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the eye



BROTHERS IN LAW

three months after the drug bust, greek life lies in limbo

by Leah Greenbaum



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BROTHERS IN LAW

Three months after the drug bust,
Greek life in limbo, pg. 07

by Leah Greenbaum
cover illustration by Maddy Kloss

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LETTER FROM THE EDITOR

Recently, every person at Columbia has been an apologist. The media attention paid to “Operation Ivy League” extended far past the borders of Spectator and Bwog, and even New York City. It provided feeds for CNN and fodder for *Saturday Night Live*, and most annoyingly, holiday dinner discussion.

“So, uh, how ’bout them drugs?”—The winter break sigh-inducer.

“Not everyone at Columbia deals drugs.”—The rehearsed refrain. Most of us have come to Alma Mater’s general defense, whether or not we supported the decisions made by students, administrators, and law enforcement in the events leading up to and following the bust.

Recently, though, the drug bust on the “Columbia Five” has faded to the background of campus media coverage, with the ROTC debate swiftly taking its place. The jokes aren’t as funny, and the snarky comments on Gawker

lambasting the thoroughly stoned “state of the youth” have slowed to a trickle.

Though the University’s overall status as an elite institution hasn’t suffered—yet—and discussion of the bust has died down, the long-term impact of the bust on students is just now surfacing.

This week, Leah Greenbaum reports on an important review of Greek organizations conducted by the Community Development section of Student Affairs. The findings of the review and the projected recommendations are unclear, and will be announced today. But the impetus is glaringly certain: The drug bust has forced the administration to question the role of Greek life on campus.

The results of this review—and the transparency of how it was conducted—will determine whether we can continue to be apologists.

Amanda Cormier
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PHRENOLOGICAL YOUR BRAIN DURING MIDTERMS

COMPILED BY MARGARET BOYKIN
ILLUSTRATION BY CINDY PAN

IN THE SPIRIT OF 19th-century pseudoscience, *The Eye* brings you the landscape of your brain during midterms. We know you're actually thinking about internship applications, the amount of money you've spent at Starbucks in the last week, and that person from last weekend who *still* hasn't texted. Don't worry, Columbia: we know exactly what's on your mind.



BY THE NUMBERS TOP THREE SPRING BREAK MISTAKES

BY MARGARET BOYKIN

1 BEING FILMED, PHOTOGRAPHED, OR RECORDED

Showing up on a *Girls Gone Wild* episode is so 2006. With Facebook, gossip blogs, Twitter and YouTube, your modesty (or lack thereof) could make it worldwide in minutes. So, unless you're looking to become the next Antoine Dodson, stay away from technology for a week.

2 GETTING DRUNK AND SHARING TOO MUCH WITH YOUR FAMILY

Family bonding is great, especially with the new cool relationship you've got with your pals Mom and Dad after being away for a while. But when the wine's flowing at family dinner, don't get carried away—no one needs to know about the time you were forcibly removed from Tom's Diner.

3 FORGETTING ALL YOU'VE LEARNED

No one likes the guy reading Foucault at the beach, but don't let the sun and lack of class confuse you—it's not over yet. Pack at least one talisman of academic responsibility in your suitcase—just to remind you of what's still to come.

BREAKIN' IT DOWN NYC MINI-VACATION

Still in the city over break? Don't let the abnormally awful weather get you down. You're around to enjoy all this!

ST. PATRICK'S DAY PARADE

Starts at 44th Street and Fifth Avenue

This year will be the 250th annual St. Patrick's Day Parade. Either participate and march from 44th to 86th street, or watch from a (possibly safer) location—sidewalks below 59th street tend to get crowded, so try standing north of 66th, or watch the parade finish from the steps of the Metropolitan Museum of Art.

BIKRAM (HOT) YOGA

1017 6th Avenue at 38th Street

If you're like me (still freezing every time you go outside, despite the fact that others seem to be retiring their winter coats for the season) and you're staying in the city over winter break, you may appreciate the 100-degree temperature of Bikram yoga studios. Yoga to the People offers hot yoga classes for under \$10 at several locations throughout the city. Helpful tip: bring extra towels.

ABSTRACT EXPRESSIONIST NEWYORK

MoMA, 11 W 53rd Street

This exhibit, which displays the work of abstract expressionist artists such as Jackson Pollock and Mark Rothko, is a quintessentially New York experience. It takes place at the famous Museum of Modern Art, and showcases many of the pieces that helped the city achieve its prominence in the international art world. If you'll be out of town over the break, don't worry—Abstract Expressionist New York is on view through April 25.

MUSEUMOFSEX

233 Fifth Avenue

The Museum of Sex is a less traditional museum experience than MoMA, but it's still a great time. Current exhibitions include "The Sex Lives of Animals" and "Sex and the Moving Image." Also worth a visit is the museum shop, which sells everything from erotic art and books to lollipop condoms.

BY RACHEL ROSEN



Market Value

stories from columbia's own greenmarket

STORY AND PHOTOS BY IAN ERICKSON-KERY

Few things are certain in New York City, but the farmers market that lines the Columbia side of Broadway between 114th and 116th street is one that is. From about seven in the morning until about five in the evening, Thursdays and Sundays, no matter how bad the weather, the market opens. Called the "Greenmarket," it sits precisely at the border of the Columbia campus, and uses this border as a bridge between communities—a bridge between Columbia and Morningside Heights, as well as a bridge between New York City and rural communities in the Northeast.

A distinctive feature of farmers markets is the grower-buyer relationship. People who buy at Morton Williams, Westside, or any other conventional supermarket in MoHi have no opportunity to interact with anyone involved in the production of their food, leaving any questions about the means of production unanswered. Buying food in America today can be thoroughly alienating. Food is essential to life and health, yet many urban-dwellers have never set foot on a farm, leaving something fundamental to human existence up to the imagination. On top of this, farmers, who are responsible for producing what we eat, are

largely anonymous and voiceless.

Farmers markets, however, serve to counter this modern dilemma. Not only do shoppers come into contact with those who produce their food, but they are also free, and often encouraged, to strike up conversation. Shoppers often come with questions about growing methods or the treatment of livestock, but the chatter between patrons and purveyors ranges from the weather to recipes to family. These conversations embody a break from the consumer food disconnect, and in the process, urban and rural communities have a moment of overlap.

The vendors at the Columbia Greenmarket go about business differently from large-scale farms. Most of their sales are directly to consumers, rather than to distributors or corporate supermarkets. "We do a couple greenmarkets in the city. We do a couple local markets at home, and we also have a roadside stand at home," Rebecca Quinn, of Stannard Farm, a small farm in South Cambridge, New York says. Quinn is not dissuaded by owning a small farm—indeed, she indicated that today's market is receptive to small farms. "It's my sister and brother-in-law's farm, so I don't have to pay the bills, but I think people are becoming more aware of where their food is coming from and its actually helping the

market," Quinn says. "There's one professor [at Columbia] who used to make it mandatory to read *The Omnivore's Dilemma*, and you know it's about halfway through the fall semester when these kids start coming to the market and talking about it, so that's fun. And you get to know your customers, and they want to know where their

"THE STUDENTS ARE THE PRIORITY. I DO SOME SMALLER ITEMS JUST FOR THE STUDENTS FOR A LOWER BUDGET, AND I TRY TO WORK WITH THEM."

food is coming from, they want to know what our growing practices are."

In contrast to large farms, which operate as corporations, many of the vendors at the Columbia Greenmarket are family businesses. Lucas Samascott, of Samascott Orchards on Kinderhook, New York, is the third generation to work for his family's business. "Working with family is the only way I could imagine working. Any other way would have stress as far as I can see it. Although our family gets along a little better than most I've seen," he says. A sense of shared purpose at family farms was a repeated sentiment amongst the vendors. "You're all striving for the same goals. You all have the same thing in mind. It's not just a



paycheck. You see everything from the beginning to the end,” Quinn says.

Peter Martin also runs a family-owned farm, Broadway Acres, in Milton, Pennsylvania . “I bought the property seven years ago. It’s just me and the wife, and the four children, ages one to six, so they don’t help a whole lot,” he says. “Just mostly me and the wife. A little bit of other family help, but farming’s been a family thing for the last couple generations. Family farming is the way I think farming ought to be.”

This appeal of buying from a family-owned business is among the reasons customers are drawn to farmer’s markets, in addition to their green practices, their sense of community, and their focus on small business. The quality and variety of the food itself is another major draw. Martin, who sells cheese at the market, is involved in the cheese-making process from start to finish. “The cheese has to be brought up with certain temperatures, certain cultures, certain rennets for different types of cheeses,” he says. “Most cheeses take up to eight or nine hours to make one cheese so it doesn’t matter if you have 10 gallons or 1,000 gallons, it’s the same amount of time on each one. It’s a very unique product, similar to wine-making, there’s an art to it. It’s very rewarding.”

Additionally, there are many products at the Columbia Greenmarket that would be hard come by at the neighborhood’s supermarkets, which can draw the foodies among us. “We’ve got gray oyster, maitake , porcini, lion’s mane, enoki, king oyster, portobello, shitake, and baby bella mushrooms,” says Zubin Hensler, a Manhattan

School of Music student who works as a seller for Madura Farms in Goshen, New York. “The maitake are the rarest kind that we have. A lot of people come here specifically for them. They’re really good for you, really good for your immune system, they’re recommended to cancer patients a lot, and they’re very tasty as well.”

It may still be winter, but dozens of baskets containing different kinds of apples are on display at the stand for Samascott Orchards. “We have over 80 varieties of apples that we grow throughout the year,” Samascott says. “A lot of unique ones like the Golden Russets , or the Antique Apple, or Heirloom Apple. It’s pretty unique. You can’t really find them anywhere else usually. Or the Newtown Pippins, which is a New York State apple, I believe.”

Of course, all of these unique varieties serve as ingredients for delectable dishes. “Everybody has their own little twists on what they do with winter squash or what they do with root crops,” Quinn says. Mushrooms are particularly coveted by foodies. “We have all sorts of conversations about what we’re cooking, what they’re cooking,” Hensler says. “The mushroom risotto is a favorite. Mushroom pizza is really good as well. Actually, someone told me this morning that he likes to just take maitakes and the grey oysters and put them on toast and then toast them all together. It’s what he eats for breakfast every morning.”

Vendors at the Greenmarket explain that their experiences selling in the city are overwhelmingly positive. Martin is an old-order Mennonite who does not operate motorized vehicles, and has a neighbor drive him into the city on Thursdays.

“THERE’S ONE PROFESSOR [AT COLUMBIA] WHO USED TO MAKE IT MANDATORY TO READ THE OMNIVORE’S DILEMMA, AND YOU KNOW IT’S ABOUT HALFWAY THROUGH THE FALL SEMESTER WHEN THESE KIDS START COMING TO THE MARKET.”

“It’s different, it’s a new experience for me. We’ve never been in a city before and it’s great. The people are great here. I just like the way it is,” he says. He communicated a particular fondness for working with students. “The students are the priority. I do some smaller items just for the students for a lower budget and I try to work with them,” he says.

“We’ve got the university right next to us so there’s a lot of students, but there’s a lot of families too,” Samascott says. “All types of people. Right on Broadway you get everybody.” Indeed, the Columbia Greenmarket is a bit of an anomaly within the architectural jungle of Broadway. The uniqueness of its offerings and the interactions between people, however, are quintessentially New York. ●

Cataloguing Columbia

the hidden treasure of campus libraries: books, and in print

BY JESSICA WHITLUM-COOPER
ILLUSTRATION BY STEPHANIE MANNHEIM

We study in them, we drink coffee in them, we fall asleep in them. But how many of us actually know the details of what's inside Columbia's impressive libraries?

Housed in 20 different buildings, Columbia possesses more than 10 million volumes. These items have been acquired from all regions of the globe in order to create one of the most comprehensive catalogues in the world. "We consider ourselves one of the libraries the world should be able to draw on," says Robert Wolven, associate university librarian for bibliographic services and collection development. "It still surprises me to see how many books are on one floor." Butler's twelfth floor, for example, holds more than 150,000.

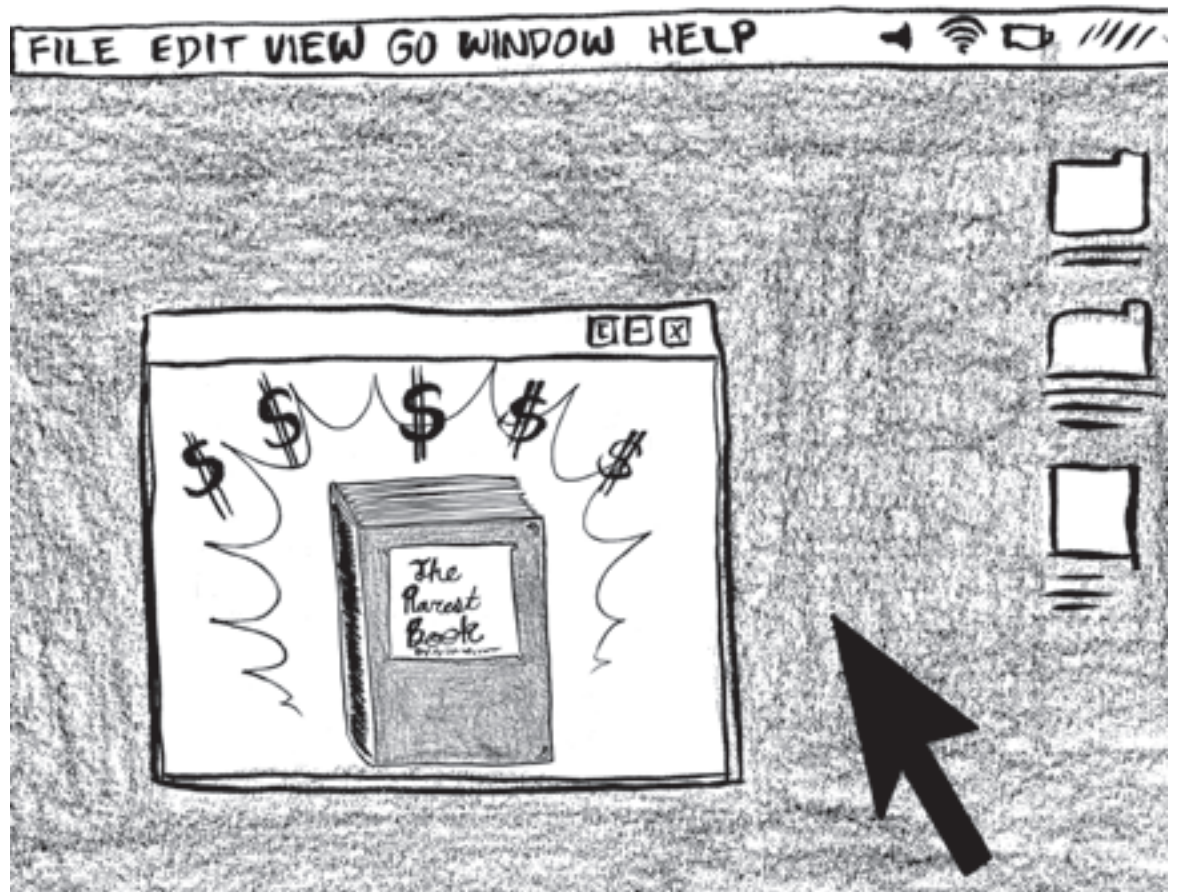
"IT STILL SURPRISES ME TO SEE HOW MANY BOOKS ARE ON ONE FLOOR."

"It started small and has been growing ever since," says Wolven. Every year, 152,000 volumes, including academic books, journals, and electronic books, are added to the collection. This growth began in the 1950s, when Columbia decided to increase the prestige of its library system. Currently Columbia has library agents in Cuba and Lebanon, purchasing important texts on behalf of the University.

Students, faculty, and researchers alike travel the globe in order to use Columbia's collection. Avery Library is widely regarded as being one of the largest architecture libraries in America, and the East Asian Library is renowned as one of the largest East Asian collections in the world. "Many people come from all over," Wolven says, "Just as our scholars go elsewhere."

The collections include distinctive and rare books which, in some cases, are the only known surviving copies. One of the most valuable items in the collection is a first edition of John James Audubon's *The Birds of America*. This fragile book of skillful illustrations is one of the most expensive in the collection. Columbia also possesses a first folio of Shakespeare, and what is believed to be the largest collection of playing cards in the world.

Monetary value is not the only important factor as Columbia looks to expand its collection. "The market value of something is not the dominant attribute. Many things we will collect might not have a great market value. We tend not to compete with private collectors for what we would call 'high-end' materials...say, the papers of an a-list author," says Michael Ryan,



rare book and manuscript library director. "Our interest could be in things like ephemera, things that would be tossed away, announcements, publicity," Ryan says. Yet, despite the rarity and delicacy of many items, the collection is widely available to anyone possessing Columbia University identification or an accepted referral.

An obvious dilemma, particularly for a school in Manhattan, is storage. Due to the lack of space in Columbia's system, 3.5 million volumes are stored in New Jersey. These off-site materials are usually less popular, but daily deliveries ensure easy access to anyone who requests such a book.

But soon, the libraries might not have to worry so much about storage. With the increased popularity of electronic books and e-book readers, the face of libraries is rapidly changing. "A few years ago we never would have mentioned electronic books, but now it's half our budget," says Barbara List, director of collection development.

"I'm not sure what will happen in the next ten years, but things are definitely moving online," says Wolven. "There could come a time when physical growth will slow down." An example of this conversion to technology can be seen in the Northwest Corner Building's library, where the library itself contains few hard-copy books, with most of its collection online.

In Avery, artists' projects are being uploaded into online databases. The most recent example is artist Richard Howe's project "The Manhattan

Street Corners." Howe has begun photographing every street corner in Manhattan, and Avery has committed to uploading each photo. "There will come a time when his website is gone, but we will have the documentation of his art," Wolven says. "So much is on the web, we need to be there, too."

COLUMBIA POSSESSES A FIRST FOLIO OF SHAKESPEARE, AND WHAT IS BELIEVED TO BE THE LARGEST COLLECTION OF PLAYING CARDS IN THE WORLD.

Yet despite an array of texts and items, Columbia students still seem reluctant to venture into the depths of their library system. "I'm sure students, and I speak as a former student, don't use the library as much as they could," Wolven says. Whether students are disinterested in the vast volume of texts, or just too overwhelmed to use it, the librarians maintain its value. "It's inconceivable that someone would not find a wealth of material," List says. ●

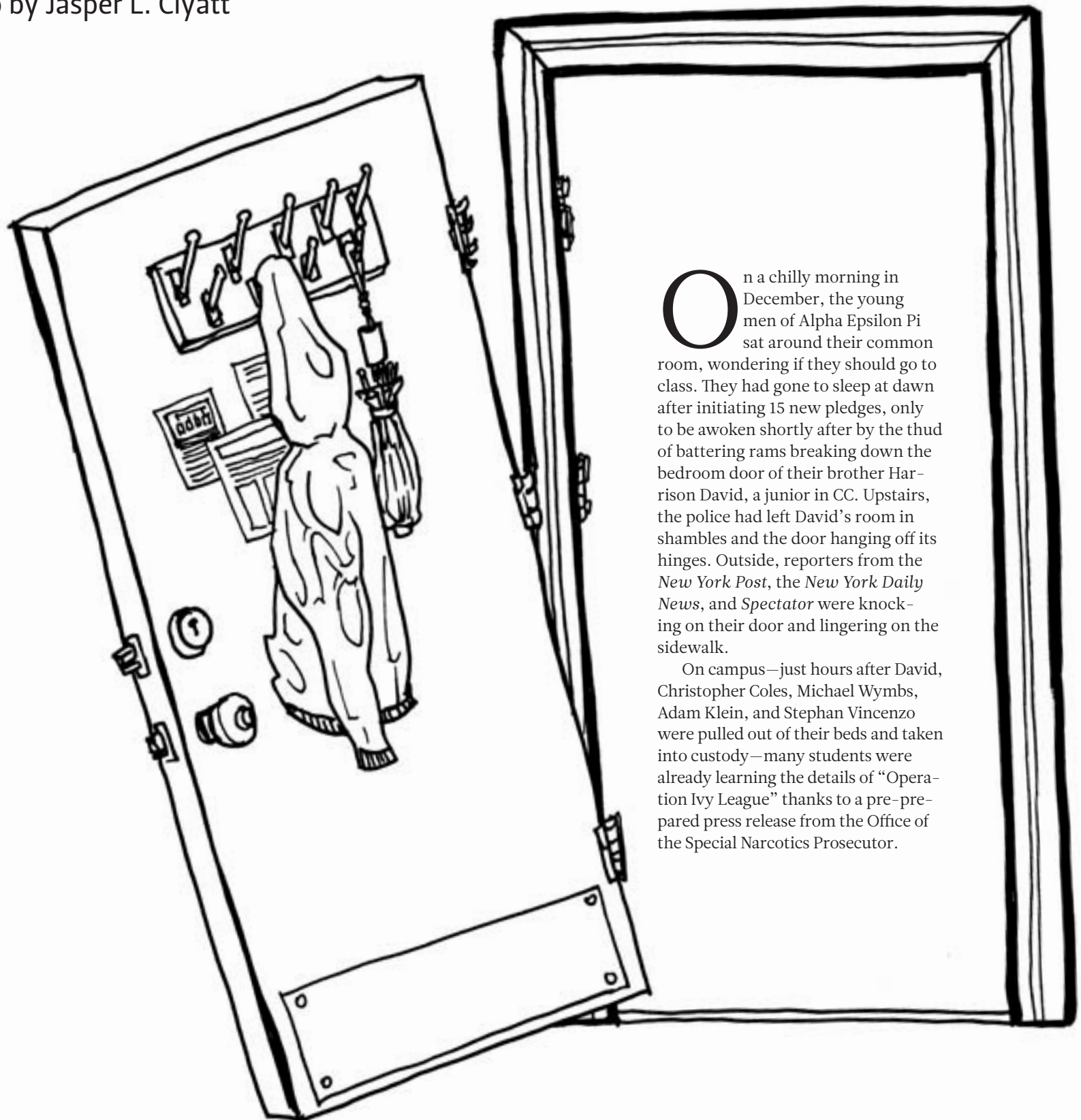
Brothers in law

post-drug bust, administrative relations with fraternities hang in the balance

by Leah Greenbaum

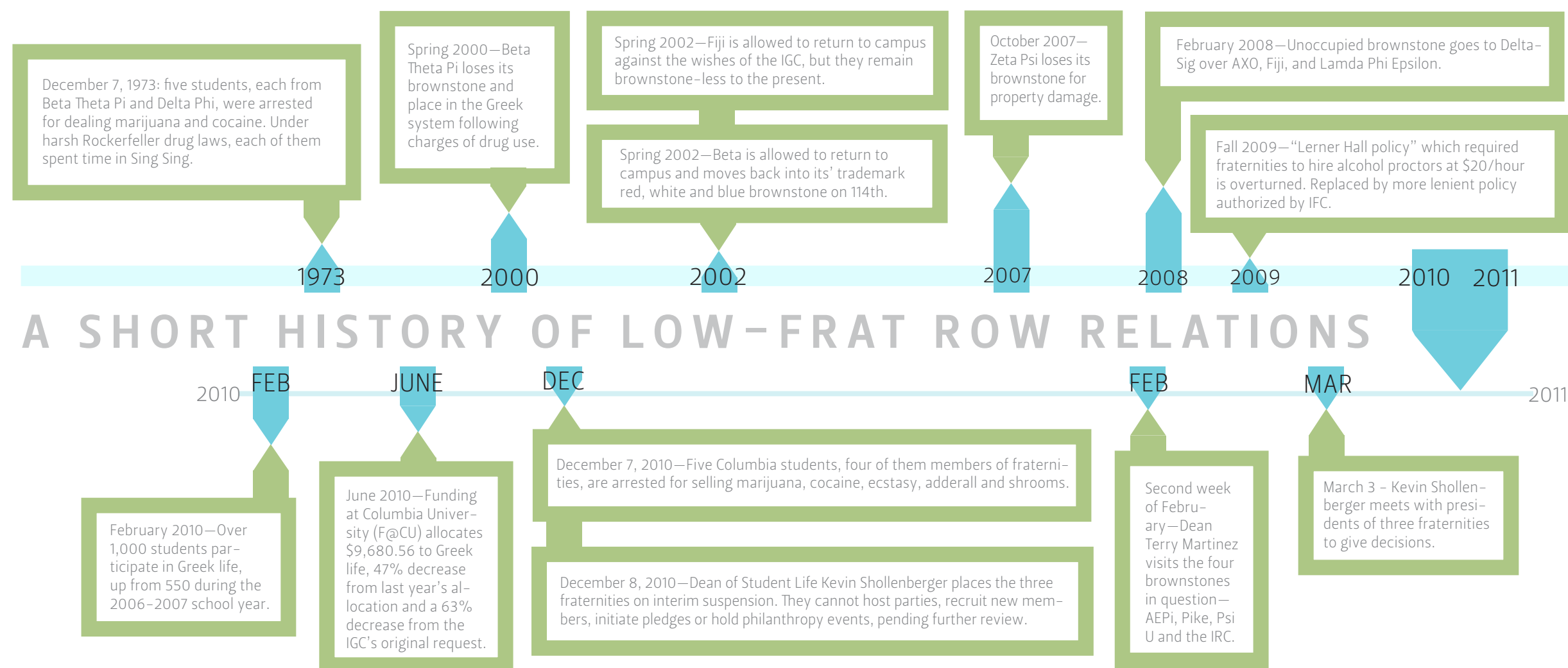
illustrations by Maddy Kloss and Cindy Pan

photo by Jasper L. Clyatt



On a chilly morning in December, the young men of Alpha Epsilon Pi sat around their common room, wondering if they should go to class. They had gone to sleep at dawn after initiating 15 new pledges, only to be awoken shortly after by the thud of battering rams breaking down the bedroom door of their brother Harrison David, a junior in CC. Upstairs, the police had left David's room in shambles and the door hanging off its hinges. Outside, reporters from the *New York Post*, the *New York Daily News*, and *Spectator* were knocking on their door and lingering on the sidewalk.

On campus—just hours after David, Christopher Coles, Michael Wymbs, Adam Klein, and Stephan Vincenzo were pulled out of their beds and taken into custody—many students were already learning the details of “Operation Ivy League” thanks to a pre-prepared press release from the Office of the Special Narcotics Prosecutor.



In the three months since those five Columbia students were arrested for selling drugs in an alleged "drug ring," little is known about what happened behind the doors of AEPi and other Greek organizations. But to many, the greater mystery lies behind the closed doors of 515 Lerner Hall, where Terry Martinez, dean of community development and multicultural affairs, has been amassing a lengthy internal review on the role of Greek life at Columbia.

The review—which Martinez has been careful to specify is not a report or investigation into the drug bust—will likely never leave that office, but fraternities and sororities have been sitting at the edge of their seats, waiting for the recommendations it generates. Members of the three fraternities said they expect to hear Martinez's decision, which could be anything from continued social probation to the loss of their brownstones and charters, today.

In the dark

On Dec. 8, the day after news of the drug bust broke, Dean of Student Affairs Kevin Shollenberger announced in a statement that AEPi, Pi Kappa Alpha, and Psi Upsilon, the three fraternities that four out of the five arrested students participated in, had been placed on interim suspension. For the last 10 weeks, the organizations have been instructed to cease all activities, including hosting social events, recruiting new members, holding philanthropy events, and initiating pledges. They're "essentially just dorms," as one member put it.

Members of those Greek organizations said they've heard next to nothing from the administration since the day their brothers were taken to

Manhattan Detention Complex. They know they're being reviewed along with the rest of the community, but few said they understand the content and extent of the review.

Sean Udell, a senior in CC, said many of his friends in the Greek community have been anxious and left in the dark.

"THERE'S ALWAYS THESE FORM MESSAGES AT THE BOTTOM OF THEIR EMAILS SAYING, 'IF YOU NEED COUNSELING, CALL THIS NUMBER.' IT'S JUST LIKE, 'REALLY?'"

"The main sense that I get from my friends directly involved in this is that they're very scared of what the administration might do, and they have no idea what the administration might do. It's pretty clear that they think the decision is not going to bode well for them," Udell says.

Martinez submitted her decision to Shollenberger a week and a half ago, but as Greek housing rosters were coming together, members said it was unclear when they would hear the news.

Martinez had visited their brownstones the week before, and members said they were told they would find out about the decision on Monday, Feb. 21. Come Friday, Feb. 26, around 5 p.m., Joey Spitz,

a senior in GS/JTS, said no one had heard anything, and brothers were emailing each other anxiously.

"Not knowing is awful. There's no sensitivity to that, nor did we expect there would be. ... I just wish the process allowed for us to feel valued and cared for. ... We've literally been told nothing," says one brother.

Martinez says she had told them she would submit her recommendation to Shollenberger but did not specify when an official decision would be made.

"I'm surprised by the confusion ... especially because I had followed up with the chapter presidents by email," she said, adding that she received a call to her cell phone from one chapter president last week.

One member of one of the involved fraternities said he and his brothers have felt students were the last priority following the bust.

"There's always these form messages at the bottom of their emails saying, 'If you need counseling call this number.' It's just like 'Really?'" he says, explaining that it always feels like an empty gesture.

Others say the wait hasn't been made any easier by what one student called a "lack of clarity" about the process.

At the time of publication Martinez said she could not disclose details of her recommendation, but said that one fraternity had more disciplinary and academic difficulties, and that her recommendation reflected that.

"A hard question to answer"

Members of fraternities said they were confused about what Martinez has been looking for in her review.

Martinez noted that the review is not a "report" on Greek life or an "investigation" into the fraternities involved in the bust. She told *The Eye* she wanted to make a recommendation based on "how those chapters have been functioning and how they've been following our community standards."

"What this incident [in December] did was really surface for us an opportunity to review the fraternities and sororities—review their impact on the community," she said.

Martinez has met three times with the presidents of each of the three fraternities and visited their brownstones last week to meet with their members. Over the last several months she has been reviewing the academic and judicial records of all members of the three fraternities over the last four years. She also reviewed their chapter programming and their philanthropic work. Martinez is also assessing other Greek organizations. A senior member of a Panhellenic sorority said she first heard her organization was being reviewed last week when they were asked for a log of hours of community service.

At her meeting with the membership of the three involved fraternities, Martinez asked the men questions like "What is brotherhood?" and "What is the role of your fraternity on campus?" Spitz said it was a very pleasant visit and she was a gracious guest. "No one could have come out of that meeting thinking we're not good guys," he says, adding that they continue to worry because, "there's a lot more at play than whether or not we're good guys."

One member of a fraternity said he's not sure what basis Martinez's review will have for disciplinary action.

"We just don't get it, if it's like the fraternity that did the most community service last year will get off the easiest, or what."

Udell said the review of fraternity and sorority life seems to be premised upon the notion of guilt by association, adding that unless the administration has proof that the organizations participated in the drug activity, there are no grounds for punishment.

"Besides the few little pieces of 'evidence' that came out at the moments of Operation Ivy League, I've seen nothing made public about how fraternities were actually involved in the drug bust," he says. "Were they actively concealing members selling drugs or were they just complicit with it or did they really not know? There's been virtually nothing actually said about that."

Martinez said she has not been interested in pursuing those issues.

"That's a really hard question to answer, because if I ask someone, 'Did your brother sell drugs and did you buy drugs from him?' you know what the answer is going to be. I was more interested in what the community was like that would allow something like this to happen," she says.

The review of Wymbs' suitmates in East Campus was even less extensive. She visited their suite—where Wymbs allegedly sold party drugs and marijuana—shortly after the arrests in December, and decided action would not be required.

"It was very clear to me that it was a completely different situation and those students weren't connected to the individual that was involved," she says.

"A very different community"

Martinez is also finalizing a review of students who have lived at the Intercultural Resource Center and says their records were cleaner than the

fraternities'.

"It's a very different community. ... There were far fewer judicial issues with members of the IRC, significantly less, and significantly fewer issues with academic probation," she says.

On Dec. 7, residents of the IRC had a house study break planned. Their friend Coles had just been arrested and many were in shock. They gathered that night in the common room.

"We brought in tea and we brought in the Stressbusters. ... It was a very good experience to know we were feeling the same thing and knew we could come together in that difficult time," Annie Tan, a senior in CC, says, adding that many of them were worried about what would happen to their friend and to the rest of the community.

Tan said she and her friends read all of the comments on Bwog and Spec about the bust.

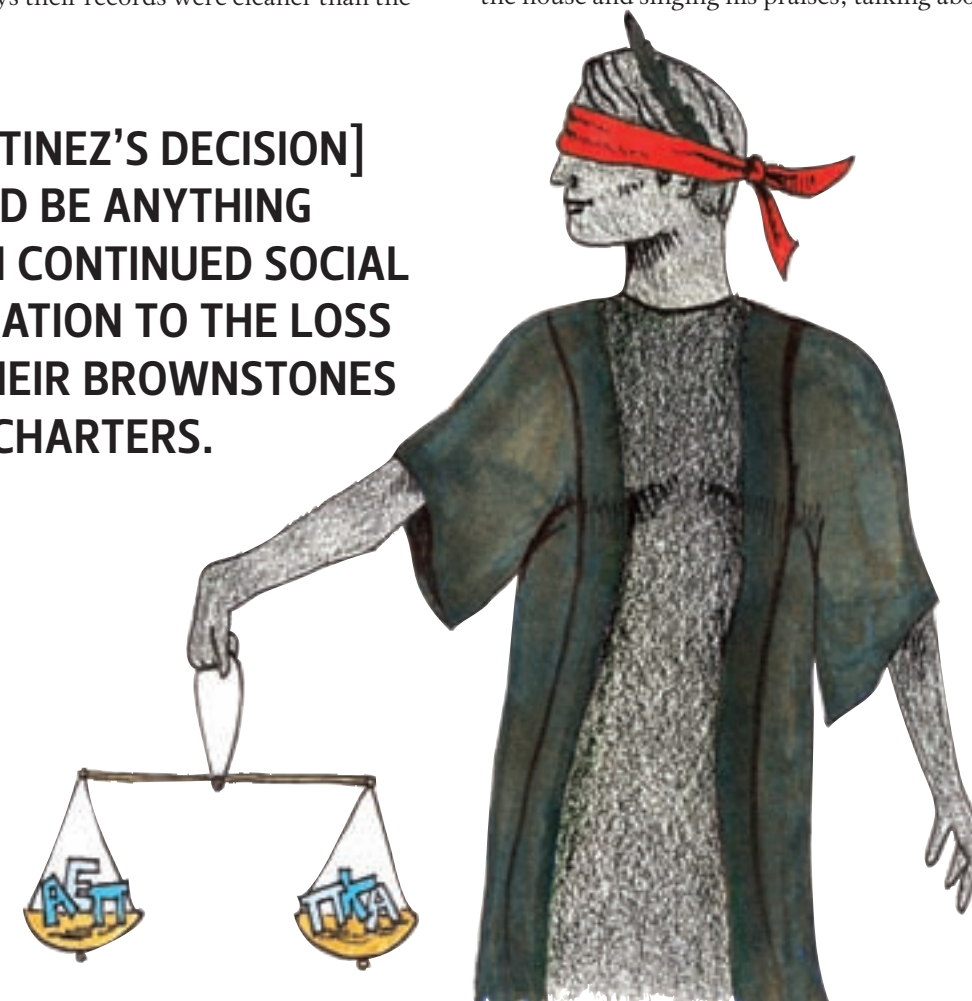
"It was the only way to gauge what people were thinking."

Outside the IRC, Tan said, few people spoke about how they were really feeling. In the days that followed, people would make superficial or gleeful comments, asking her if she had heard about the bust.

"It was kind of a conversation stopper when people heard I lived in the IRC and that Chris was my friend. People would just stop talking about it," she said.

Spitz says he felt similarly about David who is a brother to him in many senses of the word. He's met David's father (who he says is "a wonderful guy"), spent time at his house with David's young siblings, and played with their family dog. After David was arrested, Spitz says he and his brothers felt helpless. "Mostly I remember that night [the first night David spent in jail], getting together in the house and singing his praises, talking about

[MARTINEZ'S DECISION] COULD BE ANYTHING FROM CONTINUED SOCIAL PROBATION TO THE LOSS OF THEIR BROWNSTONES AND CHARTERS.



how intelligent he is and what a great guy he is.” Over winter break, it was Spitz who went through Harrison’s room, which in his words, “had been ransacked,” and boxed up his things to send to his brother.

Outside of those houses on 114th, few people understand what an emotional and difficult day it was for hundreds of students.

Speak no evil

The Greek Judicial Board undertakes routine reviews of Greek organizations. The organization submitted one on the three fraternities to Martinez in January. The contents of their review, decision-making process, impact of their recommendations, and its relationship to Martinez’s, are unknown. Members of the GJC sign a confidentiality agreement with the University to not speak about any of it.

The week before this article went to print, the InterGreek Council emailed its constituents—members of organizations under the Interfraternity Council, the Panhellenic Council, and the Multicultural Greek Council—and told them that members of the Greek community should not speak to the media about Martinez’s Greek review. Thus, many sources for this story asked to remain anonymous.

Anthony Testa, the president of the IFC, said he would only comment on the story via email. He wrote, “Dean Terry Martinez has overseen this review process, which did not involve the Interfraternity Council or the InterGreek Council.”

A member of a fraternity not affiliated with AEPi, PsiU, or Pike said many aren’t speaking up because they “kind of just want it to go away.”

“I think in general most Greeks kind of want the situation to dissipate. No one’s out looking for blood and I think most people don’t wanna see someone in the community getting crucified for this,” he said, adding that still many feel disciplinary action is required because Columbia was shamed in the national spotlight and the events

encouraged negative stereotypes about members of Greek organizations.

In the months since the arrests there have only been three opinion pieces that ran in *Spectator*’s pages on the drug bust. None of the authors were in a fraternity or sorority.

One member of a fraternity not involved in the drug bust said that in times of crisis it feels safer to appoint a leader—someone who can speak for everyone. Another said the silence from the Greek community comes from the fear that speaking out against the administration will jeopardize their fraternities. When asked how often fraternities get into trouble with the Greek Judicial Board or the University, one member was quick to respond, “All the fucking time. It’s too easy.”

Down but not out

Spitz says the bust has brought the Greek community together in solidarity. At the beginning of the semester none of the fraternities had turned in the necessary paperwork to hold parties, so they’ve all been on de facto social suspension. But the frat party dies hard. A member of one fraternity that was recently placed on social suspension because a fire extinguisher went off in their brownstone under suspect circumstances said the frat has mostly given up on big house parties.

“We throw parties outside the fraternity because it’s too risky now to throw parties on the house,” he said, adding that they’re always on close watch in their brownstone.

At midnight on a Thursday night, three men drag an empty shopping cart down the steps of their brownstone. It looks like a prank from *Animal House* or an epic beer run, but they were actually just dropping off groceries for the house. They leave the cart at Duane Reade and head into Mel’s Burger Bar.

Alex Weinstein rebranded his DJ/party promotion company to “bring the frat party out of the frat house.” Each Thursday, he or his col-

leagues at Frat DJs host a party at Mel’s that is widely attended by the Greek community. One sorority member says it’s like a “super fun” frat party, except less claustrophobic and with better beer.

“As pretty much a direct result of all the big frats being suspended, there’s pretty much nothing going on. ... The whole thing [Frat DJs] kind of took off because people didn’t have anything to do,” Weinstein said, adding that people who used to go to frat parties are now hitting the local bar scene more, or going downtown.

Weinstein said that holding nonexclusive parties in public venues has helped bring Greeks together, but others said the misfortune of the three fraternities has helped lift others up. “All you need to know is ... [we] are fuckin’ awesome and we’re going to throw the most fuckin’ awesome parties soon,” one freshman at Mel’s says of his organization. A friend returned from the bar with beers and agreed, adding that the three drug bust fraternities are “totally fucked.”

MANY AREN’T SPEAKING UP BECAUSE THEY “KINDA JUST WANT IT TO GO AWAY.”

Other Greeks said that things are very political behind the scenes. The fraternity Phi Gamma Delta has been on the housing waitlist for nine years, and the sorority Alpha Chi Omega has been waiting to for a brownstone since the 1990s. Several Greeks said there are tensions between the organizations, as some hope to receive long awaited brownstones on 114th.

Anticipation

In the coming months perhaps there will be continuing dialogue on “Operation Ivy League” and its ramifications which has largely become an in-joke with students. Martinez said now that her review is complete she hopes to hold two forums on the issue. Tan said the IRC has been trying to put together a workshop or two on crisis intervention. But Greeks, by and large, have said they’d rather not talk about it. At Mel’s, one member of a Greek organization not involved in the drug bust said frats are anxious about what the future holds.

“I think a lot of us are concerned that the incident has damaged our relationship with the administration, that they’re going to buy into all these stereotypes now. ... We just want this to go away so we can get back to moving forward with them productively.”

Around here, the national media spotlight comes and goes, but conversations usually linger. The debate about whether or not to bring Reserve Officers’ Training Corps back to campus really heated up one month ago, and there have been numerous public community forums wherein students voiced their opinions. Six students currently participate in ROTC at Columbia. Over 1,000 participate in Greek life, but aside from one poorly-attended public forum in December, there has been virtually no conversation on campus about what the fate of these organizations ought to be, how Columbia was presented in the media, or how to intervene when friends are in need. ●



Harrison David (right) departs court hearing with his father and friend

Adults Only

columbia students and alums score in porn-blogging at fleshbot

BY DALTON LABARGE

ILLUSTRATION BY THUTO DURKAC SOMO

It's a Wednesday night at Butler and the creepy old man who likes to surf porn in the reference room is at it again. He has his supporters—Columbia students on the second evening of their four-day all-nighter, hunched over their MacBook Pros, protecting outsiders from the anal sex video and raunchy moans of their porn-surfing study break. You know who you are—we've seen you and, frankly, we've been there. I say, roar if it makes you feel right, Lions, and fear no more your pent-up sexual aggression: Fleshbot is here.

When Columbia Fleshbot blogger Ottimo Massimo, a senior in CC, walked into our house with a giant tote bag overflowing with the free porn DVDs he'd received from his boss at the Gawker Media office, there was a noticeable mix of intrigue, disgust, hilarity, and probable excitement. These Fleshbot trinkets, (including such gems as "Wet Hairy Bushes 1-5," a series brought to you by White Ghetto Films) was not the last gift Massimo passed onto his friends at school. To date, we've also received two books of erotica (the "hottest" gay and lesbian sex sessions put to word), colorful condoms of all shapes, posters, a pair of slender pink lube applicators, and, my personal favorite, the Succu Dry Sex in a Can from Fleshlight (picture a rubber phallus with vampire fangs).

It's a fairly common observation that most college students, the majority of whom are entering into the sexual agency of adulthood, love free merchandise as much as they love their pillow talk. The joy with which I saw some receive gift bags from the 2011 AVN Adult Entertainment Expo in Las Vegas (attended by the Fleshbot staff, including Massimo) finalized this fairly common observation's transformation into a material reality. Massimo assumes his online alias from an Italo Calvino novel, another notch on the belt of proof that porn can be dominated by the intelligentsia. He has been writing for the straight section of the infamous porn-blog Fleshbot for two years now, following closely in the footsteps of other notable Columbians.

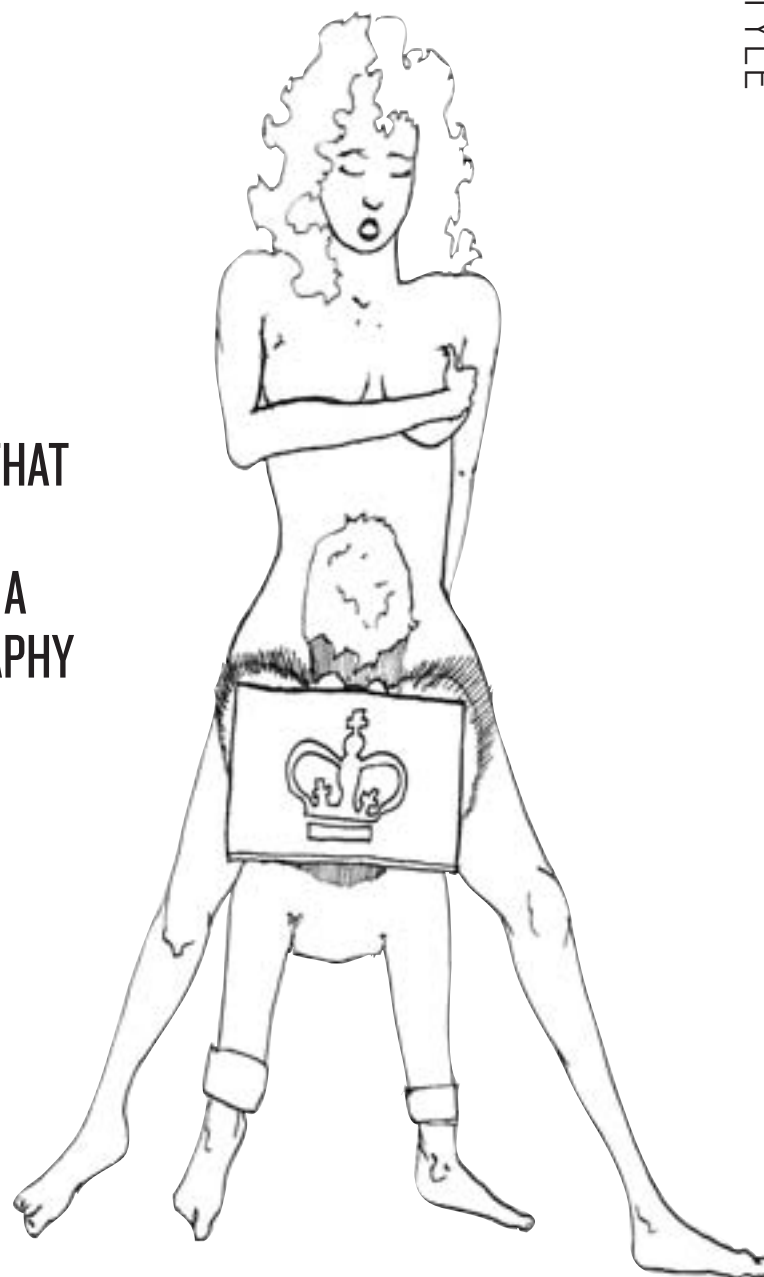
Self-described as "Fleshbot: Pure Filth," the blog itself is a subsidiary title of Gawker Media and is, perhaps, one of Gawker's better kept secrets. Launched in 2003, the site has accrued mass popularity amongst the porn community. Fleshbot's growing success in the online community has carved out a lucrative niche in the Gawker headquarters—however, the blog is still not directly linked to on the main Gawker website for reasons of content liability. Under pen names, the Fleshbot staff is responsible for navigating the mediums of the perverse world of porn. They publish reviews

of eroticagay, straight, and the slippery in-betweeners, include videos on sex-toy assessment or tutorials, and offer biting insight into the domains of both professional and amateur styles of pornography. They scour the diverse geography of online sex looking for videos, web galleries, and even popular culture nods in the direction of smut. As it turns out, Fleshbot's staff is surprisingly flexible in how they approach the kind of material you used to delete from the browsing history on your parents' desktop back home.

"THIS ISN'T JUST PORN ... NOT THAT PORN SITES LIKE XTUBE AREN'T CRUCIAL AND WONDERFUL. IT'S A CHANCE TO LOOK AT PORNOGRAPHY AS IF IT WERE AN ART."

Our campus' history with Fleshbot began sometime around 2007, when current head editor of the blog Lux Alptraum, CC' 03, took a job with the website in hopes of "saving the world from terrible smut." Alptraum left Columbia determined to make a name for herself in the world of safe sex. Her post-graduate work with various HIV and Teen Pregnancy Health advocacies eventually lead her to Fleshbot on a mission to resurrect some of the fun but also educational opportunities that had disappeared from the academy of sexual discourse. She enlisted the help of former contributing editor Bobby Calamitous, CC '10, to divide up gay and straight commentaries on the site. Calamitous connected with Massimo, and by 2009, three Columbia affiliates were working for Fleshbot, two of whom were still students at the time.

But money, glamour, and trips to porn conventions are not the only things Fleshbot offers its staff. "This isn't just porn ... not that porn sites like XTube aren't crucial and wonderful," remarks Massimo, "it's a chance to look at pornography as if it were an art." It's true that Fleshbot posts links to videos for your private viewing pleasure, but each post also comes with a critical review of the material. "For me, writing about porn means being able to put some humor into it. After all, people in the porn industry are all really nice and really hilarious once you meet them," the earnest writer admits. In a sense, these posts are working to humanize pornography. Finding that middle ground between biting wit and presentation can be a tough job. Yes, writing for Fleshbot is a job with monetary compensation (in case you've run out of Work-Study allocations). The blog writer has to become the entertainer without stealing the



entire spotlight from the ones on screen who are actually getting their hands dirty.

Take one of Massimo's latest posts as an exemplary final remark. The post, titled "A Penis, A Mouth, And Some Spongebob Sheets," reviews an amateur blowjob video on XTube (titled "Little Asian and a Big Cock"), cautioning viewers to keep their eyes peeled. In reference to the beloved cartoon sponge dotting the ocean blue pillowcase and bedspread in the background of the fellatio scene, Massimo writes: "One of these things is not like the others; one of these things does not belong. Can you tell which thing is not like the others by the time we get to the end of this blowjob?" Apparently, neither a keen eye for detail nor enrollment in our campus' creative writing program hurts. The entry ends on a similarly buoyant note: "way to get laid despite your pillowcase!" Fleshbot may not be for the light of heart, but it's one stab at normalizing the otherwise-taboo world of smut. ●

Dark Matter

students revive darkroom development in the digital age

BY ZOE CAMP

PHOTOS COURTESY OF JACK ZIETMAN

To those not well-trained in photography, the mysterious space known as the darkroom may seem like something from a 1930s film noir. The lighting is, as the name suggests, practically non-existent. The sound of chemical solutions lapping against the edges of plastic trays provides a calm soundtrack to peering at the rows of film splayed across tables and hanging from the ceiling. There's an uncanny sense of calm in this room, one that changes dramatically as photography students enter and, as if participating in some sacrament, carefully set about developing their photos. As if by magic, the faces of people and facades of Morningside Heights buildings come into focus.

It's a kind of alchemy that many have forgotten in an age of grainy cell phone photos and simple digital shots. But here at Columbia, traditional analog photography is alive and thriving.

On a recent Wednesday morning, the darkroom and development studio housed in 212 Dodge Hall was filled with students hard at work on their projects. Every student who takes a photo class at Columbia pays a lab fee and is trained in darkroom techniques—in fact, the University currently has no digital photography courses offered. Despite the 15-minute average for development time, many young photographers see the value in this part of the process and embrace it openly.

"It makes you appreciate the pictures more," says Maddie Fisher, a sophomore at Barnard and a student in Thomas Roma's Photo I class. "When you develop pictures [using analog photography] you're more into what you're doing and you're more conscious and aware of what you're doing."

IT'S A KIND OF ALCHEMY THAT MANY HAVE FORGOTTEN IN AN AGE OF GRAINY CELL-PHONE PHOTOS. AND SIMPLE DIGITAL SHOTS.

This year, though, it won't only be photography students like Fisher working in the darkroom. Campus photo-fanatics Columbia University Photography Society have decided to open the darkroom to students not enrolled in photo classes—provided that they meet with the manager of photography facilities at the visual department, undergo training, and pay a \$125 fee.

While the cost may seem steep to some, it's important to note that the University does not cover the cost of the darkroom's upkeep. Thus,



the department looks to student fees—as well as the work of student volunteers—to ensure that the University's sole darkroom continues to operate at its best.

Undoubtedly, some may ask why today's photographers should bother to go through the trouble of using the darkroom at all—considering the time, effort, and money that it requires—when digital cameras electronically perform most of the work that used to be done by hand. To Roma—a photographer for over 35 years, a teacher for 25, and director of photography at the School of the Arts—such questions miss much of the spirit of photography altogether.

"The act of making photographs is physical, gestural, but the photograph isn't made until it's realized through this process," Roma says. "It's all about the constant interplay between the subject and the art. You need a darkroom. Otherwise there's no photography."

Such sentiments are echoed by students like Alon Sicherman, a sophomore in CC, who is an avid photographer with a passion for the traditional. "I think it makes photography more of a practice," Sicherman says. "With a digital camera, you don't have to commit anything. You don't really have to do anything beyond having a camera. Developing a picture in the darkroom really completes the experience."

Besides time, photographers also have to be willing to compromise the comfort of tools like auto-focus and auto-exposure and be more selective about the shots they take.

"There's a difference in the effort it takes to

DARKROOM PHOTOGRAPHY SOUNDS COMPLICATED AND TIME-CONSUMING—AND IT IS.

get a good photograph," says Photo I professor and manager of SoA photography facility Kai McBride. "When a family goes on vacation, they make a couple thousand photographs—all they need to do is upload them onto their laptop. But with the time and effort associated with a darkroom photograph, photographers have to be more selective and aware of their surroundings. It changes things around for photographers when they don't have the luxury of things like auto-focus and auto-exposure."

It's an art form reliant on time, effort, and a careful eye—and, according to those in the know, it's the heart and soul of photography in an age of digital, Facebook-ready 'pics.' Darkroom photography sounds complicated and time-consuming—and it is. But at Columbia, as well as at schools around the world, it's an art form that remains very popular among photo enthusiasts. The campus darkroom is consistently filled with photographers young and old, developing their art and helping insure that the space be maintained for years to come. McBride notes the increasing numbers of students hoping to be trained to be darkroom monitors, as well as the half-dozen requests in recent weeks for darkroom training. It looks like the darkness won't be lifting anytime soon. ●



“WITH A DIGITAL CAMERA, YOU DON’T HAVE TO COMMIT ANYTHING. YOU DON’T REALLY HAVE TO DO ANYTHING BEYOND HAVING A CAMERA. DEVELOPING A PICTURE IN THE DARK-ROOM REALLY COMPLETES THE EXPERIENCE.”



Jack Zietman, CC senior and Spectator Senior Staff Photographer, developed these photos in the Columbia darkroom, a place where photographers find fellow fans of analog and a safe haven from digital cameras



Lower Dens members Abram Sanders, Geoff Graham, Will Adams and Jana Hunter

The Next Movement

indie breakouts lower dens on krautrock and the tragedy of 'freak folk'

BY ASHTON COOPER
PHOTO COURTESY OF LOWER DENS

Lower Dens is a Baltimore based indie band known for hypnotic waves of sound and haunting, almost-indiscernible vocals. Frontwoman Jana Hunter was the first person to release an album on Devendra Banhart's label, Gnomonsong, in 2005. She has now joined the ensemble of Abram Sanders (drums), Geoff Graham (bass), and Will Adams (guitar) to release their first album, Twin Hand Movement, which was well received in July 2010. Last Summer, Lower Dens opened for The Walkmen, but are now headlining their own tour, which stopped at the Music Hall of Williamsburg last Friday. The band played email tag with The Eye about freak folk, favorite albums, and fantasy concerts.

How did the band get together?

Jana wanted to put a cap on her solo career, found a backup band for her last tour, decided she liked them, wrote some band songs. More or less.

A lot of critics put you in the freak folk genre. Does this label mean anything to you, and if so, what?

That label might be one of the most ignorant. Somebody took it loosely from the label free-folk, which was in itself a misnomer, originally intended to describe a festival wherein the performers were either "free" (experimental) or folk. With a convenient "movement" in need of categorization, a blundering, critical process was born, and so you have a band like ours, wherein a solo musician

who wrote intimate, creepy music can start a band that writes droning, distant music and for some idiot's reason still have it called "freak-folk." It's all a giant insult to folk music in the end.

Jana, you were the first artist to release an album on Gnomonsong, Devendra Banhart and Andy Cabic's label. What was it like working with these two? What is it like working with a newer label?

Dev and Andy are good men and musicians, very easy to work with and for. [It was] a very laid-back label experience, very hands-off.

A few of the songs on the album are purely instrumental, and in general the album is really atmospheric. What inspired this aesthetic?

Krautrock, 20th century classical and avant-garde music, post-punk, guitar pedals.

Jana, there's been a lot of commentary about your deep, hypnotic voice. Did you have any formal training or does it come naturally?

I never studied voice, no. But singing, is for me, I think, something of a trance-inducing experience, especially when I'm alone, and mostly I learned to sing alone, wandering around my small town at night.

Your first album was released last July and has been received well. What has that experience been like? What has touring been like? What was it like playing with The Walkmen?

More people come to shows, or want to give us jeans. People at shows is all we want. Couldn't ask for more. The Walkmen are nice men and great musicians.

SINGING IS, FOR ME, I THINK, SOMETHING OF A TRANCE-INDUCING EXPERIENCE, ESPECIALLY WHEN I'M ALONE, AND MOSTLY I LEARNED TO SING ALONE, WANDERING AROUND MY SMALL TOWN AT NIGHT.

Where is your favorite place to play?
Middle of a field, Mexia, TX.

Jana, in "Hospice Gates" you sing "All riled, night's young/I lunge, gutted on/ Hospice gates." What do these lyrics mean?

Dying, demented lovers do what they gotta do.

Who are your favorite musicians? Who inspires you?
Currently? Cass McCombs.

What is your favorite album released in 2010?
Beach House's *Teen Dream*.

If you could see any musician (dead or alive) play, who would it be?
Nirvana.

What song would you love to cover?
"Almost Got Hit By a Truck" by Daniel Johnston. ●

Now and Then

after a lifetime apart, two friends reunite for brunch

BY JULIA MILLER
ILLUSTRATION BY CINDY PAN

On a particularly rainy day, when the city embodied the unforgiving environment I had constructed with my perceptions of my social life, out of which no friendships could hope to arise and survive, I met Sam. We were freshmen in college, and we walked into the class from the rain in the midst of a hurried crowd. The class was a requirement that had nothing to do with either of our interests, as I learned from our brief but direct chit-chat when we sat down. As far as I was concerned, that implied we had more in common. We mused about our victories and pastries, leaving home after wanting to for so long, the unfortunate-looking people to our left, our high school experiences, and other mistakes. I had vowed that I would never concern myself with anyone's cruel judgment once I'd finally made it to that new beginning in life, and I was so glad I had finally met a friend.

Twenty years later, I know I have changed, and I wanted to see if he has too.

He orders French toast and asks that they not "drench" it in "confectioner's sugar"—he simply can't stand the potential destruction to an otherwise sophisticated brunch dish. To say "powdered sugar" would be the distastefully pedestrian choice, and he has an image to uphold, project, scream with every word or decision, down to the most minute. No matter the environment, company, or situation, there is never a break during which he can relieve himself of this constant performance. What kept him going, without ambiguity or apology, and with a dogged devotion to his own take on things, was that he was bred for gratuitous self-presentation, implacability, and airtight emotions.

**I AM JUST ANOTHER SHINY
FORK, AND WITH ONE LOOK HE
WILL PLACE ME.**

I think: *"Why did you say that? You absolutely could have said powdered sugar, and none would be the wiser that you're an asshole."*

I say: ____.

Sam carefully restores his spoon outside of his dinner knife—no matter that we were sitting down to brunch, where no more than one utensil would be used. In minutes the waitress comes back to hear an earful about the intolerable absence of an entrée fork: "how terribly

vulgar."

His reason for the constant demand to be sharp and arranged seems easy to discount, given the nonsense and stress it places upon him, but it's not a reason he had the conscience to discount. The weight of all that expectation is not necessarily fatal, of course—though it certainly takes a toll on the joints, what with all that anxious gripping—but there are situations in which it might be healthful to ease up on the "demanding" reins, if only for the sake of waitresses

**TWENTY-YEARS LATER,
I KNEW I HAD CHANGED
AND I WAS INTERESTED
TO SEE IF HE HAD, TOO.**


everywhere.

No, this would not kill him—in actuality, it sustains him, sustains his very being. For Sam, this need does not develop from some sort of intrinsic, translatable quality. Like sunlight or water on a windshield, meaning just glides off the objects with which he interacts. He, the delicate recording instrument of the otherwise imperceptible, sees all surfaces close at hand and far from the eye, the tiniest declinations of social position conveyed by crumpled paper napkins and incomplete table settings at a \$25 prix-fixe brunch.

I am just another shiny fork, and with one look he will place me. Everything is archived, even the order of oatmeal. He could believe what I want to eat is simple and undramatic, but he will glean that I'm too embarrassed to eat a substantial meal in front of him. The truth will be obvious when he notices that spit that issues from my mouth when a particularly difficult piece of conversation occurs, given that I over-salivate when I overcompensate for unassailable hunger.

I finish giving my order for a plate of fruit and clean the spit from my chin, checking my reflection in the misplaced spoon on the inside of my dinner knife. The people to our right chuckle. ●





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