



the Commentator

The Student Newspaper of the New York University School of Law

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Frying Pan Event Raises Money for Pakistan Flood Victims

BY SCOT GOINS '12
SBA SOCIAL CHAIR

During the summer of 2010, devastation caused by severe flooding ravaged Pakistan. At one point, more than a fifth of the country's land was covered in water, and it was estimated that more than 21 million people were injured or left homeless as a result of the flooding, a number that exceeds the combined total of individuals affected by 2004 Indian Ocean tsunami, the 2005 Kashmir earthquake, and the 2010 Haiti earthquake.

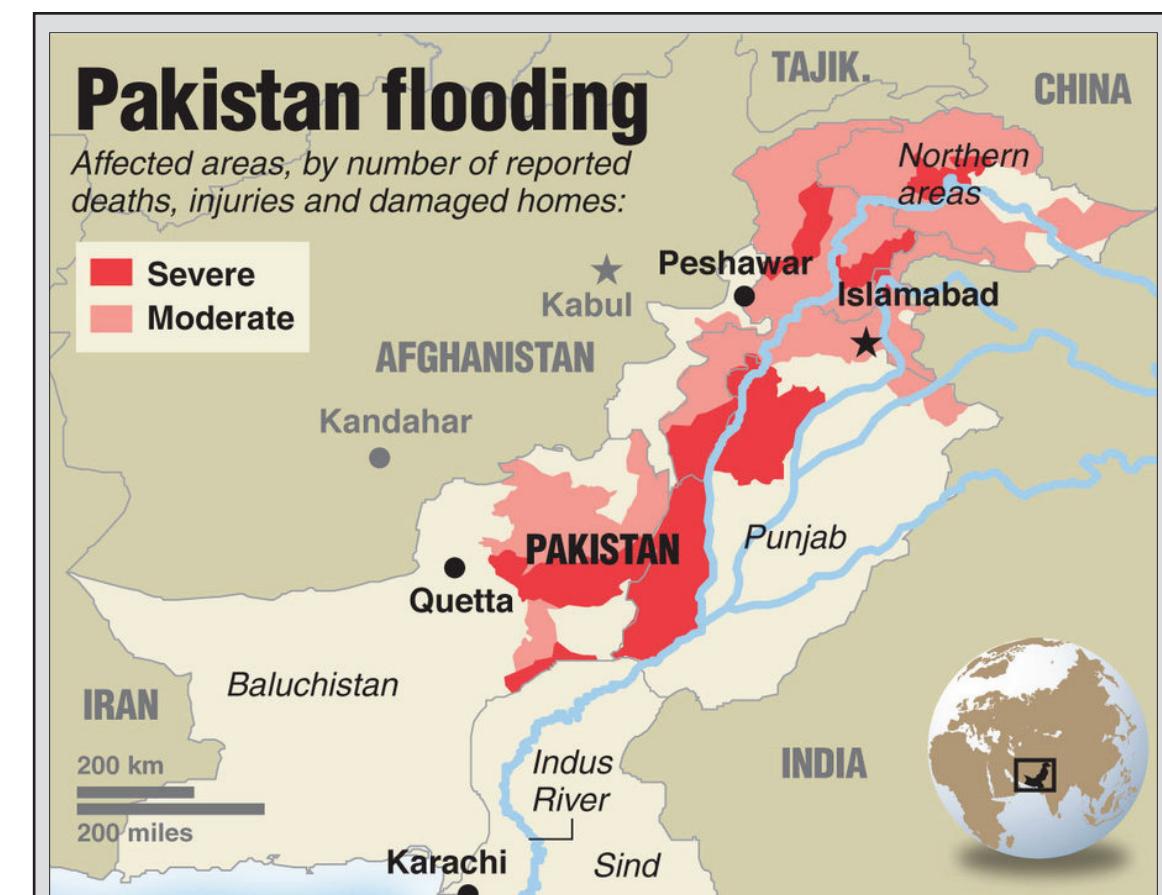
United Nations Secretary-General Ban Ki-moon referred to the destruction as the worst disaster he had ever seen, and asked for an initial \$460 million to provide aid to the flood victims. This was a number prepared during the initial days of the flooding, and it was expected that more would be needed in the future. However, as of August 26, only about 70 percent of this original total had been donated, and it was apparent that there was a need for immediate action.

NYU Law students responded to this need. Interested students came together and organized the Pakistan Flood Victim Fundraiser, an effort that involved student donations

and raffle ticket purchases, and culminated in an event held at the Frying Pan on the Hudson River. The Student Bar Association and 15 different student organizations co-sponsored the event, and various members of student organization worked diligently to raise funds. Many local businesses contributed raffle prizes, and many law students volunteered their time, energy, and efforts to help make the event a success.

First year students were invited to participate in a special fundraising competition leading up the event, with the opportunity to win a great prize for their efforts. A 1L Section Battle was put together, and the new Section Reps eagerly agreed to assist. Vanish Grover (Section 1), Cora Fanning (Section 2), Leo Laurenceo (Section 3), Eli Fuchsberg (Section 4) and Mark Bulliet (Section 5) all worked with their classmates to disseminate information about the 1L Section Battle, while also selling raffle tickets and collecting donations.

The event at the Frying Pan, held Oct. 7 after being postponed once due to inclement weather, was well attended by the law school community. Over 500 students turned out to support the cause, making donations and enjoying the



Unprecedented monsoon rainfall resulted in extensive flooding in Pakistan. The World Health Organization reported that over 10 million people were affected by unsafe drinking water.

venue. Raffle prizes were given away throughout the evening, and Wesley Horner '13 was the winner of the grand prize, a one-hour open bar package, valued at \$1,000, donated by

Three Sheets Saloon. The evening ended with a dance party to celebrate the hard work students had put in.

When all was said and done, NYU Law students raised

\$2,634, and this money was donated to Oxfam International to support charitable efforts to provide clean drinking water and meet the sanitation needs of flood victims.

Spotlight on Fashion: An Interview with Judith Thurman

BY JENNIFER RODRIGUEZ '11
STAFF WRITER

After "Fashion Forward," moderator Judith Thurman was gracious enough to give me an interview via email. Thurman has been writing fashion and literary criticism for *The New Yorker* since 1987, and she has been a staff writer there since 2000. She has published three books, including a collection of her *New Yorker* essays entitled *Cleopatra's Nose*.



1. You have been writing for *The New Yorker* for over 20 years. How has the fashion industry changed during this time?

What I have seen...is a decentralization — a proliferation of small, independent labels; the shift from Europe to Asia and America as centers of innovation; and the democratization of fashion criticism. When I was a young girl, it was all about Paris copies at Orbach's and "looks of the season." Now there is so

much novelty that it is sometimes hard to tell what, in fact, is new.

2. Fast fashion: blessing or curse?

[T]here has ALWAYS been Fast Fashion...Chanel, however, never minded. As I wrote in a *New Yorker* essay about her: "She shrugged at the knockoff

artists and pirates who rushed copies into mass production...she considered imitation homage," her assistant said... When the Chambre Syndicale de la Couture tightened the rules governing access to the collections,

Chanel resigned. 'Come to my place and steal all the ideas you can,' she told the media. 'Fashion isn't made to be canned.'

"[T]his has always been an enmity, a dialectic, a rivalry — a relation that is synergistic or parasitic depending on your point of view, but which is, in my opinion, fruitful and inevitable, between populism and elitism. It started in the 18th century, at Versailles,

if not before...

So I stand — for once — with Chanel.

3. During "Fashion Forward" you mentioned that modern fashion is "a celebration of contrasts." Can you elaborate on this?

Well go to any book party or art opening. You will have ladies in couture, hipsters in jeans, skirts of every length, 90 year olds in Margiela, teenagers in Chanel, trousers of every cut, formality, informality, fur, rubber, expensive pieces mixed with vintage and quirky accessories, the edgy and the conformist, not to say plenty of people who simply, Scarlett, don't give a damn — and they look fine, too. The old rules about what to wear for evening and day and according to the season or your age are pretty much obsolete, if not laughable.

4. Femininity has changed in the last few decades. During "Fashion Forward," much of the discussion revolved around clothes being comfortable and about women being able to wear men's fashions. Is it important in fashion today that women's clothes are pretty? In 2010, has the definition of feminine beauty grown to exclude or marginalize prettiness?

I think the aim of dressing well is to find stylish clothes in which one feels most like ONE-SELF. My own fashion sense has matured with my sense of identity. I experiment and make mistakes and I have a deep closet but, when I don't have time to play around, I go to a few stalwart outfits, many of them Comme des Garcons, that make me feel happy and attuned with myself and that are comfortable to wear. (Not as comfortable, perhaps, as

the yoga clothes that are my daily uniform at home.) That said, I have a partner — male, ten years older, European-born, and his tastes — what he thinks is "pretty" — does influence me. Not to the degree that I dress for him, but I don't wear things he hates. And sometimes I "transgress" my own taste to please him. (For some bizarre reason, he loves Missoni.) My women friends influence me too. I have been talked into buying something by the other denizens of a fitting room because they tell me it looks "gorgeous." As for the second part of the question, American standards of beauty are depressingly narrow, both for the type of beauty that Americans of both sexes idealize, and the age limits that are arbitrarily set. How many times have you heard a beautiful woman of fifty described

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Infra

Our crossword returns to take your mind off class.

Three articles for the price of one.

We provide a status update on *The Social Network*.

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The Duke [Obscenity] List Exposes Sexual Double Standards

BY MICHAEL MIX '11
EDITOR-IN-CHIEF

On a recent episode of *Modern Family*, Claire (Julie Bowen) explains why she has erroneously portrayed herself as a "good girl" to her daughters, saying "Your kids don't need to know who you were before you had them; they need to know who you wish you were, and try to live up to that person. They're going to fall short, but better they fall short of the fake you than the real you." I was reminded of that quote recently when I read about the Duke University "[Word that rhymes with 'luck'] List," also known as a fake thesis written by a female former Duke student entitled "An Education Beyond the Classroom: excelling in the realm of horizontal athletics."

The "[Word that rhymes with 'buck'] List" includes detailed accounts of the author's sexual escapades with 13 different Duke athletes from the lacrosse, baseball and tennis teams, complete with names and pictures. She scored each athlete based on a series of criteria, including attractiveness, size of "hardware," talent, creativity, etc., and included numerous comedic anecdotes about each of the 13.

The author originally sent her "thesis" (in PowerPoint form) to a handful of friends,

but as you can easily imagine, someone forwarded the email along, and it quickly went viral, appearing on popular blogs Deadspin and Jezebel. Both websites have now redacted the names of the athletes, and Jezebel has also redacted their faces. Even so, enterprising Internet researchers can easily fig-

when it comes to men, women and sex. Serial womanizer and sometimes DJ Pauly D put it best on a recent episode of *Jersey Shore* while discussing housemate Angelina, who had become a pariah among the fist-pumping crew: "That Angelina, she brings home 10 guys a night. She can't do that. She's a girl so she's a

completely unreasonable, then, to applaud the guy for sleeping around but to criticize the girl.

In the days before the Internet and reality TV, it may have been somewhat possible to believe that the vast majority of girls were virginal and all others were sluts. In actuality though, women have had casual sex for decades. On *Mad Men*, which takes place largely before the Sexual Revolution, Peggy has had numerous sexual partners over the show's run. In Erica Jong's 1973 novel *Fear of Flying*, her female protagonist has an incredibly cavalier attitude towards casual sex. Don't get me wrong; surely people have more sex with more partners in this day and age, but let's not pretend that people were prudes until 1995.

I think the bigger problem here is that as a society, we value the idea of the virginal female. The *Modern Family* quote is emblematic of this viewpoint. By deriding people like the author of the "[Word that rhymes with 'puck'] List," we sent a message that girls who have casual sex

are somehow outside the norm by labeling them with terms like "slut." It reinforces the stereotype of women as loyal housewives, while their husbands are allowed to carouse as much as possible. Last season on *Mad Men*, for example, Don chastised his then-wife Betty as a "whore" because she decided to divorce him and marry another man; meanwhile Don slept his way through half of Manhattan.

In my opinion, we need to change our approach to sex. This is the 21st Century, and college students do indeed occasionally make the beast with two backs. Instead of vilifying it, we should be embracing it, which would in turn encourage safe sex and make both males and females more comfortable with their bodies. My college newspaper had two different female sex columnists and *The Commentator* had one last year as well. I think they perform an invaluable service, and as long as they don't detail their conquests in PowerPoint form, we should encourage this type of discourse, not criticize it.

Comment

The Guy Behind The Guy Behind the Guy

ure out who the athletes actually are. The athletes, their parents and Duke officials — still leery after the Duke lacrosse scandal from a few years ago — are all up in arms and are threatening legal action.

I am not going to opine on the legality of posting the list online or whether or not the author is going to get a book or movie deal (apparently she has been approached with both). Instead, I would like to focus on the general opinion of the author by Internet commentators both male and female — that she is a slut (or any synonym you can think of). This matches the traditional double standard

slut. It's only cool to do that if you're a guy."

I hate criticizing Pauly D, owner of America's favorite head of hair, but it is a ridiculous double standard. We should all know now that guys have sex and girls have sex, as it takes two to tango. Do the math; I don't think every Duke guy was sleeping with the same few girls. It's

the Commentator

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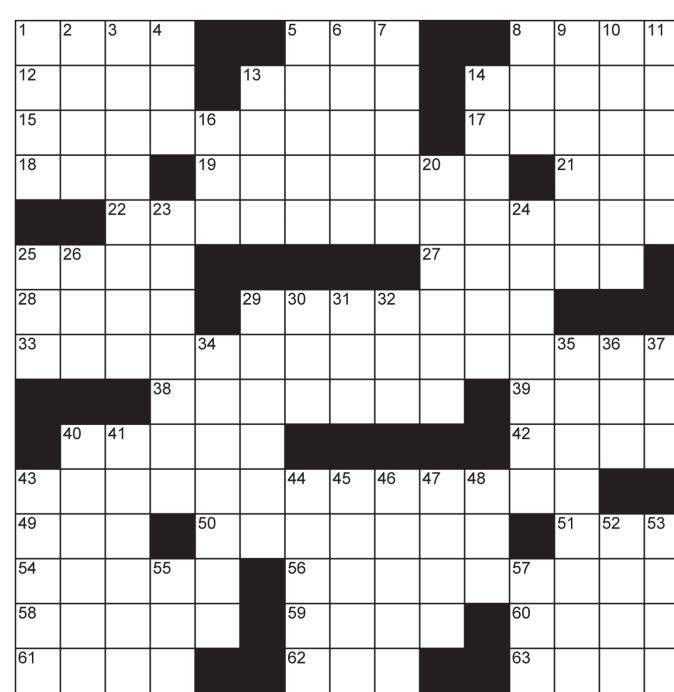
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Commentator CROSSWORD

BY CHRIS ROBERTSON '11

CROSSWORD EDITOR



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Joy, Fear and Fashion: Three Reports From *The New Yorker Festival*

BY JENNIFER RODRIGUEZ '11
STAFF WRITER

Steve Carell: A Quite Modest Icon

Featuring Steve Carell. Interviewed by Tad Friend, film editor for *The New Yorker*.

Generous applause and a palpable wave of joy tinged with relief coursed through the audience. The pure delight at Steve Carell's entrance to the auditorium was so overwhelming that it was hard to believe he was an actor. But Steve Carell is more than an actor. He is an American icon, if a modest one.

Carell never thought he would be a comedian. "I was the one laughing the hardest at the class clown, but I wasn't him," he explained. In fact, Carell thought he would be a lawyer. But when he couldn't bring himself to finish his law school applications, he went to Hollywood. He credits his family with supporting him and debunks the myth that you have to be wounded to be a successful comedian.

If you think he's a bit of a softy, you're right. When he joined *The Daily Show*, it pained him to poke fun at unsuspecting subjects. He resolved the conflict by making a joke out of himself, conducting interviews in character. "If you come off as more foolish than they are, then you can make fun of them," he reasoned.

Other misgivings arose when he starred in *The 40-Year Old Virgin*. "My natural inclina-

tion is not to go so dirty," he explained, which is not to say he's too precious to be funny, but that he believes in comedic characters who are grounded and relatable. Indeed, relatability has become his trademark.

Today, Carell takes his fame with a grain of salt, guessing that this is the effect of becoming famous in his 40s. "[By then] I'd already set my priorities — my wife, my kids, my family," he said. He spoke of them with a funny guy's pride. "My kids are six and nine," he gushed, "and they already understand irony!"

In sum, Carell isn't a Perfect 10. He hasn't demonstrated breathtaking range or impeccable dramatic skill, but he represents something simpler and perhaps more dear. He is a reflection in Hollywood of American values, intellect and heart. His presence has been welcomed by the American public, and certainly the *New Yorker* audience, with a reaction that seems to say, "Finally. Finally. Here's our man!"

"Possession" Proves an Ironic Title for a Fiction Event

Featuring Orhan Pamuk and Jonathan Safran Foer. Interviewed by Deborah Treisman, fiction editor for *The New Yorker*.

The title of this event, "Possession," ostensibly referred to the idea of being possessed by (or obsessed with) objects; this theme is present in both Orhan Pamuk's and Jonathan Safran

Foer's new projects. But, during the evening's conversation, a latent sentiment emerged to shape the greater context of both authors' projects and alter the meaning of the event's name. The bookends of the literary world — the Nobel-winner and the hipster hero — share a mutual terror. They fear that fiction will not survive in the Internet Age. By the evening's end, "Possession" had somersaulted into ironic territory as a description for an event wherein two authors described the concept's opposite — not possession but, rather, a grasping for the evaporating relevance of fiction.

"I don't see how the slowness and inefficiency and intimacy of fiction novels can compete with things like Facebook. But it will, it must," Foer declared. Foer's and Pamuk's projects respond to this sense of urgency. Pamuk's new novel, *The Museum of Innocence*, finds physical expression in a museum erected in Istanbul that houses various objects described in the book. Foer, too, has created a novel that exceeds itself. It is called *Tree of Codes*. To create it, he cut out words from the text of another book, Bruno Schultz's *The Street of Crocodiles*, to expose a new story from the remains. *Tree of Codes* is full of rectangular lacunae that lend a tactile quality to the book that supplements the story.

Pamuk insisted that enjoyment of his museum depended on reading his novel. Was there an underlying hope that the

existence of the museum would incentivize people to turn the pages? Foer himself had some explaining to do. In response to Treisman's probing, he said, "I don't like what you're thinking this is. That kind of ... dawn ... vagina ... scotch tape story. This ... is a very intelligible story. I could read it to my son and he would understand it."

But, would his son read it?

Watch Out Paris — Fashion's New Guard is in New York

Featuring Phillip Lim (3.1 Phillip Lim), Maria Cornejo (Zero + Maria Cornejo), Naeem Khan (Naeem Khan), and David Neville and Marcus Wainwright (Rag & Bone). Interviewed by Judith Thurman, staff writer for *The New Yorker*.

English schoolgirl. Sequined glam angel. Graceful shadow. Asymmetric mod. Four models alighted onto the stage during "Fashion Forward" to represent the recent collections of the New Guard. The brands' designers sat beside them, their looks harmonizing in a casual and smart New York chic. That subtle uniformity was appropriate somehow, as the designers of these heterogeneous collections were united each by their New York sensibility and their hand in sculpting a profound cultural moment.

The present talents are the figureheads for a new generation of fashion elite whose salient characteristic is a lack of elitism. The New Guard is quirky. It is aspirational. It is diverse. To wit, each of the designers has immigrated to New York from a different locale to pursue a career

in couture. Phillip Lim is a self-described California-boy. Maria Cornejo is Chilean. Naeem Khan came from India. And David Neville and Marcus Wainwright are friends from England.

The designers spoke with one voice in praising New York as a center of opportunity unique among the world's major cities. Neville bemoaned London's constraints on young creatives. Cornejo chimed, "In New York you are encouraged to have a go. You may not succeed, but at least you can have a go."

The climax of the discussion came when moderator Judith Thurman asked the designers if they would rather dress Ms. Obama or the French First Lady, Carla Bruni. The question poked at an alleged rivalry between the Ladies, and it begged strong answers.



Patrizia Salzmann

Khan, who dressed Ms. Obama for her first White House State Dinner, was quick to affirm loyalty to his "Michelle." He was joined by Neville, Wainwright, Lim and Cornejo.

"I've met Carla Bruni before and there's not much up there," said Cornejo. "[Michelle Obama] is actually doing things that are interesting...she's not just arm candy."

That last remark should send a signal to Paris at large — that New York is all grown up and ready to compete for the title of Fashion's Capital, with the New Guard leading the way to fashion's future.

FASHION: The Past, The Present and The Future

Continued from page 1

as someone "who must have been pretty when she was young?"

5. *What are your thoughts on the future of men's fashion in America?*

Not many. Straight men are, I think, incurably conservative, although not in the political sense. They don't like to stand out or look as if they try or care. I have a 21-year old son, and a 34-year old godson. They both dress exactly the same: cool jeans, cool sneakers, a cool shirt, a decent sweater, outerwear suitable for Vancouver, or somewhere, etc. My partner buys the same corduroy

suits for winter, poplin suits for summer, at Frank Stella, over and over. Straight men figure out a uniform and stick to it. They DON'T CARE as long as they don't look dorky or ridiculous. Fashionableness for men is a gay niche.

6. *What is your favorite "look" or iconic outfit in history?*

Katherine Hepburn in wide high-waisted trousers or Audrey Hepburn in almost anything. The dress — black, with white collar and cuffs, by [Yves Saint Laurent] — that Catherine Deneuve wears in *Belle de Jour*. And I loved the club-kid get-ups of the young Madonna. Also, Ghesquiere's 2007 homage to Balenciaga.

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Pictured: Blackstone Fellows 2009 - David S., Shannon R., Jaustin O.

Social Network's Status Update: Looking For Friendship Only

BY DENNIS CHANAY '11
STAFF WRITER

The *Social Network* is one of those morality tales that for some reason chooses to cloak itself in moral ambiguity, or as I like to call it: an ambiguity tale. It tells the story of Facebook through the lens of two depositions. A movie poised to take the heart of young lawyers everywhere.

Zuckerberg (Jesse Eisenberg) is your average outsider-genius type who ends up redefining the way the world connects with one another while destroying his own fair share of meaningful relationships along the way. The movie is truly enjoyable. But I'd argue it's more of a well-made, comfort food, solid B-grade movie rather than an A+ generation-defining rock-opera.

On the surface, Aaron Sorkin (writer) and David Fincher (director) have done the improbable by turning the story of a blue and white website into a full two-hour work of art that draws you in and makes it hard to turn away. Then again, how difficult is that task really? Remember that we're talking about Facebook here. Most people our age would gladly pay the \$12 dollars it cost me to see this movie, if that was the only thing standing between them and the chance to sit in front of a 13-inch screen and stare at the real Facebook.com for a

couple hours.

On balance, *The Social Network* is not awesome. It's just very good. It's the better funded, 10-year anniversary edition of *Pirates of Silicon Valley*. It's as generation defining as *My Humps*, only it won't be laughed at five years from now. That being said, let's get down to specifics.

Spoiler Alert: This movie contains no less than six unique knife-fighting sequences, gratuitous car 'drifting', and an outer-space sex montage which was little more than a transparent reediting of footage from Zack Snyder's *Watchmen*. If you do not wish to know any of these facts, please stop reading seven seconds

ago. Also, please note that my favorite movies of all time are *Brain Candy* and *Death Wish III*. I am informing you of this so that you will understand how wholly unqualified I am to offer any serious and/or substantive review of any movie, ever. Thank you.

Let's start with the screenplay.

The Social Network is an adaptation of Ben Mezrich's book

The Accidental Billionaires. Generally, movie-books and I don't get along very well. Never touched a *Harry Potter* anything, and never will. The last time I watched a movie based on a book was *The Men Who Stared at Goats*. My first reaction to that movie was to cringe at how Hollywood had managed to butcher one of Jon Ronson's best and most hilari-

ous works. My second reaction was to cringe at the fact that I had just become "that reader" who cringes at such things. However, in this case, *The Social Network* has inspired me to go out and pick up a copy of *The Accidental Billionaires*. Well done Aaron Sorkin.

Next up is directing.

I've only seen two other projects by Fincher — *Alien³*

and *Fight Club* — so I was impressed by his ability to keep my attention without flamethrowers or Edward Norton. To be fair, *Fight Club* was a good enough movie that I shouldn't be knocking on this guy for anything, but I can't miss the opportunity to make fun of *Benjamin Button*. True story, the IMDB one-liner for *Benjamin Button* is: "...

A man who starts aging backwards with bizarre consequences." Just think about that for a second.

Moving right along to the soundtrack.

The Social Network had me at *Ball and a Biscuit*. No, actually, *The Social Network* had me

at Trent Reznor. The soundtrack is spectacular; never distracting, yet always there to add something, just like a good sound track should. The trailer's eerie, choral rendition of "Creep," while awesome, had me worried that this would be one of those films where the music overpowered the actions at times. Not the case at all.

Alright, on to a couple of

the actors in the movie.

I was glad to see Jesse Eisenberg play such a believable and complex character. His role as Zuckerberg was my primary reason for avoiding this movie on opening day. When I first saw Eisenberg in *Zombieland* I feared that he was part of the Michael Cera, Ellen Page wave of teen and 20-something actors who somehow coast into stardom with as little personality as humanly possible. I was really happy to be proven wrong.

Justin Timberlake was the biggest surprise, and I feel, the best actor in the entire project. Timberlake's portrayal of Napster creator Sean Parker was superb. In this film, Parker plays the role of devil, leading Zuckerberg out to Silicon Valley and tempting him with promises of venture capital and future billions in exchange for betraying his closest friend. This is the one truly epic element in this movie.

Finally, let's round this review out with some ratings.

I give *The Social Network* a solid "like" with this comment: "LOL, good work guys. Don't ruin this thing with a sequel ;)." I award pokes to Justin Timberlake and Rooney Mara, although I expect them to be unacknowledged. And I repost the theatrical-trailer with a corresponding status message encouraging you to choose this movie over *Wall Street: Money Never Sleeps*.



Devilish Justin Timberlake tempts Jesse Eisenberg in David Fincher's *The Social Network*.

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