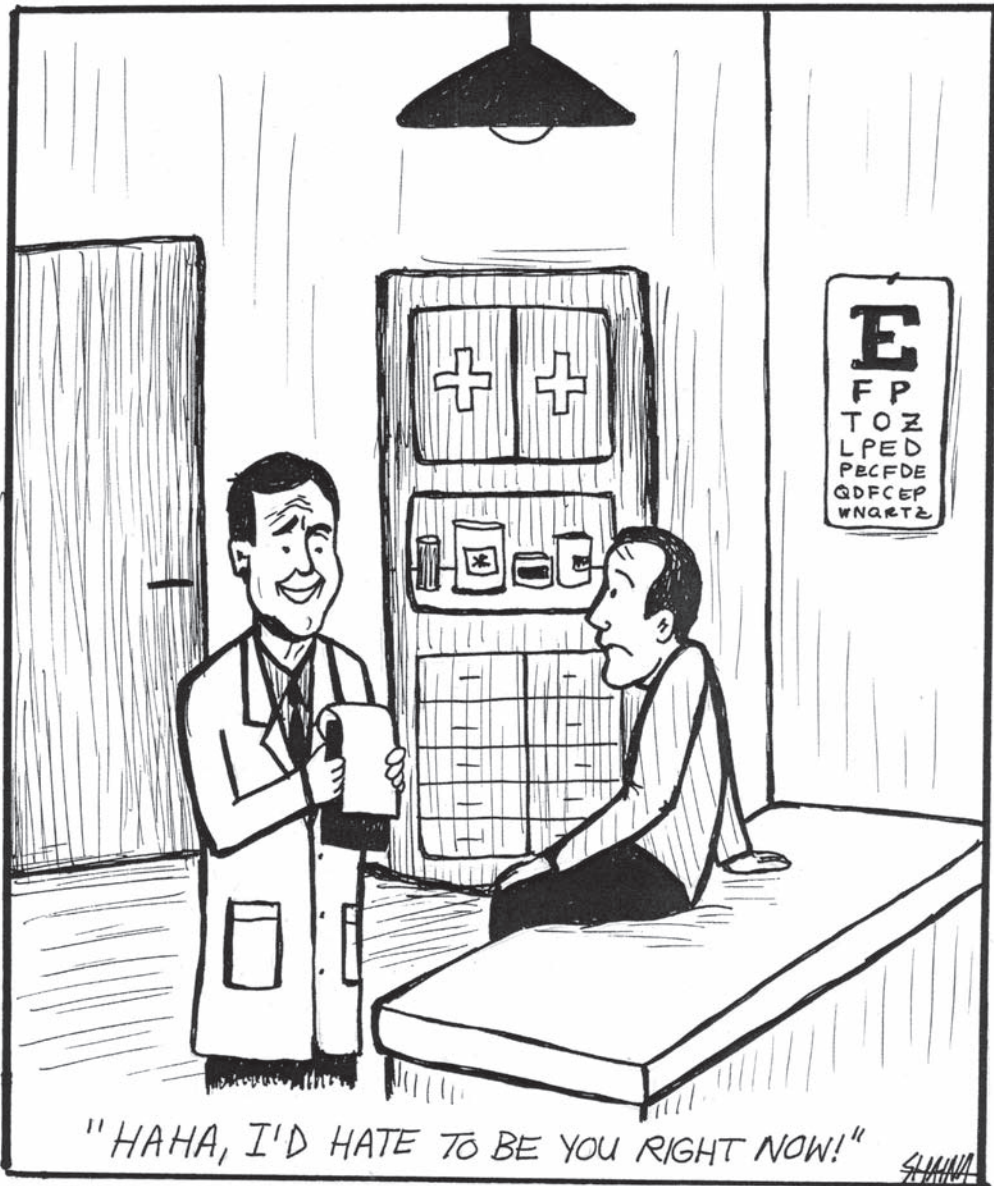
## By the Numbers

- 43 Number of presidents of United States of America
- 19 Number of presidents of Columbia University
- 1 Number of presidents the two institutions have in common

# McBama: the Breakdown

A president can be “Kennedyesque.” His followers can be “Reaganites.” His tactics can be “Nixonian.” His policies can be “MillardFillmoronic.” With John McCain and Barack Obama visiting Columbia, let’s consider some of the words we can look forward to inventing to describe the legacies of an Obama or McCain presidency. And a few other notes on what we might expect...

	John S. McCain	Barack H. Obama
Administration	McCain Administration	Obama Administration (Obamination if a failure)
Acolytes	McCainiacs (if mentally ill), McGrid-dles (if syrup-filled)	Obamanauts (if seaworthy)
Pet	McCainine	Obama Llama
Greatest achievement	Creation of “Straight Talk” express lane—mandatory for all supermarkets and federal highways	All water fountains in Washington equipped to dispense ambrosia
Biggest regret	Burning the White House to the ground during frenzied assault on “politics as usual”	Wearing “God Damn America!” pin to inauguration
Last meal as president	Pulverized yams	Chicken à la hope
Vehicle	The Maverickshaw	Bracketship!







# Troubled Waters

melanie jones interviews josh neufeld

BY MELANIE JONES  
CARTOON COURTESY OF JOSH NEUFELD

Josh Neufeld always wanted to be a superhero, so it's no surprise that he ended up in comics. What is surprising is that his specialty is real-life graphic art, including biographies of his and others' lives. After publishing several comics based on his world travels with wife and author Sari Wilson, he volunteered with the Red Cross during Hurricane Katrina. He then embarked on a year-long journey to create *A.D.: New Orleans After the Deluge*, a chronicle of six survivors in the wake of the disaster. Now, with his work lauded by everyone from the *New York Times* to the *Washington Post*, and with a hardcover edition of *A.D.* coming next year, Neufeld takes a moment to talk about why he chose "comic realism" and why the survivors' stories needed to be told.

**You've traveled everywhere from the former Yugoslavia to Singapore to Biloxi, Miss., and you frequently reference your adventures in your work. What got you into traveling?**

I was inspired by my wife, who had done a lot of backpacking and budget traveling, and I didn't know anything about that. You don't have to be James Bond with a private jet. You can travel cheaply and stay in hostels—it was like a huge light bulb went on over my head. I was like: "Wow! Yeah! Let's go!" So after a year we quit our jobs, bought a one-way ticket to Hong Kong, and made no specific plans. It was a life-changing experience.

**That backpacking trip was the inspiration for your first comic, *Vagabonds I*, right?**

It really inspired my comics [in general]. Before, I was drawing more mainstream-style action and superhero panels, but I wasn't very happy about it. Around that time, I discovered alternative comics and realized that autobiographical comics could be the way to go. I'm not a fiction writer—I'm not

able to make things up on the spot, and here I had ready-made subject matter.

**You've worked with Harvey Pekar a lot for *American Splendor*, as well as with other artists, including poets and playwrights. How does that collaboration work? Do you ever feel constricted by someone else's material, or do they ever feel strange about having their work "re-done"?**

I've been an *American Splendor* contributor for about 13 years now. [With collaborations] I'm the artist and they're the writer. They leave the arena to me. Most writers have been thrilled to see their work translated into a different medium, and it's a great deal for me because I get it carte blanche.

**Your volunteer work for the Red Cross motivated you to begin work on *A.D.* When did you start working with them? Did you have any previous connection to New Orleans or the Red Cross?**

I got involved in Biloxi right after Katrina hit. I was really affected by it and was really upset because I felt a personal connection. I only visited it once, but it's a vital cultural city and something was happening in our country. And because I've been there recently, it all combined to make me feel I had to do something. I volunteered and trained in disaster relief and worked with the residents down there.

**Was there ever a point where you felt it would be disrespectful to record these events? You treat these people's stories with incredible respect, but there is the perception that comics have to be funny and that graphic novels aren't legitimate forms of expressing tragedy.**

When I started, it was January 2007, and it was almost a year after the hurricane. My characters had settled into their old routines. Although I believe comics are legitimate expressions for stories like this, [if it had been] right away I would have thought it was maybe inappropriate. I didn't want to simplify it either. So with a little distance it became a legitimate thing to do. ... I would be

Cinematic in scope and style, Neufeld's cartoons respectfully and vividly depict the experiences of New Orleans' residents post-Katrina.

pretty offended by anyone making it into an unreal melodrama. About a year ago, Marvel, or Thor Comics, one of those, had a battle between Thor and Iron Man in the streets of a flooded New Orleans.

It was the worst kind of exploitation of these people and their losses, some editor going: "What a convenient backdrop! Let's do some cool shit with laser beams!" It was exactly what I didn't want to happen.

**A lot of panels seem cinematic, and so many of your panels have echoes to previous events. Do you consciously work those in before you've begun to draw, or do they occur to you midway?**

As a cartoonist it's definitely something I think about. It's good to know readers do see things like that. Sometimes when I'm writing, sometimes drawing, this resonant moment appears in my head, and I think, "Oh, I have to put that to echo what happened three chapters ago." In a way I never have before, I've been thinking cinematically about how it would work in movie sequencing, and also like a soundtrack, with beats leading up to a crescendo. Movies have always informed American comics.

***A.D.* is factually accurate down to the books on character's coffee tables and the tags on their dogs' collars. You must have had to disregard some details: how did you decide what to change or omit?**

There's a limit to it [complete replication] because certain events are condensed. Certain characters that come and go I slightly change or redefine. For instance, Denise's rescue by her sister's fiancé is actually by the fiancé and Denise's brother, but I combined them into one character. I tried to stay true to the emotional truth of all these events, and of specific details of where and when, and what happened to them. I trust my own judgment.

**"I HATE TO BE TOLD WHAT TO THINK BY ART, AND I LIKE TO THINK MY READERS CAN MAKE UP THEIR OWN MINDS."**

**With the criticism President Bush and FEMA have received in the hurricane's aftermath, did you hope to make a political statement in your work, as well as relate these accounts?**

I definitely didn't want some kind of diatribe to stand in for it. I hate to be told what to think by art, and I like to think my readers can make up their own minds. To be honest, my portrayal is indictment enough: the Bush administration and FEMA completely failed in their promise to take care of those people ... but I like to feel my comics do toe that line, and I let the reader draw one conclusion or another. ●

# A Room of One's Own

first-years dress their walls to the nines

BY KATE CLAIRMONT  
PHOTO BY MOLLY CROSSIN

Rooms can say a lot about people. What do individuals choose to surround themselves with on a daily basis? A college dorm room is, in a sense, the only space of our own during our four undergraduate years. It serves often as a bedroom, a social space, a study space, perhaps a love den, and sometimes even a kitchen. Whether the room is 98 or 298 square feet, a dorm room is the one place we can choose to do whatever we want with (excluding, of course, installing air conditioning, painting the walls, or having a microwave). Particularly for first-year students, it is often the first time there is not a single person who has a say in what they do with their space.

Many first-years' wall hangings consist of posters purchased from the prolific collection of choices on the Web site Allposters.com, or photos of friends and family—all adhered in some way to the all-too-familiar white cinder blocks. While some students decorate to escape the isolated world of studying and work, others choose to create an atmosphere that entices friends to hang out. Still others choose to dress their walls with mementos from the past and present. All first-years, however, carefully decorate their walls not only for their own enjoyment, but also to portray a particular image of themselves to those who enter.

When asked about interesting wall art, residents in Carman automatically referred to the room of Rebecca Usoro, who chose to decorate her cinder blocks with paintings she made herself this past summer. Most of her vibrantly colored works, which are each square-shaped and together form a large square above her desk, are inspired by favorite songs and lyrics. One contains the title of a Don Omar song, "Salió el Sol," that was popular

in the Dominican Republic, where she lived this past summer doing volunteer work for community development. Another is an image of neon-colored sneakers with a quote from Chris Brown. Upon entering Usoro's room, it is immediately evident that music plays a large role in her life. The first-year SEAS student remarked that "art is over my place of work because when I am in engrossed in my work, I can stop myself from getting lost in the chaos."

Rolando Rodriguez, also a first-year resident of Carman, feels similarly that the art in his room can provide a means to escape from the isolated world of studying: "When you are studying you are submerged in ideas that are foreign and unfamiliar to you, such as science and math, which is not something I like to think defines my life. So when I'm doing that I like to look around and remind myself that I still like to do other things." A series of film posters by Spanish director Pedro Almodóvar, a sketch from something interesting he saw at the South Street Seaport, and a magazine photo of two men embracing line the wall around Rolando's desk. Almodóvar is a favorite because of the usage of color and the success of his films, which often portray characters who are lesbian, gay, or bisexual. Rodriguez has chosen to surround himself with Almodóvar because he respects the fact that "he does not have to shy away from the media and conform to using characters who will be acceptable to society." Perhaps more strikingly, Rodriguez has put up a magazine photo that was given to him by an English teacher in high school right after Rodriguez came out as a gay man. He initially put it up in his room at home because it represents affection between two men. Consequently, his parents made him remove it, and the photo thus remained hidden in a drawer until he came to Columbia, where, to Rodriguez, the picture symbolizes liberation. He explained that his decoration both inspires him and reminds him of what he cares about when he's immersed in his calculus textbook.

Other first-year students seem less concerned with creating an atmosphere to escape the intense



First-years find a new forum to express themselves at college: Empty white walls become as popular a forum as dress to assert one's individuality.

academic atmosphere of Columbia and more concerned with creating an ambiance that will attract friends. Neil FitzPatrick and Catherine Crooke, for example, residents of Furnald and John Jay dorms, respectively, seem more conscious of the impression their rooms make on those who enter. FitzPatrick's wall pays homage to artists such as Bruce Springsteen and the Clancy Brothers, representing his New Jersey and Irish roots. He regards his mementos as "tools to be comfortable in this foreign environment because these are familiar objects that I love and it's also an image that I project to the outside world." His wall art is a way to say something about himself without reciting by rote his major, school, and hometown, while also helping him start conversations and attract people with similar interests.

Crooke's room is immediately striking in its multicultural feel—the room is filled with throw pillows, scarves, a Turkish elephant tapestry, various mementos from traveling, and soft lighting. Considering her room a sort of self-portrait, Crooke was especially motivated to personalize her space to make it a destination for people on her hallway, since it is tucked away in the corner. She feels that, "When you're living in a dorm, your room is a big part of your interaction with other people, even if it doesn't necessarily reflect on who you are." The room has also been a sort of creative outlet for Crooke when she doesn't have time to do art during academic studies.

In spite of what we choose (or don't choose) to put on our walls, we broadcast an image of our personalities not only to ourselves but also to others. It is important to remember the obvious, though, when looking at wall art: it hints at the inhabitant's interests, but certainly does not encompass them all. As Rodriguez put it, "When people come into my room, it gives them an idea of what I like and who I am, but it doesn't tell my entire story." ●

## After Freshman Year: Sophomore Spotlight

A room can certainly make an impression, whether or not the inhabitant is aware of it. That of Dylan Isaacson, CC '11, and Rajib Mitra, SEAS '11, on McBain 4 is noticeable indeed: a plethora of MetroCards that Dylan has been collecting for the past months form a mural in the shape of monumental V's and pyramids that run along the entirety of their walls. "They're all over the ground, and they're free, and I like doing art with stuff that people neglect and don't really pay attention to," says Dylan. "It's just a MetroCard on the ground, but then when you get a thousand together, people are like, 'Whoa, that's striking.'"

As sophomores, Dylan and Rajib have also incorporated items such as tickets and theatre playbills amongst the

\$2 transportation devices from freshman year. Walking into their McBain double, one immediately wonders if the unique wallpaper is an accurate representation of how frequently Columbia students ride the subway. Or, perhaps, are these two students particularly adventurous in their excursions around New York? How much money was contained in each of the MetroCards? And where did each card take its owner?

The cards are actually not all Dylan's and Rajib's. Rather, many were found discarded behind the swipe stand. Before they graced the dorm's walls, Dylan made sure to place them in the washing machine. Regardless of their original owners, the MetroCard decorations certainly pay testament to the places a Columbia student has been, can go, or will go, and the possibilities awarded once a student has been here for even one year. \\\





# CONVENTIONAL WISDOM

Instead of making emergency trips to Ikea and Bed, Bath & Beyond, I spent the last week of summer (and the first week of classes, much to the chagrin of my professors) photographing the national conventions in Denver and St. Paul. It was a bizarre experience, to say the least. I'm used to being surrounded by my politically apathetic friends, but instead I found myself among some of the most passionate Republicans and Democrats in America. Still, the differences between the two events were staggering. There was a kind of electric energy in the Denver audience of 80,000 when Barack Obama walked onto the stage of Invesco Stadium to accept the nomination. Women were crying, college students were screaming themselves hoarse, and journalists were forgetting themselves and standing up to pump their fists in the air before sitting down in sheepish embarrassment. But in St. Paul on the evening of John McCain's speech, the Xcel Energy Center wasn't even close to packed, and McCain volunteers had to run through the audience encouraging people to cheer when the cameras panned in their direction. And though Republican running mate Sarah Palin garnered slightly more energy after the week-long media frenzy surrounding her unveiling, the enthusiasm still paled in comparison to Joe Biden's triumphant speech the week before. Only time will tell—but if the conventions were any indication, the states will be swinging blue come November.

—Daniella Zalczman

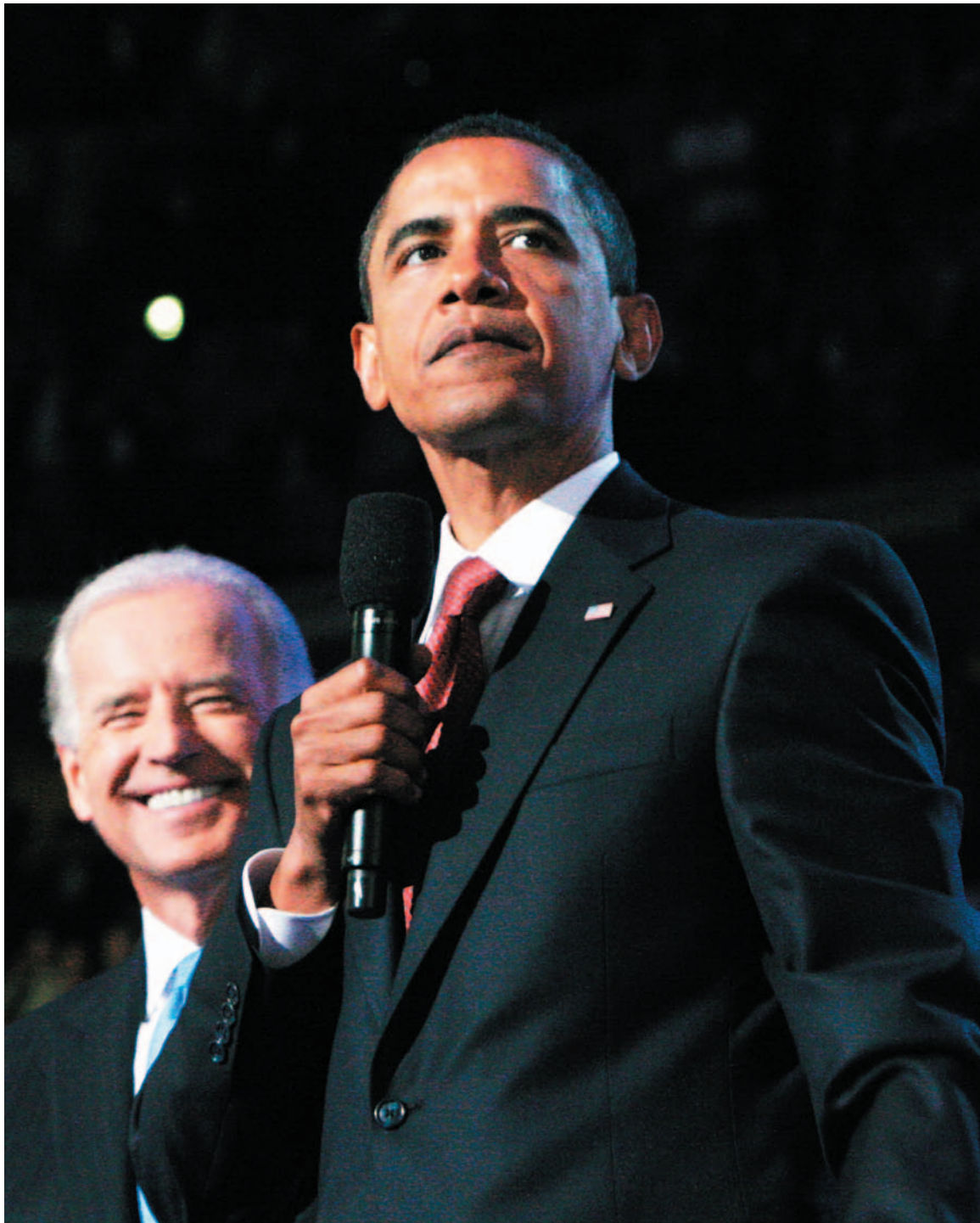
PHOTOS BY DANIELLA ZALCMAN





At 3 p.m. on day four of the convention, Invesco Field was already half-full. Obama wouldn't speak until 8 p.m. that evening.

Obama looks pensively, but hopefully, into the bright future. Biden says "cheese."

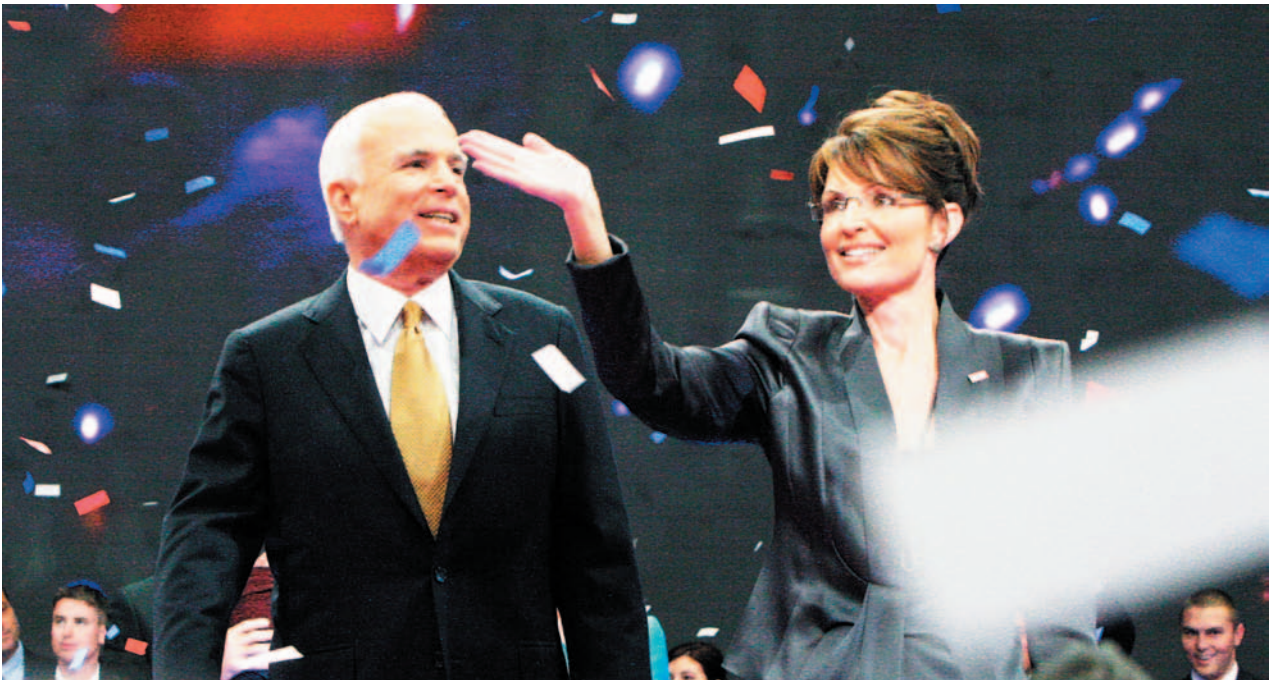


After concerns were raised over Bill Clinton's deportment during his wife's campaign for the Democratic nomination, it was a relief to see him in good spirits at the convention.



Texas delegates show their state pride on the third night of the convention.

Palin and McCain wave to supporters at the end of the evening as confetti rains down in the convention center.



Convention-goers in the good seats snap photos amidst confetti.





Supporters cheer on the fourth night of the Democratic Convention. 80,000 were there in person to see Obama give his acceptance speech. 38.4 million more watched it on TV.



Crash-test dummy versions of Obama, Hillary Clinton, and McCain ride together in a car with a conspicuously vacant driver's seat. Maybe Ron Paul just ran out to get a soda.





# Patriotic Politics

toby keith's american way

BY MAGGIE ASTOR

PHOTO COURTESY OF AOL MUSIC

"You'll be sorry that you messed with the U.S. of A./We'll put a boot in your ass/It's the American way."

Country singer Toby Keith is the quintessential American patriot—or so he would like his fans to believe. His hit song "Courtesy of the Red White and Blue"—released shortly after the Sept. 11 attacks and voted number 22 on *Blender* magazine's "50 Worst Songs Ever"—was a defiant praise of American military power, and his resultant feud with Dixie Chicks frontwoman Natalie Maines served to emphasize his tough, all-American persona.

Keith, who has five number-one albums to his name, crafts an image of defiance, patriotism, and strength. With his rugged good looks and a compelling working-class story, he has won the hearts of millions of fans.

However, Keith's reputation was tarnished in August when he stated on the *Glenn Beck Program* radio show that Democratic presidential candidate Barack Obama had won his party's nomination and garnered widespread public support by "acting white."

"I think the black people would say he don't talk, act, or carry himself as a black person," Keith asserted to the audible surprise of even the conservative Beck. "The only reason he's in is because he talks, acts, and carries himself as a Caucasian."

As Keith surely expected, the statement sparked intense controversy and accusations of racism—particularly in light of his other racially questionable remarks.

For instance, found in the lyrics to Keith's song "Beer for My Horses" are the shocking lines: "Take all the rope in Texas/Find a tall oak tree, round up all of them bad boys/Hang them high in the street for all the people to see/We got too many gangsters doing dirty deeds/Too much corruption and crime in the streets/It's time the long arm of the law put a few more in the ground/Send them all to their maker and he'll settle them down." This glorification of lynching left few people surprised at his early August comments, but then Keith threw the media for another loop.

The bigger shock came later in August, when Keith announced that, actually, he supports Obama and considers himself a "lifelong Democrat."

"I thought it was beautiful the other day when Obama went to Afghanistan and got educated about Afghanistan and Iraq," Keith told the Associated Press. "He came back and said some really nice things. So as far as leadership and patriotism goes, I think it's really important that those



Following an apparently racist comment about Obama, Toby Keith made waves when he declared himself a true-blue Democrat.

things have to take place. And I think he's the best Democratic candidate we've had since Bill Clinton, and that's coming from a Democrat."

Predictably, the blogosphere exploded. Did Keith truly believe what he was saying? If so, how and why had he changed his mind so suddenly? Or was it all just a publicity stunt—an elaborate ploy to sell more records?

Many fans questioned Keith's surprising affiliation with the Democratic party. His unabashed glorification of the military, specifically its post-Sept. 11 invasion of Afghanistan, in "Courtesy of the Red White and Blue" would indicate that his party loyalties lay elsewhere, as would his response to the Dixie Chicks' now infamous comment in London in 2003 that they were "ashamed" to be from the same state as President George W. Bush.

That feud was intensified as a result of Maines' earlier criticism of "Courtesy of the Red White and Blue," which she called "ignorant, and it makes country music sound ignorant" in a 2001 statement. To fan the flames, Keith responded to her comment by calling Maines a "lousy songwriter," and two years later, he didn't hesitate to jump on the bandwagon of those questioning the Dixie Chicks' patriotism in light of their Bush-bashing

remarks. Shortly after, Keith displayed a computer-edited image of Maines with Saddam Hussein in front of screaming crowds during his stage show.

In 2006, Maines told *Time* magazine, "I'd rather have a smaller following of really cool people who get it, who will grow with us as we grow and are fans for life, than people that have us in their five-disc changer with Reba McEntire and Toby Keith. We don't want those kinds of fans. They limit what you can do."

So where does Keith's background leave us when it comes to understanding his current motivations? While he called himself a "lifelong Democrat" and used that assertion to imply that his endorsement of Obama was not surprising, he has previously called himself "a conservative Democrat who is sometimes embarrassed for his party," and he endorsed President Bush in the 2004 elections.

"I don't apologize for being patriotic," he told *Newsday* last year. "If there is something socially incorrect about being patriotic and supporting your troops, then they can kiss my ass on that, because I'm not going to budge on that at all. And that has nothing to do with politics. Politics is what's killing America." When asked about the Iraq War, he told the magazine he never supported it.

There is no doubt that Keith is a master of publicity and that he can easily manipulate his fans according to the current political climate. But certainly, his provocative comments on the political significance of Obama's race make the sincerity of his proclaimed support

for Obama somewhat questionable. And the fact that he praised Obama less than two weeks after saying he was only in the race because he "acts Caucasian" opened Keith to further accusations of hypocrisy and political opportunism.

**PREDICTABLY, THE BLOGOSPHERE EXPLODED. DID KEITH TRULY BELIEVE WHAT HE WAS SAYING? OR WAS IT ALL JUST A PUBLICITY STUNT—AN ELABORATE PLOY TO SELL MORE RECORDS?**

Ultimately, only Keith knows for sure whom he supports and whether he is sincere. But based on his record and past statements he has made, his endorsement of Obama smacks of a publicity ploy and makes him seem like, as Bush claimed of John Kerry in 2004, "a real flip-flopper." ●





# The Auteur or the Hack?

the debate on howard hawks

BY PETER LABUZA  
PHOTOS COURTESY OF PHOTOFEST

“A good movie has three good scenes and no bad scenes.” This famous quote from Howard Hawks, a director from ’40s and ’50s Hollywood, became a motto for his filmmaking. But then again, who is Hawks? First revered by the French critics, then re-examined by Americans, the director made many now-classic genre films—yet during a time when Orson Welles and Alfred Hitchcock were known to the masses, Hawks remained an unknown figure. And now, with the Brooklyn Academy of Music’s latest revival of the director’s work, simply entitled HAWKS (which will play from Sept. 15–30), we must ask ourselves this question: Are we seeing the craft of

a master or simply a Hollywood hack? Can we really rank Hawks alongside names like Billy Wilder and John Ford?

Since the 1950s, film theaters like BAMciné-matek have been holding director revivals. This unique screening format allows audiences to see a number of films from the same director over the course of a few weeks. When critics began to attend these director retrospectives, they posed a question: How do we define a great director? Can we think of him as we would a novelist or a painter? Audiences began seeing links between films by the same director—the same types of shots, similar characters and themes, or simply trademark details. This analysis is known as auteur theory—through a collaborative art form, we can still trace the artistic vision of one master: the director. Today, director revivals are commonplace in New York. MoMA recently held a Coen brothers marathon, Film Forum presented

Jean-Luc Godard’s films over the summer, and the Anthology Film Archives just finished their repertoire of the Dardenne brothers’ work. BAM is one of the many theaters willing to sacrifice a screening of *The Dark Knight* in order to show a classic film (or 15).

In today’s movies, the auteur influence is easy to spot. Martin Scorsese’s films often deal with deep psychological concerns of violence, connected with fast-paced editing. Steven Spielberg often makes adventure stories, usually associated with stories of fathers and sons. But Hawks’ films are a completely different matter. The man worked as part of a studio system that tried to limit the influence of the director in order to churn out several genre films per year. That’s why BAM’s revival of Hawks’ work is so important—unlike that of other auteurs, Hawks’ work needs to be presented in this way for audiences to notice the subtle similarities between his films.

**THERE’S A GOOD CHANCE YOU HAVE SEEN ONE OF HOWARD HAWKS’ FILMS WITHOUT EVEN KNOWING IT.**

## SCHEDULE

Sept. 15	<i>Twentieth Century</i> (1934) with John Barrymore and Carole Lombard
Sept. 16	<i>The Criminal Code</i> (1931) with Walter Huston and Boris Karloff
Sept. 17	<i>To Have and Have Not</i> (1944) with Humphrey Bogart and Lauren Bacall
Sept. 18	<i>Bringing Up Baby</i> (1938) with Cary Grant and Katharine Hepburn
Sept. 19	<i>Scarface</i> (1932) with Paul Muni
Sept. 20	<i>His Girl Friday</i> (1940) with Cary Grant and Rosalind Russell
Sept. 21	<i>Ball of Fire</i> (1947) with Barbara Stanwyck and Gary Cooper
Sept. 23	<i>Tiger Shark</i> (1932) with Edward G. Robinson <i>The Road to Glory</i> (1936) with Frederic March
Sept. 24	<i>A Song is Born</i> (1948) with Daniel Kaye and Virginia Mayo
Sept. 25	<i>I Was a Male War Bride</i> (1949) with Cary Grant and Ann Sheridan
Sept. 26	<i>Only Angels Have Wings</i> (1939) Cary Grant and Rita Hayworth
Sept. 27	<i>The Big Sleep</i> (1946) with Humphrey Bogart and Lauren Bacall
Sept. 28	<i>Monkey Business</i> (1952) with Cary Grant and Marilyn Monroe
Sept. 29	<i>The Big Sky</i> (1952) with Kirk Douglas
Sept. 30	<i>Sergeant York</i> (1941) with Gary Cooper and Walter Brennan

If you like classic films, there’s a good chance you have seen one of Hawks’ films without even knowing it. His oeuvre includes the gangster epic *Scarface*, the screwball comedy *Bringing Up Baby*, the iconic John Wayne Western *Rio Bravo*, the dark film noir *The Big Sleep*, and the World War I epic *Sergeant York*. Hawks, who did most of his work with Warner Bros., never focused on a specific genre, a quintessential point in favor of those who argue that Hawks is a master. Hawks preceded directors like Stanley Kubrick or Robert Altman, both of whom also worked across many different genres. No matter what sort of movie Hawks made, he would deliver.

Yet it is usually difficult to find the artistic connection between Hawks’ films. Unlike Kubrick’s, or even Hitchcock’s, Hawks’ films never carry a *similar* visual style. Within each film, interesting techniques stand out—the layers of X’s that fill the shadows of *Scarface* and the opening camera tilt in *Rio Bravo* jump immediately to mind—but one can’t follow this style from film to film. Even viewing his two most famous Westerns, *Bravo* and *Red River*, the visual styles are unique. Hawks’ most noticeable trait, which he once pointed out, was his preference for always shooting at eye level and avoiding elaborate camera set-ups or grandiose shots. Yet in a way, Hawks almost admits to taking the path of least resistance in setting up his camera.

Although his visual style can’t be traced from film to film, there are certainly other traits that could define Hawks as an auteur. Consider the Coen brothers. *Fargo*, *Blood Simple*, and *No Country for Old Men* (which were also all shot by director of photography Roger Deakins) have no similar visual styles, yet one can trace stylistic

A revival of Howard Hawks’ work, which includes *Monkey Business* (at right) and *The Big Sleep* (opposite page), forces viewers to ask whether the director deserves more credit than he’s previously been given, or if Hawks is, after all, nothing more than a hack.

parallels in the pacing, the framing, and particularly in the themes of the films. So could we do the same for Hawks? There are some noticeable parallels throughout the stories of Hawks’ films, the most discussed being the “Hawksian woman.” Hawks claims never to have been a feminist, but the female leads of his films are markedly stronger and more forceful than their Hollywood counterparts. Think of Ann Dvorak in *Scarface* or Lauren Bacall in *The Big Sleep*. The Hawksian woman



seems to be a major common theme in almost every one of Hawks’ classic films.

There seems to be one complicating factor in connecting these stories: Hawks rarely contributed to the writing of his films. Though he did do some uncredited rewrites on a few screenplays, Hawks never played a major part in the scripting process. Unlike a novel or a symphony, multiple artistic voices weigh in to create a movie. Who can say which artist deserves the credit? It was writing credits that made Billy Wilder (*The Apartment* and *Double Indemnity*) a popular auteur while Hawks remained an obscure director.

But what really makes Hawks a great auteur is his major influence on every genre he touched. To refer back to the opening quote about what makes a good movie, we see Hawks’ motto at work. Take the sing-a-long in *Rio Bravo*, the entrance of Rosalind Russell in *His Girl Friday*, or the final battle in *The Thing*. Hawks was a proficient director who understood the power of cinema, and who could transform the stories he helmed. He worked within the studio to create and transform the genres that we are all familiar with today. Would we have *The Godfather* without *Scarface*, or *L.A. Confidential* without *The Big Sleep*? Hawks’ films elevate themselves to reset the standard of what genre films could do. BAMcinématek’s continuation of the Hawks revival tradition will continue to fuel debate as to whether we should put Hawks on the same pedestal as the other greats of his time. By seeing these films together, we can begin to form a picture of who Howard Hawks really was. On the other hand, such theorizing may not be necessary when the man provided such damn good films on a regular basis. ●



# Silly Trekkie, the Internet Isn't *Just* for Porn

you're just a succession of mouse clicks away from rush seats at the eugene o'neill

BY LAURA HEDLI  
PHOTO BY MOLLY CROSSIN

Hopeful Rentheads stood outside the Nederlander Theatre for the last time on Sunday, wanting and waiting for that coveted golden lotto ticket. *Rent* was the show that popularized the \$20 same-day, front-row seat and sought to implement contemporary marketing schemes. It's only appropriate that others are following in its wake.

"I think all the markets are being really creative in how they're reaching out to audiences," says Damian Bazadona, president of Situation Marketing. "You have to break the mold in the way you think."

Situation Marketing is a live-entertainment marketing company that manages various shows across the country, Broadway's *Spring Awakening* included. Boasting a cast composed almost entirely of teenagers and twentysomethings, *Spring Awakening* has become a staple among student rushers who wait back-to-back outside the Eugene O'Neill Theater as the taxi line up bumper-to-bumper during the morning commute.



No more waiting in the wings! Now you can rush your favorite shows online, including *Spring Awakening*, *Hair*, and Adam Rapp's new play, *Kindness*.

## How to enter *Spring Awakening* Digital Rush:

- ❶ Go to [www.springawakening.com/springawakening\\_tickets\\_rush.php](http://www.springawakening.com/springawakening_tickets_rush.php) and enter the required info before 3 p.m. on the day of the performance you would like to attend.
- ❷ You'll receive a text message notifying you of successful entry for that day's rush.
- ❸ If you've been selected, you'll get a code texted to you at 4 p.m.
- ❹ Buy your tickets using the code on Telecharge or at the Box Office.

## How to enter Playwrights Horizons LIVEforFIVE Lotto:

- ❶ Go to [www.playwrightshorizons/tickets.html](http://www.playwrightshorizons/tickets.html) to learn more.
- ❷ Beginning next week, you will be able to enter the lottery for Adam Rapp's new show, *Kindness*.

## How to enter Shakespeare in the Park's virtual ticket line for *Hair*:

- ❶ Register with the Public Theater at [vline.publictheater.org:8080/account](http://vline.publictheater.org:8080/account)
- ❷ Log on between 12 a.m. to 1 p.m. the day of the performance you wish to attend, and join the line.
- ❸ Check back on their Web site after 1 p.m. to see if you've won.
- ❹ Pick up your two free tickets at the Delacorte Theatre Box Office in Central Park one hour prior to curtain.

All tickets are subject to availability and chosen at random. You need not be a student to enter.

For a group of sexually frustrated 19th-century Germans, these kids sure do know how to get a gimmick in the modern age—the newest trick up their sleeve being their digital rush, the first of its kind on Broadway. If you go to the *Spring Awakening* Web site and enter your information on the day of the performance you would like to attend, you may find yourself with orchestra seats for just \$40.

"All the research that we're seeing shows that people want flexibility in the ways that they order tickets," says Bazadona. "Now you have an opportunity to experience rush from home, or [rather], not outside the theater, so it's more convenient ... We've sold a significant number of tickets to students using it."

Playwrights Horizons marketing director Eric Winick found that the theater's year-old LIVEforFIVE lottery attracts a similarly younger crowd. The LIVEforFIVE lotto originated from the Pay What You Can rush, which was started during the 2001-2002 season. The problem with the rush, Winick explains, was that the same people would show up for each performance—typically older patrons with time to spare. After much reworking, this subsidized program now ensures a block of 40 to 50 seats priced at \$5 per ticket for the first preview of any Playwrights Horizons show.

"Because of the nature of the lottery and because it's online, we are just naturally getting a younger demographic," says Winick. "I actually recognize some of the names signing up, and I know that they're the people from before [with Pay What You Can], but I think that they are definitely not the majority anymore." At the first preview for Nicky Silver's *Three Changes*, Winick felt a younger vibe in the audience, "and that's because of LIVEforFIVE."

Because Playwrights Horizons is a nonprofit theater, it isn't able to adopt a program like the digital rush of *Spring Awakening* for all performances. "Given the budgets that we have, the size of our theater, and the cost to us to produce, it really behooves us to sell as many full or discounted tickets as possible," says Winick. "It wouldn't make sense for us to hold back a quantity of \$15 tickets each day. We're going to wait till the last minute to see if we can sell." But any tickets not sold one hour before curtain are then released to standby student rushers.

Interestingly, the digital rush of *Spring Awakening* and the Public Theater's new Shakespeare in the Park digital line both work off the same economic principle of supply and demand. The number of tickets awarded by these programs varies day to day with buyer interest.

Sloane Bratter, BC '09, says, "You think the Public's lottery is going to be convenient because you've always wanted to go, but never had the energy to get up and stand in line at the crack of dawn. That said, I didn't know anyone who won tickets to *Hair* before tonight."

Certainly there is room for streamlining in the new wave of online theater ticketing, but there's no doubt that e-marketers and producers are advancing their tactics to meet the needs of the ever-connected consumer.

"We understand that we're dealing with younger audiences that don't buy theater tickets the way in which they're typically bought," says Bazadona. So how do you secure the support of a fan base who may or may not have read up on theater critic Ben Brantley's latest review? "You kind of have to make things as easy as possible," he says. ●



# The Election Runway

the candidates' wives fight their battles with style

BY DASHA CHIRKOV

PHOTO COURTESY OF *THE CHRISTIAN SCIENCE MONITOR*

"Change or More of the Same?" may be one of the campaign slogans for the Obama/Biden Democratic ticket, but it's also relevant in terms of the disparity between Michelle Obama's and Cindy McCain's personal styles, which have been intensely scrutinized of late. Soon after Cindy McCain appeared at the Republican National Convention, *Vanity Fair* published an article estimating the worth of one of her outfits at \$300,000. When Barack Obama locked up the nomination for Democratic presidential candidate, it was hard to tell whether there was more excitement about his groundbreaking nomination or the purple Maria Pinto sheath and Azzedine Alaïa belt Michelle Obama wore to the event. Americans are looking forward to having a new first lady to ogle almost as much as they are anticipating Bush's departure.

Michelle Obama had already been turning heads with her accessible and modern fashion choices before she took the stage at the Democratic National Convention, so expectations were high. She delivered with a form-fitting Maria Pinto dress, with three-quarter length sleeves, that managed to look elegant while showing off her back. While many argued that the look was boring or not stately enough, others praised her modern take on power-dressing. When Michelle joined her family after Barack's acceptance speech, there was no doubt that the family was making a statement. The brood was perfectly coordinated in shades of reds, pinks, and purples, and everything, from Barack's tie to little Sasha's

dress, created the image of a united American family. Michelle Obama is setting fashion precedents in a manner reminiscent of the late Mrs. Kennedy herself.

While Michelle Obama might be trying to recapture the modern appeal of Jackie Kennedy in the 1960 presidential elections, Cindy McCain has directly imitated Jackie's now-dated look. Her brightly colored shift dresses and skirts and cropped silk organza jackets, always accessorized with a four-strand pearl necklace, mirror the elegance of Mrs. Kennedy nearly 50 years later. The chartreuse silk organza Oscar de La Renta dress Cindy McCain wore to the opening night of the RNC almost called Jackie to mind. But Mrs. Kennedy would have known not to wear her collar popped, which gave Cindy's dress a witch-like quality. And a Democrat's wife would not wear a \$4,500 Chanel watch and \$280,000 3-carat diamond earrings for a public event, as the expensive jewelry distanced Cindy even more from the majority of the American public. Throughout the week of the RNC, Mrs. McCain's brightly colored outfits made a statement—she looked ladylike yet boring in a red belted-jacket and skirt suit.

Barack Obama is offering political change, but Michelle Obama is making news of her own in the fashion world. Her outfits at the DNC indicated that we should not expect the usual from this presidential candidate's wife. While McCain continues to campaign on the platform of experience and stability, his wife and her fashion sense are his steadiest supporters. Cindy McCain's fashion choices encapsulate a classic but predictable American style that suggests tradition, maturity, and luxury. Despite the differences between Mrs. Obama's and Mrs. McCain's styles, these women know that fashion is just as important on the campaign trail as it is on the runway. ●



Cindy McCain may want to rethink her choice in collars if she is to become a presentable first lady.

## Person of the Week: Phoebe Philo

BY SHIRLEY CHEN

PHOTO COURTESY OF CELINE

Three years after her dramatic departure from Chloe, fashion darling Phoebe Philo returns to the scene with Paris label Celine. Philo's absence has been remarked on since she quit in 2005, ostensibly to spend time with her new baby. Since then, she has been on a self-imposed sabbatical, save for some work as a consultant for Gap. All speculation aside, Philo's talent is undeniable, and landing a designer of her esteem is quite the coup for Celine's owner, luxury conglomerate LVMH. While creative director of Chloe, Philo had an intense following of fashion critics and celebrities alike, and was known for her feminine yet casual chic aesthetic. Many credit her with single-handedly saving sales of Chloe's accessories and ready-to-wear pieces after the departure of Stella McCartney. Indeed, her Chloe Paddington, with its strong yet clever accents, was the "It Bag" for several seasons.



Relaxed yet chic, Phoebe Philo deserves her renown in the fashion world.

Celine comes with no cumbersome legacies and offers Philo the perfect blank canvas to jump-start her sophomore effort as creative director (not to mention lucrative compensation for her skills). Will her success continue? Will her romantic tomboy aesthetic prevail? Philo fans can look forward to obsessing over her new collections for Celine in the Fall 2009 season. ●



# Experience Legendary Carnegie Hall

## FALL 2008 STUDENT SUBSCRIPTIONS | Students: Get tickets to Carnegie Hall events for less than you might think!

### INTERNATIONAL FESTIVAL OF ORCHESTRAS I

Some of the world's greatest orchestras grace the Carnegie Hall stage to perform such beloved works as Schubert's "Great" C-Major Symphony, Mahler's Sixth Symphony, and Weill's *The Seven Deadly Sins* with Ute Lemper (four concerts).

**SAT, OCT 4, 2008**

**TORONTO SYMPHONY ORCHESTRA**

**SAT, FEB 28, 2009**

**VIENNA PHILHARMONIC ORCHESTRA**

**SUN, MAR 15, 2009**

**BAVARIAN RADIO SYMPHONY ORCHESTRA**

**TUES, MAY 12, 2009**

**STAATSKAPPELLE BERLIN**



UTE LEMPER



MICHAEL TILSON THOMAS

### GREAT AMERICAN ORCHESTRAS I

The New York Philharmonic presents an all-Ravel program featuring a concert presentation of the one-act opera *L'enfant et les sortilèges* and the ballet *Daphnis et Chloé*. Plus, hear the celebrated orchestras of San Francisco, Cleveland, and Chicago (four concerts).

**THURS, SEPT 25, 2008**

**SAN FRANCISCO SYMPHONY**

**WED, FEB 4, 2009**

**THE CLEVELAND ORCHESTRA**

**TUES, FEB 17, 2009**

**NEW YORK PHILHARMONIC**

**SAT, MAY 2, 2009**

**CHICAGO SYMPHONY ORCHESTRA**

### CHORAL CLASSICS

Acclaimed conductor Marin Alsop leads the Baltimore Symphony Orchestra in a performance of Leonard Bernstein's *Mass*, an affirmative, multimedia theater work featuring texts by Bernstein and Stephen Schwartz. *Choral Classics* also includes standards of the choral repertory: Haydn's *Creation* with Helmuth Rilling and the Orchestra of St. Luke's, and Mahler's Eighth Symphony with Pierre Boulez and Staatskapelle Berlin (three concerts).

**FRI, OCT 24, 2008**

**BALTIMORE SYMPHONY ORCHESTRA**

**SAT, FEB 14, 2009**

**CARNEGIE HALL FESTIVAL CHORUS**

**FRI, MAY 15, 2009**

**STAATSKAPPELLE BERLIN**



MARIN ALSOP



DANIEL BARENBOIM

### GREAT ARTISTS I

Thomas Quasthoff joins Daniel Barenboim and Staatskapelle Berlin for a performance of Mahler's *Kindertotenlieder* and "Titan" Symphony. Plus, Anne-Sophie Mutter, Lynn Harrell, and André Previn premiere a new work by Previn (four concerts).

**SUN, OCT 26, 2008**

**MAURIZIO POLLINI, Piano**

**SAT, MAR 28, 2009**

**IAN BOSTRIDGE, Tenor**

**JULIUS DRAKE, Piano**

**WED, APR 22, 2009**

**THE MUTTER-PREVIN-HARRELL TRIO**

**WED, MAY 6, 2009**

**STAATSKAPPELLE BERLIN**

### GREAT SINGERS I

Musical sensibilities overlap with collaborations between mezzo-soprano Anne Sofie von Otter and jazz pianist Brad Mehldau. Plus, Cecilia Bartoli joins period music specialist Orchestra La Scintilla of Zurich Opera and Jessye Norman pays tribute to the African American musical legacy (four concerts).

**WED, FEB 11, 2009**

**ANNE SOFIE VON OTTER, Mezzo-Soprano**

**BRAD MEHLDAU, Piano**

**BENGT FORSBERG, Piano**

**TUES, MAR 3, 2009**

**CECILIA BARTOLI, Mezzo-Soprano**

**MON, MAR 23, 2009**

**HONOR: THE VOICE**

**SAT, APR 25, 2009**

**RENÉ PAPE, Bass**

**BRIAN ZEGER, Piano**



CECILIA BARTOLI

**Buy a three- or four-concert package at just \$15 a ticket and receive guaranteed seating to help you plan your semester!**



Student tickets are generously supported by the Marvin Family Ticket Fund.

**212-247-7800 | [carnegiehall.org/students](http://carnegiehall.org/students) | Box Office at 57th and 7th**

**Bank of America**

Season Sponsor



**CARNEGIE HALL**

Photos: Lemper by Eric Richmond, Tilson Thomas by Terrence McCarthy, Alsop by Grant Leighton, Barenboim by Chris Lee, Bartoli by Uli Weber / Decca. Programs and artists subject to change. © 2008 CHC.