



DAVID BRANN / SENIOR STAFF PHOTOGRAPHER

REVOKED | The Greek judicial board recommended this week to revoke the charter of Zeta Beta Tau following a hazing infraction.

Bloomberg gift to fund ALS research at CUMC

BY SAMANTHA COONEY
Spectator Senior Staff Writer

A \$25 million gift to the Columbia University Medical Center from Mayor Michael Bloomberg and other prominent members of New York’s business community will be used to fund research on amyotrophic lateral sclerosis.

Target ALS, a three-year initiative funded by Bloomberg LP CEO Daniel Doctoroff, Carlyle Group co-CEO David Rubenstein, and Bloomberg

Philanthropies, aims to improve treatments for patients suffering from the illness.

ALS is a motor neuron disease that attacks nerve cells in the brain and spinal cord and leads to a loss of muscle control. It affects nearly 30,000 Americans.

Christopher Henderson, the co-director of Columbia’s Motor Neuron Center and a professor of rehabilitation and regenerative medicine, will serve as the scientific head of Target ALS.

“I think that the real goal of the project, the long-term goal, is to help provide a cure for ALS,” Henderson said in an interview. “What we’re focusing on in the three-year period is to try to get the pharmaceutical industry interested in this disease, which is a quite rare one.”

Henderson said that researchers hope to provide the industry with detailed analysis of the disorder that will allow for the creation of new drugs and treatments. Though the program will be anchored at

Columbia, it will help fund ALS researchers across the country and worldwide.

“We’re going to be able to fund not just individual groups working on ALS but a consortium,” Henderson said, adding that the fund will be able to provide outside researchers with “access to techniques that are too expensive or too complicated to set up in their own labs.”

Bloomberg, Doctoroff, and Rubenstein said that they

SEE CUMC, page 2



ILLUSTRATION BY IONE WANG

This Weekend: Short Plays, Chocolate, and East Harlem

BY CHARLOTTE MURTISHAW
Deputy Weekend Editor

Theater takes the stage this weekend, thanks to the Midwinter Madness Short Play Festival, which offers a platform for young playwrights to strut their stuff and audiences to enjoy a diverse range of offerings for cheap. In all, 36 works will be featured over the festival’s three-week run, ending Feb. 24. The festival is the brainchild of Jon Chatterton, who’s also the executive producer behind the larger Midtown International Theatre Festival in the spring.

In the event the short play form wears out its

charm, theater connoisseur Eric Wimer offers up suggestions of alternative venues. And if the theater isn’t quite your scene in the first place, grab Zoe Miller’s guide to East Harlem and go exploring in the nearby neighborhood, an easy M60 ride away.

Even with all this going on, don’t miss Rachel Dunphy’s delectable review of high-end Japanese chocolatier Royce’, or Noah Jackson’s interview with up-and-coming indie band Haim, who will open for Mumford & Sons at Barclays Center on Tuesday. And of course, don’t forget to play in the snow.

SEE WEEKEND, pages B1-B4



ALICE BREIDENBACH FOR SPECTATOR

GAME ON | Thomas Miller and Jasper DeAntonio play a game of Go at the Hungarian Pastry Shop on 111th Street and Amsterdam.

Local gamers find home at Hungarian Pastry Shop

Every Wednesday, enthusiasts of the ancient Chinese game Go meet at the Hungarian Pastry Shop on Amsterdam Avenue at 111th Street. Veterans and beginners alike come together in the storied coffeehouse for a night of competition playing the world’s most complex game.

BY TRACEY WANG

Most people go to the Hungarian Pastry Shop expecting a little peace and quiet—and maybe a shot of espresso.

But on Wednesday nights, the shop on Amsterdam Avenue at

111th Street plays host to a more energetic crowd—a group of gamers who challenge each other in the ancient Chinese game of Go.

Founded in October 2011 by Upper West Side resident Peter Armenia, the informal group of Go enthusiasts meets once a week and plays for about an hour or two with each other and strangers.

Go, which originated in China more than 2,500 years ago, is a board game in which two players take turns placing black and white stones on a board with a 19-by-19 grid. The object of the game is to surround a larger total area of the board than the opponent. Pieces can be captured but not moved once placed. At the end of the game, the player with the most territory and the most captured stones wins.

Hunched over boards scattered throughout the shop, the players scrutinize every move and evaluate every strategy. Armenia,



SEE GO, page 3

OPINION, PAGE 4

A Patagonian dispatch

Leo Schwartz on taking a trip out of the ordered and familiar.

Lit Hum lessons

How we can use the classics to inspire us.



SPORTS, BACK PAGE

Lions look to bounce back from last week’s losses.

Alumni Weekend at Columbia brings Dartmouth and Harvard to take on the Light Blue at Levien.

EVENTS

Valentine’s Day Mixer

Find love (and food) at a Valentine’s party with CU Admirers.
Wien Lounge, 9 p.m.

OMG Poetry

Spoken-word artist Joseph D. Robbins performs at Hillel.
Kraft Center, 8:30 p.m.

WEATHER

Today



37°/28°

Tomorrow



34°/14°

CU-EMS strives to change perceptions about its purpose, increase accessibility

BY CAMILLE BAPTISTA
Columbia Daily Spectator

In an effort to erase the stigma of “being CAVA’d,” Columbia University Emergency Medical Service is working to educate students about its extensive services and the positive resource it wants to be.

CU-EMS members are looking to increase their accessibility to other students and—when they aren’t responding to emergencies—encouraging the community to reach out to them as peers.

An impressive number of students applied to be CU-EMS volunteers this year, and 12 new members were accepted, group leaders said. CU-EMS also saw a huge interest in the training course it will offer over the summer. The group held a number of well-attended information sessions in which it tried to rebrand the organization, and group leaders say they hope interest will continue to grow as much as it has recently.

Despite the fact that less than 20 percent of the calls it receives are for intoxicated students, CU-EMS—previously known as Columbia Area Volunteer Ambulance, or CAVA—is often associated first and foremost with late-night emergencies and parties gone wrong.

“We know the campus a lot better than FDNY.”

—Daniel McConnell, CC ’14
CU-EMS Director

“A lot of people see us when we’re most visible on campus, on a Friday or Saturday night,” CU-EMS director Daniel McConnell, CC ’14, said. “That’s not the only thing we do.”

Trained as emergency medical technicians by the state of New York, the CU-EMS volunteers handle everything from flu shot fairs to sports injuries on the field. But CU-EMS captain Liz Day, SEAS ’14, said that most students don’t know about these services.

Eliza Pelrine, BC ’14 and



personnel officer for CU-EMS, said the biggest problem with the way students view the medical service is that many will only call for cases related to intoxication, thinking that their minor injuries don’t require attention or that CU-EMS is not responsible for providing that kind of service.

“We’d rather have you take advantage of it and have us help you than for something to get worse if you don’t get help,” Pelrine said.

“They can call us when they’re having chest pains. They can call us when they’re feeling sick,” McConnell said. “It helps us to do our job if people are more educated about what we do here on the campus.”

McConnell, Pelrine, and Day believe that a number of factors contribute to students’ hesitation to call CU-EMS, one being a misguided fear of potential fees.

“I’ve heard that it’s expensive,” Jordan Kalms, CC ’14, said, adding that in the event of an emergency, he would most likely call the police instead.

However, students are not charged extra for the services that CU-EMS provides—funding for the organization is provided by the University and is included in the student life fee.

In addition, board members said that CU-EMS is accessible to students in a way that city services are not.

“We know the campus a lot better than FDNY,” McConnell said. “When a student says ‘Furnald Hall,’ the fire department’s not going to know where Furnald Hall is.”

The “Good Samaritan” policy, which Columbia adopted in 2011 and Barnard adopted this semester, is one way the service tries to alleviate any fears associated with calling. The policy stipulates that if a student needs to call CU-EMS to help a friend in need but is

in violation of the University’s drug or alcohol policy, all students involved will not be punished.

But not all students are aware of the good samaritan policy. Michelle Lee, SEAS ’16, said that she felt the organization was “associated with authority” and that students might refrain from calling if they think doing so would result in punishment or public embarrassment.

“People are going to find out,” Lee said. “People are always going to care what people think.”

Part of the reason the group is associated with the Columbia administration is that public safety officers are usually the first to receive emergency calls and get to the scene. They then inform CU-EMS of the details of the situation so that the volunteers know what equipment to bring.

Michaelangelo Borghi, CC ’13, recounted a time when he was with an overly intoxicated friend and a nearby public safety officer took charge and called CU-EMS.

“A lot of times when people

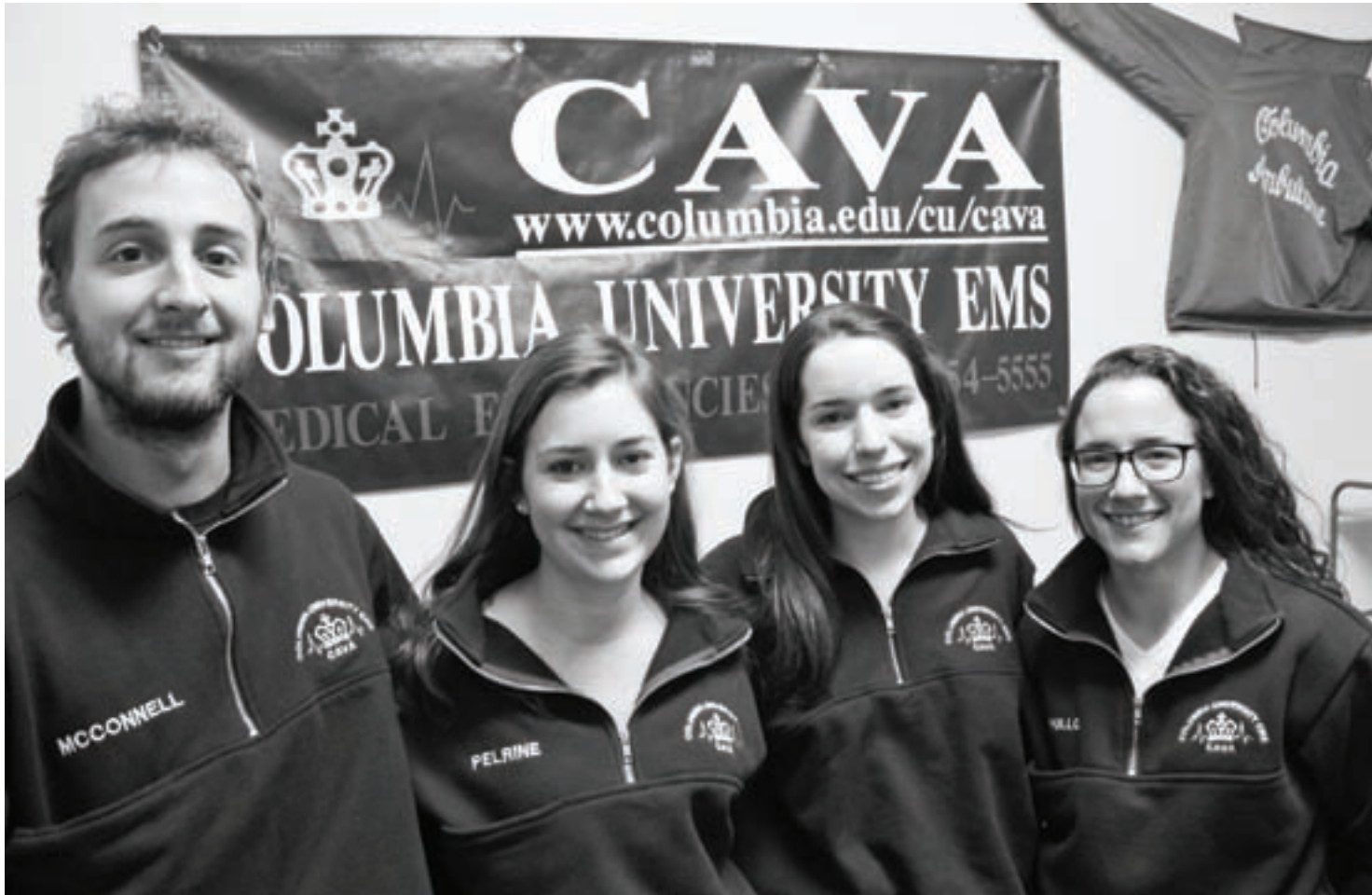
get CAVA’d, it’s because of a security guard. They didn’t ask for it,” Borghi said. However, he added that the CU-EMS members were helpful and that his friend “was in a really bad state.”

CU-EMS also makes an effort to be a resource for the larger New York community. As part of an initiative called the Mutual Aid Response System, student volunteers are ready to respond in extreme events when the city’s services have been exhausted. Following Hurricane Sandy, the group donated its ambulance to help transport food to affected New York residents, and 11 years ago it responded to a call for help at the World Trade Center.

As they prepare to take on a new year and welcome new members, the CU-EMS leaders stressed that they are normal students.

“A lot of people think that we’re not necessarily ‘real’ EMTs,” Day said. “We are EMTs first and students second when we’re on call.”

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LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

ON CALL | Members of CU-EMS include Daniel McConnell, CC ’14, Eliza Pelrine, BC ’14, Liz Day, SEAS ’14, and Isadora Cerullo CC ’13.

Toronto school collaboration grows Tibetan studies collection

BY YING CHANG
Spectator Staff Writer

Columbia is teaming up with the University of Toronto to expand Tibetan studies collections at both universities’ libraries.

While Columbia already has the largest Tibetan studies collection in North America, the project will bolster both universities’ collections by financing book acquisitions and trips to China, helping professors locate relevant materials, and assisting Tibetan studies faculty and students from the University of Toronto.

The project is being facilitated by Luran Hartley, Columbia’s Tibetan studies librarian, and Caitlin Tillman, the head of collection development at the University of Toronto.

“I think the main significance is that it is providing a model for collaboration in special collections in area studies, where the materials are valuable but use is not as widespread as certain major languages,” Hartley said. “Otherwise these smaller languages might become extinct or their collecting may fall by the wayside.”

The collaboration will mostly

occur over email and Skype, as well as in-person visits once or twice per year, starting with a planned trip to Toronto in April.

Plans for the project began about a year ago when Frances Garrett, the associate professor of Tibetan and Buddhist studies at the University of Toronto, mentioned to Hartley that she had students actively reading Tibetan. Hartley sent Garrett some of Columbia’s Tibetan books to help the students.

“It would be helpful to broaden the availability of Tibetan languages resources,” she said.

Damon Jaggars, Columbia’s associate university librarian for services and collections, said that the collaboration “enables broader collections-building and research assistance to scholars by leveraging the resources of each university.”

“We can do more together than we can separately,” he said.

Though financial resources for the project are limited, Hartley said she sees Tibetan studies as a growing field. In addition to the University of Toronto, she has had four universities reach out to Columbia for help in expanding their collections.

“The expansion of faculty positions at various schools is leading to a need to strengthen Tibetan research collections,” Hartley said.

Hartley hopes that this collaboration will also serve as a model for other universities to strengthen and expand their resources through collaboration.

Gray Tuttle, an associate professor of modern Tibetan studies, said in an email that Columbia faculty members are glad that the University of Toronto “has recognized Dr. Hartley’s talents and Columbia libraries’ leading role in Tibetan library collections.”

“This has a lot to do with Dr. Hartley’s hard work, but also the library system’s commitment to Tibetan studies,” he said.

The partnership will start with a one-year pilot program, and it is still in a relatively tentative stage. After a year, both sides will re-evaluate the collaboration.

“The main goal is to jumpstart the Toronto collection and give them some experience with the collection and footing to see how they want to maintain the collection going forward,” Hartley said. “I’m open to where it leads.”

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LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

LIBRARY EXPANSION | Laura Hartley, Columbia’s Tibetan studies librarian, said that the collaboration would provide a model that other special collections in area studies could imitate.

Motor Neuron Center places CUMC at forefront of research

CUMC from front page

appreciated the program’s collaborative aspect.

“Finding a cure for ALS requires that we think differently about how to tackle this debilitating disease,” Doctoroff said in a CUMC statement. “Target ALS will provide an organizational framework for the world’s leading ALS researchers to share and coordinate their findings so that we can make progress toward therapies and a cure.”

“Collaboration is essential to build on the real progress that’s being made in the field of ALS research,” Bloomberg said in the statement.

Columbia has been at the forefront of ALS research thanks to its Motor Neuron Center, which focuses on researching treatments for motor neuron diseases using stem cells. Henderson said he believes that the center was the reason Columbia received the grant.

“This is just fantastic news,” said Hiroshi Mitsumoto, a professor of neurobiology and the medical director of the MDA/ALS Research Center at the Motor Neuron Center. “Our patients will be delighted to know that we’re closer to a solution of this devastating disease.”

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LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

ANSWERS | Christopher Henderson, co-director of CUMC’s Motor Neuron Center, said the project’s goal is to find an ALS cure.



LILY LIU-KRASON / STAFF PHOTOGRAPHER

ONLINE EDITION | ABC President Saketh Kalathur, CC '13, said that the board wanted to create a central location for student publications to distribute their content online and will be launching the site next week.

ABC launches paper-saving initiative

BY ANUSHKA LOBO
Spectator Staff Writer

The Activities Board at Columbia is starting a website on which student publications can post their issues in an effort to gain readers and save paper.

The initiative will be carried out via issuu.com, which allows users to upload PDF files that are displayed in magazine format. Each publication represented by ABC will have its own section of the website, which will be called CU Publications.

ABC members voted to approve the site at the board's meeting on Wednesday. ABC President Saketh Kalathur, CC '13, said that the pilot program will be launched within the next week and will be re-evaluated at the end of the semester.

"We want to create a central location for all publications to have a way to distribute their issues online," Kalathur said. "By the nature of having a centralized location, someone who is interested in one publication will be able to discover other small publications that they may not have been exposed to before, and in the end, that will be a positive thing for all publications on the site."

ABC members said the paperless initiative, part of the board's semester-long structural reform, had the added benefit of preventing publications from overprinting. Currently, campus publications spend around \$30,000 of the student life fees they are allocated on printing their issues, and boxes of extra issues are stored in the offices of Student Development and Activities.

The ABC board members also suggested improving the current methods of distributing paper

copies to students. The board has purchased and maintained publication racks across campus.

"One, that's just not cost-effective, and two, it's paper waste," Nikhil Krishnan, CC '14 and ABC representative for small interest groups, said.

"We will be in constant communication with the leaders of these publications."

—Saketh Kalathur, CC '13
ABC President

Last year, ABC implemented a mailbox distribution system that allowed interested students to subscribe to publications and receive issues in their mailbox. However, Kalathur said that the system was not really publicized due to the timing of its conception and that ABC will push for more students to take advantage of the mailbox delivery program.

Representatives from some of the publications who attended the meeting Wednesday said they were cautiously optimistic about CU Publications, but they also voiced some worries about the initiative.

Sam Kazer, CC '14 and co-editor in chief of The Federalist, said that he was concerned about having The Federalist be distinct from other publications featured on the website.

"One of the things is maintaining a separate identity, a

sovereignty of sorts," he said.

"We will be in constant communication with the leaders of these publications to figure out a way to make sure that they can keep their unique identities," Kalathur said.

Proposed solutions to the issue included incorporating each publication's logo into its section of the website and providing a link that would take the reader to the publication's website, if one exists.

Ethan Edwards, CC '15, editor in chief of The Gadfly and treasurer of the Columbia Journal of Literary Criticism, pointed out that not all publications would benefit from being published in a centralized location because different publications may cater to different demographics.

"We'd be worried with the move toward that overall consolidation that we might kind of lose our readership and we'd be kind of lost in this general sea of publications," he said.

Conor Skelding, CC '14 and editor in chief of the Blue and White, voiced concern about the transition from print to online becoming a permanent shift.

"There's efficiency, and then there's beauty," he said. "What I'm afraid of is this leading to a coerced or forced reduction of print runs, which I am unilaterally opposed to."

Skelding also said that online format is not as conducive to good readership.

"Issuu is not as good a reading space as prints," he said, "This is all fine, but I don't want to see a slide down the slope toward primarily online or, God help us, online only."

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At Hungarian, a Chinese board game thrives

GO from front page

who has been playing the game for over 20 years, said that the joy of Go lies in its simplicity.

"There's an abstract beauty about it," he said. "It has a little more grace than chess."

The number of attendees varies from week to week, but Armenia said that about 10 to 15 people consistently show up.

While there are only six rules to the game, it is known as one of the most complex games in the world. Many of the players at Hungarian said that the game's complexity is what drives their interest in and commitment to it.

Alex Shilen, CC '15, learned how to play the game in high school and started a Columbia Go club this year. He said that there are more possible permutations in a single game of Go than there are atoms in the known universe.

"After my first game, I felt like my brain was hungover."

—Karen Raphaeli

Shilen, a computer science major, was also eager to point out that Go is the only game in which computers do not have the upper hand against

ONLINE



Visit columbiaspectator.com to see a Go game in action.

humans.

Jasper DeAntonio, a math teacher in Harlem, said that he has been coming to weekly games at Hungarian since November and that the way Go surprises him has kept him coming back.

"I just enjoy the patterns and the critical thinking of it," he said.

DeAntonio added that part of the challenge of the game is the seemingly endless number of permutations.

"Every game, there's a moment where I go, 'Whoa, I just learned something completely new and will probably never have the chance to use again,'" he said.

Thomas Miller, a Lower East Side resident, said he has loved Go since his father first taught him the game when he was seven.

Miller owns a collection of books about Go that serves as a teaching tool, mapping different scenarios and asking the reader to construct winning outcomes. He said that he often studies strategies by laying out the diagrams on his Go board and contemplating the tactics that might be used.

Matthew Hershberger, a Queens resident, has been playing for more than 10 years. He said that when he found Go, he felt like he was discovering a new way to think.

"It's kind of hard to describe," he said. "I started playing chess when I was three—before I learned how to talk—and when I started playing chess, I felt like it changed the way I thought about everything. I never felt that way again until I started playing Go."

Hershberger, who has traveled to Korea to attend a school specializing in Go, said that when he first began playing, the game consumed his thoughts. He said that he would even dream about Go moves.

"It's like its own language," he said.

While most of the players on Wednesday nights are avid gamers who have studied Go for years, Armenia said that the group welcomes beginners as well.

Karen Raphaeli, an Upper West Side resident and self-proclaimed beginner, said she was having tea in the shop when she noticed two men playing an intense game of Go. Her initial curiosity eventually led her to join in.

"It takes all of your brain and just fizzles it away because it's so challenging," she said. "After my first game, I felt like my brain was hungover. There was so much thinking."

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To the barricades

BY VIRGILIO URBINA LAZARDI

It should come as no surprise to those who know me that my family and I spent the wee hours of last Christmas Eve en-
thrallled by Tom Hooper’s fascinating incarnation of Victor
Hugo’s “Les Misérables.”

What must the Urbinas have looked like once the credits
began to roll! Notwithstanding the occasional forays into bom-
bast, histrionics, and unadulterated 19th-century Romanticism,
Hugo’s terrific narrative, shouldered more than capably by
Hooper, had mercilessly rekindled within the three of us the
sympathies that have kept us tied to the specter of the left. Not
just any left, but the very left that Hugo—at best a bourgeois
radical republican—never found himself entirely comfortable
with. Indeed, despite the fantastic rendition of “I Dreamed a
Dream” by Ms. Hathaway, the scene that had us at our loudest
was the last: the vision of Paradise as being the universal bar-
ricade, populated by the Wretched of the Earth, united in their
longing for another world. I turned to my father, who, like the
revolutionaries, wept over the decades he fruitlessly spent try-
ing to bring this dream to fruition. I, in that moment, wordlessly
promised him that I would carry on from where he left off.

For the war that took Gavroche’s life is far from over. Behold!
An important skirmish has already been flaring not a mile away
from our own homes. I am referring, of course, to the Faculty
House labor dispute.

We are all indebted to the industrious Student-Worker
Solidarity Group for offering a metaphorical megaphone to the
collective voice of Faculty House’s grieved staff. These staff
are underpaid, overworked, and, unsurprisingly, largely non-
American laborers who have exposed nothing short of a bureau-
cratic labyrinth erected by Columbia to deny a particu-
larly vulnerable sector of its labor force a proper living. How
nefarious can this affair be?

How about the classification of these employees, who often
work 60 to 80 hours a week, as “part-time,” entitling Columbia
to withhold regular employment benefits? How about the in-
credibly generous \$100-per-week unemployment pay they re-
ceive when they are “laid off” during the University’s seasonal
interruptions? (The term is a misnomer, given that several of
them admit to taking shifts during these “vacations.”) How
about the renaming of the “gratuity charge” to a 22 percent “ser-
vice charge,” not a cent of which is allotted to labor remunera-
tion? I haven’t even discussed the proposed reduction of health
care benefits, or the bullish, callous behavior displayed by the
University’s negotiator, Sheila Garvey, over the past nine months
of non-starters. Considering the revenue that the Faculty
House brings in every semester, the \$8 billion endowment the
University sits upon, and the already pitiful salaries these work-
ers receive, this sort of austerity is entirely unfounded.

Of course, if I let the theoretician side of me have a say, I
should note that this sort of underhanded profiteering is to be
expected even of nonprofit, “progressive” academic institutions
like our own. Even if Columbia’s administration were staffed
by angelic philanthropists, the University is an integral part of
a social totality organized by the relentless extraction of surplus
value. The dialectical antagonism between capital and labor is
an inherent feature of the capitalist society we are forced to
participate in, one that has been particularly one-sided since
the end of the “full-employment” economy that lasted from
the 1940s through the 1970s. In the end, the cash flow earned
on the backs of these “part-timers” is helping Columbia stay
competitive. In fact, the extra bills may even fund half-hearted
environmentally friendly projects designed to make Columbia
“green.” Yet as one of the Faculty House workers remarked in
their teach-in, “Where’s our green?”

The revival of a labor movement willing to strike back against
these impositions will slowly come from battles such as these. As
students, we have a crucial support role to play in determining
the fate of the Faculty House’s staff, contrary to naysayers (like
Garvey) who timidly bleat that we have no right to participate,
as we are mere “clients” of the University. This sort of perverse
logic is precisely what we must challenge on Feb. 8, at SWS’s
3:30 p.m. rally in front of Low Library. I’ll be there—will you?

Perhaps I’ll pen a longer article in the future that takes a
closer look at the problematic position that the student finds
him- or herself in when confronting the contradictory relation-
ship of capital. For now, only two words from “Les Misérables”
shall suffice:

Aux barricades!

The author is a Columbia College sophomore.

STAFF EDITORIAL

Trust through transparency

Zeta Beta Tau looks to be on its way out, but admin-
istrators have declined to describe the hazing in-
cident that led to the decision to rescind the chapter’s
charter. This failure to elaborate is consistent with a
larger policy that the University’s administration em-
ploys in response to controversial topics. While we ap-
preciate that public statements can be risky—and have
legal consequences—the administration’s refusal to pro-
vide information hurts the entire campus community.

In the long run, this secrecy can only lead to resent-
ment and tension within the Greek community and the
rest of the student body. Among students involved with
Greek life on campus, there is little that organizations
can do to ensure they are following University policy un-
less more details regarding the impropriety of ZBT’s ac-
tions are given. For those on the outside, without more
explanation of how ZBT crossed the line between the per-
missible and the impermissible, all Greek life on cam-
pus becomes easily stereotyped, only widening the di-
vide between Greeks and non-Greeks.

The University has an obligation to ensure that or-
ganizations are acting safely and in the best interests
of students, but we cannot learn from our mistakes or
initiate meaningful dialogue about hazing or Greek life
without more information. It is all too easy to blanketly
defend fraternities or to take seemingly isolated events,
such as the rescission of Zeta’s charter and Operation
Ivy League, as the rule rather than as the exception.
Instead, we should learn more and talk more, but the
administration is preventing us from doing so.

It is not that students are nosy or presumptuous. It
is rather that we want to confront campus issues that
are important to our lives. Without an official statement
from the University that concretely and fairly explains
the situation, it is too easy to jump to conclusions and
to assume either the arbitrary nature of administra-
tors’ actions or the immaturity of students. Columbia
wants us to act like adults, and that’s exactly the way it
should treat us.

Deviations from the norm

BY MARGO ROSEN

“But do as I say, since you seem to me not lacking in good sense.
Take off these clothes, and leave the raft to drift at the winds’ will,
and then strike out and swim with your hands and make for a
landfall
on the Phaiakian country, where your escape
is destined.
And here, take this veil, it is immortal, and fas-
ten it under
your chest; and there is no need for you to die,
nor to suffer.”

Odysseus knew how to build things like houses and beds,
and he used that knowledge to make the raft that would take
him off Calypso’s island. But I am fairly sure this was his first
try at crafting a seagoing vessel, and the raft was only good
enough to get him from shore to the open waters of the great
ocean. I love this passage for the way it shows that at some
point you have to let go of what you are comfortable with and
dependent on in order to take hold of something better that
gets you where you need to go. This is precisely what Lit Hum
is designed to help students do with their reading, thinking,
and writing.

Odysseus delayed letting go of the raft. It seemed to him
that the goddess Ino, whose proposal I quoted above, might
be deceiving him, and he decided to stick with what he knew:

“I will not do it yet, since I have seen with my own eyes
that the shore, where she said I could escape, is still far from me.
But here is what I will do, and this seems to me the best way.
As long as the timbers hold together and the construction
remains, I will stay with it and endure though suffering hardships;
but once the heaving sea has shaken my raft to pieces,
then I will swim. There is nothing better that I can think of.”

I can’t help smiling at Odysseus’ plan, because it so neatly
reflects that of so many of my Lit Hum students. I am surely
not a goddess, but I am trying to hand them an immortal life-
vest that can buoy them up as they swim towards their chosen
(not to say “fated”) destination. Most students—particularly in
their writing—resist this humanities flotation device, clinging
grimly to the familiar raft of vague and generic language until
it is shaken to pieces.

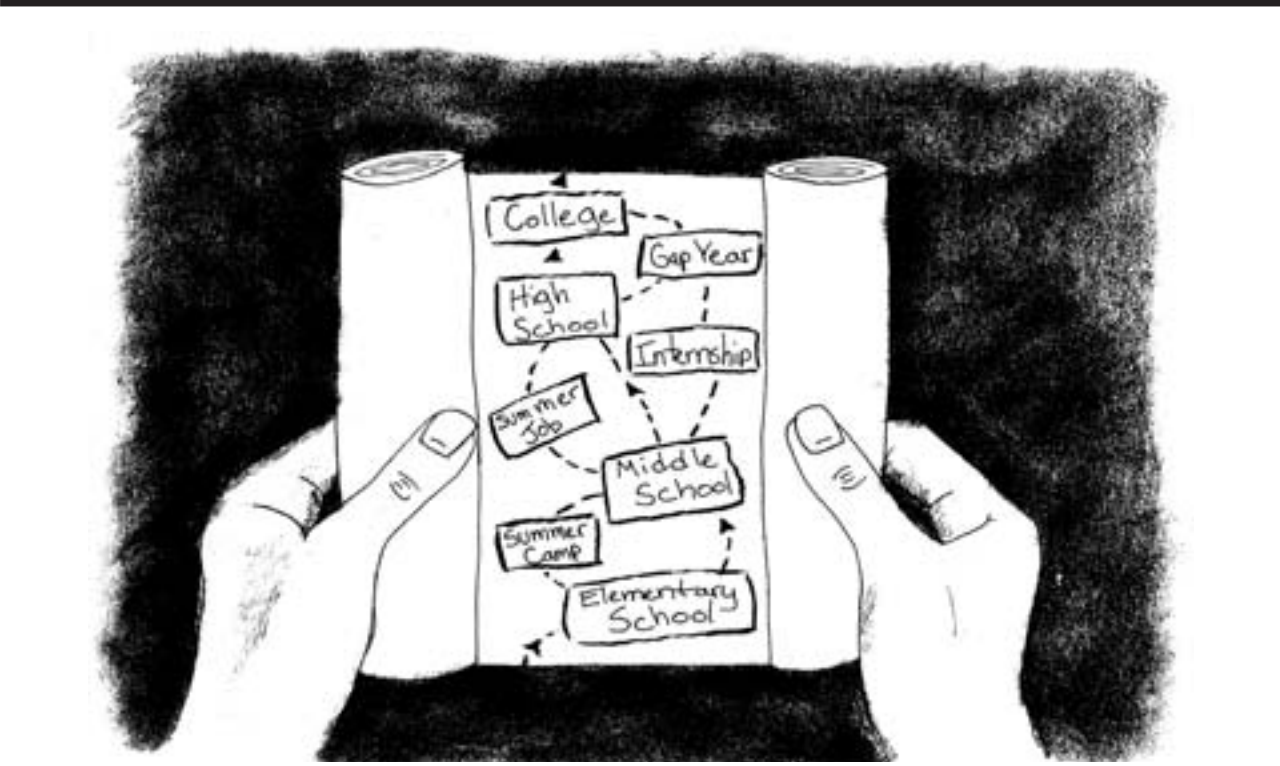


ILLUSTRATION BY HEIDI KELLER

Lessons from the past, for the future

Finally, a penguin.
I believe in my last column, I men-
tioned my love of long bus rides—which
I still maintain—although that love has
recently seen its limits severely tested.
Upon leaving Asunción on Jan. 23, right
around when classes were picking up
again at dear old Columbia, I spent 42
hours on two separate buses, plus about
eight hours in two separate bus sta-
tions, to reach my final destination of
Patagonia.

Which is really enough time on a
bus. Especially with the majority of
Patagonian landscape being—contrary
to popular belief—noteworthy not in its
breathtaking scenery, but in its vast emptiness and uniform-
ity of desert-like terrain. Still, I would chalk up the experi-
ence as a net positive, despite almost having my passport
misplaced at the Paraguay-Argentina border while concu-
rently being strong-armed for a bribe of 200 Argentinian
pesos—or U.S. \$40—to ensure that my backpack made it
through security and got safely back onto the bus. (I got my
passport back and only gave them two pesos—without los-
ing my bag—so all’s well that ends well.)

I had signed up to a service about a month earlier called
Workaway, sending requests to volunteer at different farms
and lodges throughout Argentina. For a couple weeks, the
only person who replied was a farmer in El Bolsón who was
going to charge me \$20 a night to sleep in a tent in his back-
yard and signed all his emails “Hugs from the forest!”, but
thankfully, on my way to JFK, my dream location emailed
me back—a tourist lodge in a seaweeding and sheep-farming
town down on the Atlantic coast of Patagonia.

After some correspondence that guaranteed at least a
room and three meals a day, cost-free, in exchange for six
hours of unspecified labor, six days a week, I agreed to meet
at a gas station—which ended up being in the middle of a
desolate stretch of land that would’ve made a perfect shoot-
ing location for a Sergio Leone flick—at a certain time, and
very, very luckily was picked up. And after 40 more minutes
of driving down a dirt road with a seaweeder named Jorge
who pointed out the wildlife to me in rapid-fire Spanish
while commenting on their varying levels of eatability, I
arrived at this utopia where I’ve spent the past two weeks,
Bahia Bustamante.

Bahia Bustamante was founded in 1952 by my current
boss’s grandfather, who bought up land along the Atlantic
to harvest seaweed for his hair gel company. At the “town’s”
height, he employed over 500 workers, and built a whole
complex of buildings, complete with a school, church,

Each Friday, a professor will share scholastic wisdom readers won’t find in
lectures. Suggestions regarding which professors to feature are welcome.

This is understandable. After all, the standard etude
for writing in American schools, the five-paragraph essay
(which all too often devolves to this: state a position; ex-
tract three quotes from the text and distort them as needed
to support your position; claim that you have shown the
originally stated position to be valid), has stood students in
good stead in the past. It is a hoary eminence. As renowned
Swarthmore professor Sibelan Forrester observed, “It is
the raft that got them here, but do they really want to carry
it around for the rest of their lives?” Like Odysseus adrift
upon a rough sea, on a raft he cobbled together using skills
he had acquired for other purposes, students are pressed
in Lit Hum to risk abandoning the sinking writing exercise
they know so well in favor of a more effective and—perhaps
not incidentally—more beautiful vehicle, until by exploiting
their own language and their own articulated thought, they
can reach the unknown shore.

And look at what Ino says next: having gained land,
Odysseus must again give up what brought him out of his old
difficulties and into what will surely be new ones. “But when
with both your hands you have taken hold of the mainland,/

untie the veil and throw it out in the wine-blue water/far from
the land; and turn your face away as you do so.” Letting go of
tired solutions in the face of novel challenges is something all
of us must do again and again if we are to master them, and
ourselves, in the effort to get to the home we envision.
Fortunately for our writing, each text on the Lit Hum
syllabus presents a unique approach to how one expresses
ideas, thoughts, even—dare I say—truth in words. Each writer
broke the literary norms of the time to say something that
subsequent generations have found valuable. As together
we analyze the form and content of each of these works,
extracting both the message and the method, we add to our
store of possible modes of expression in our own writing. I
encourage Lit Hum students to take this opportunity to let go
their grip on what they think we want them to say and how
they think we want them to say it and instead use their own
language, logic, and imagination to convey their insights in
writing. World literature is indeed a kind of immortal veil,
and Lit Hum is an introductory course in drawing some part
of it toward you, wrapping it around you to keep you afloat
until you fetch up somewhere new, and then casting it away
so you can begin to examine what sort of land it is you have
grasped with both your hands.

The author is a professor of Slavic languages. She teaches
Literature Humanities.

general store, and police station. Gradually the town’s popu-
lation decreased to the current 40 workers, who mainly
focus on their sheep and harvesting seaweed, now sent in
bulk to Japan. What was left behind in the downsizing is
an incredible ghost town and 200,000 acres of staggeringly
beautiful, pristine, and what I would label as breathtaking
Patagonian coast land, which I’m free to explore for most of
the day.

The grandson of the founder now takes in about 20
guests at a time, who, for a hefty price, stay in luxury con-
verted houses right on the ocean, and eat gourmet meals
in the general-store-converted-to-seaside-dining-room.
During the day, the guests are taken out by boat or foot into
the property, which includes islands, desert, and petrified
forests—home to massive penguin and sea lion colonies,
llama-like guanacos, rheas, petrels, egrets, vultures, cormo-
rants, flamingos, and scores of other species of birds.

The cast of characters here is as entertaining and varied
as the birds. It includes the Argentinian hostess and her
Serbian trip-leading husband who regales me with stories
of being a photographer on cruise ships, the Uruguayan chef
who speaks about three times faster than is understandable
and who everyone assures me is crazy, the “Maggie’s farm”-
esque grandson’s girlfriend who is in charge of the vegetable
garden (the watering of which was my duty until yesterday,
when she relieved me of my duties, telling me that I lacked a
sufficient “love for the plants”), and my two fellow volun-
teers, a South African couple who spent four years after col-
lege working at a safari lodge and are currently traversing
South America for a year.

As I touched on in my last column, really the main re-
velation I’ve had here is the power of living in an unscripted
nature. Up until this experience, discounting the odd sum-
mer here and there, the trajectory of my life has been fully
determined, and I’ve been overwhelmingly surrounded by
peers with the same exact trajectory as myself. And for me,
this is the trap that Columbia was falling into. We’re all so
damn predictable. Our lifestyles, personalities, and life di-
rections all fall into a certain mold—which isn’t necessarily
a bad thing and at the end of the day is wonderful in a lot of
ways—but was really driving me crazy.

Here, I meet so many people whose perspectives are
entirely, radically different from my own, and I really real-
ize how many insanely different types of life are out there.
And if only for these few months, I’m personally no longer
constrained to the same path that I’ve been on for 20-odd
years. I can deviate. After college, when terrifyingly we will
no longer have as set a trajectory, we’ll still have an expected
one. But we don’t have to do the expected one. I know I can
live like this again, purely on unscripted, lived experience.
There are more options out there than we’re led to believe.
And sometimes it’s really reassuring to realize there are
other worlds out there.

Leo Schwartz is a Columbia College junior majoring in
political science and Latin American studies. Rationalizing
the Irrational runs alternate Thursdays.

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- President Obama should acknowledge that Leland Yoshitsu has **FULFILLED HIS OBLIGATION** to the "OFFER" that was made by the White House Office in August 2009 (page 2 - as documented in this book).
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5	8	4	3	9	7	1	6	2
8	2	3	9	5	6	7	1	4
7	1	9	2	8	4	6	3	5
4	6	5	7	1	3	2	9	8
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9	4	1	6	2	5	3	8	7
3	5	8	4	7	1	9	2	6

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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

1 Dragster, e.g.
8 Crammed, perhaps
15 Without a clue
16 Having merit, as a theory
17 Sherlock Holmes forte
19 Slave of the Lakers
20 Involuntary movement
21 Find the right words, say
22 1891 self-named electrical invention
26 Lethargic
29 Crew member
30 Computer media
34 Very long time
35 "Nonsense!"
36 Golf course freebie
37 "They're running neck and neck!"
40 Show to be false
41 Checkpoint demand
42 Dedicatory verse
43 Handy
44 Old-time whaler's harvest
45 Bit of a disagreement
46 Product introduced as Brad's Drink in 1893
50 TV doctor
53 Market tracking aid: Abbr.
54 ___ mater
57 Advocates for change, and a hint to this puzzle's circled letters
62 High point of many a small town
63 Like bumpers
64 Bette Midler classic
65 Flirt's quality

DOWN

1 Arm extension?
2 Shortly
3 "The Lord of the Rings," for one
4 Full of surprises, as a plot
5 Put away for later
6 Constellation near Scorpius
7 Sikhism, e.g.: Abbr.
8 Dispassionate
9 The Bell System was one, briefly
10 First Burmese prime minister
11 Newsreel word
12 Footnote abbr.
13 Simple race of fiction
14 Bad impression?
18 Voter's dilemma, often
23 W.C. Fields persona
24 Turner in films
25 In other words, in other words
26 Ancient Jordanian archaeological city
27 Expressed wonderment
28 It's sharp and flat
31 Exclusive
32 In a way, slangily
33 Bad fall
35 Henri: s'il vous plaît : Heinrich :
36 Ristorante order
38 One delivering the goods
39 Secular
45 River leaper
47 Roots (for)
48 Splurge
49 "Curb Your Enthusiasm" role
50 Attention-getter
51 Frigid planet in "The Empire Strikes Back"
52 Frozen treat
55 Cry from one eagerly raising a hand
56 Father of Phobos and Deimos
58 Mil. mailroom
59 Radio frequency regulating org.
60 "So that's what's going on!"
61 Tom Hayden's '60s org.

ANSWER TO PREVIOUS PUZZLE:

J	L	O	S	N	A	P	E	S		S	M	A	U	G
O	A	R		T	E	L	E	X		P	O	L	K	A
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wordeditor@aol.com 02/08/13



MICHAEL DISCENZA / SENIOR STAFF PHOTOGRAPHER

SILENT ASSASSIN | Miwa Tachibana’s quiet, humble work ethic allows her to let her game do the talking. Tachibana has emerged as one of the Lions leaders.

WOMEN’S BASKETBALL
from back page

turnovers. In last year’s contest, the Big Green scored 30 points off of turn-overs—double what Columbia earned off of stolen possessions in the game. The Lions need to watch out for the Big Green’s star, guard Faziah Steen, who recorded five of the team’s 15 steals in that game. With guard Nicola Zimmer, Steen contributes to one of the conference’s most threatening backcourts.

“Those two players do a great job on

both sides of the ball—in terms of offense, but also they’re also really good defenders. Our focus has got to start with containing them and not allowing them to go off on their own, but also not create a lot of scoring opportunities for their teammates,” Nixon said.

Harvard also boasts strong shooters in guard Christine Clark and forward Temi Fagbenle. Clark ranked in the top five for scoring, with a top-three free throw percentage in the Ancient Eight last year. Fagbenle sat out her freshman year after the NCAA declared her ineligible, but this season, she has

earned seven Ivy Rookie of the Week honors, the last of which came after her career-high 20-point performance against Yale last Friday.

Slowing down upbeat Harvard (12-6, 3-1 Ivy) will prove vital to victory for Columbia. Though the Crimson defeated the Lions 88-64 in the their last meeting, Columbia outscored Harvard 28-26 in the paint and matched the team on second-chance shots 14-14. The Crimson beat the Light Blue on the fast break, outscoring the Lions 14-8, and eventually won on free throws, shooting a nation-high 96 percent from

the line.

Harvard’s defensive goals appear less clear to the Columbia squad.

“They’re really an interesting kind of case study because they really mix it up on us defensively every year,” Nixon said. “Sometimes they come out and play a kind of pressure-man system, and then there have been other years where they’ve just come back and packed a zone in and dared us to shoot.”

The Lions tip off at 6 p.m. on Saturday and 2 p.m. on Sunday.

sports@columbiaspectator.com

SPORTS BRIEFLY

MEN’S SWIMMING AND DIVING

The men’s swimming and diving team (6-2, 3-2 Ivy) closes out a successful season this weekend with two Ivy meets. At the home finale against Princeton on Friday, the Lions will honor graduating seniors Jason Collazo, Richard Fineman, Patrick Dougherty, and John Wright at their final meet in Uris. They will travel to Dartmouth on Sunday. The four seniors will play a big part in the team’s attempts to extend its impressive five-meet winning streak. The Lions can improve from fourth in the Ivy League if they defeat both the Tigers and the Big Green. Princeton is ahead of the Light Blue in the rankings at 6-1 overall and 5-1 in the Ivy League. The Lions can also hold fifth-place Dartmouth (4-3, 3-3 Ivy) at bay with a win to end the regular season.

— Phil Godzin

WOMEN’S SQUASH

The women’s squash team will finish its regular season this weekend by hosting Penn and NYU on Friday and traveling to Princeton on Sunday. The Lions have yet to win a match at home, losing to Cornell and Yale earlier this season.

The No. 3 Penn team (10-2, 3-2 Ivy) will be a tough competitor, as it is coming off a three-game winning streak. Last season, the Quakers swept the Lions in Philadelphia. Columbia will also play NYU’s club team, the Violets (0-7), on Friday. The Light Blue will face undefeated Princeton (9-0, 5-0 Ivy) in New Jersey on Sunday. The team is hoping to avoid a repeat of last year, when the top-rated Tigers swept Columbia on the last day of the regular season. Sophomore Kate Calihan has the best individual record on the team (6-5), while freshman Reyna Pacheco is one win away from .500. The Lions will start play at the SL Gren StreetSquash Center at 6:30 p.m. on Friday.

— Mollie Galchus

WOMEN’S SWIMMING AND DIVING

In its last home meet of the season, the Columbia women’s swimming and diving team will square off against Princeton at 2 p.m. Friday.

The Lions are coming off a resounding victory against Brown, which brought them to a 4-2 record in Ivy League play and saw the Light Blue ladies set two new pool records. Last year, Columbia handed Princeton its first-ever defeat on home surf in DeNunzio Pool in a close victory, and this year’s meet should be equally fraught. Princeton junior Lisa Boyce, who matches Columbia standout senior Katie Meili in Ivy titles, will lead the Tigers.

—Charlotte Murtishaw

WOMEN’S TENNIS

Over the weekend, the Columbia women’s tennis team will host the 2013 ECAC Women’s Indoor Tennis Championship at the Dick Savitt Tennis Center. The Lions, ranked No. 70 in the nation, will face seven other schools, including fellow Ivies No. 24 Yale, No. 67 Brown, No. 73 Princeton, Cornell, and Dartmouth. Boston College and the New Jersey Institute of Technology will also compete in this year’s event. On Friday, the third-seeded Lions will open the tournament with a match against sixth-seeded Big Green at 8 a.m. If Columbia defeats Dartmouth, it will face the winner of Friday’s match between second seed Princeton and seventh seed Cornell on Saturday at 3 p.m. Hopes are high for the Lions, who have the top-ranked singles player and doubles pair in the event and are coming off of an impressive 7-0 rout of FIU over last weekend.

— Ike Clemente Kitman

MEN’S SQUASH

Columbia’s men’s squash team closes out the season this weekend with three matches, including two Ivy contests that promise to be hard-fought battles. Friday, the Lions host the Penn and NYU. Sunday, Columbia heads to No. 1 Princeton for what is sure to be a challenging set of matches. The Lions take to the SL Green StreetSquash Center courts at 6:30 p.m. Friday for their doubleheader and 2:30 p.m. at Princeton on Sunday.

— Kyle Perrotti

Light Blue to play a pair of crucial league games in Levien

MEN’S BASKETBALL
from back page

and Malik Gill have also helped lead the team. Gill has averaged 8.5 points per game in conference play to contribute to the youth movement in the Big Green backcourt.

“You win with guards,” Smith said. “I think they’re young, getting better. I think that’s the biggest thing—they’re improving.”

But the Lions have their fair share of talented young guards as well. Freshmen Grant Mullins, Isaac Cohen, and Maodo Lo have all shown enormous potential thus far this season. Mullins has been named Ivy Freshman of the Week twice already, and Cohen and Lo both showed their ability to get to the basket at Princeton last weekend.

Columbia will need strong performances from all of its young players when it faces Harvard on Saturday.

The Lions played close games against the defending champion Crimson in both of their meetings last year, and Harvard has lost two key players in Keith Wright and Kyle Casey since then.

But Harvard guard/forward Wesley Saunders, who is averaging 16.3 points per game this season, has blossomed into one of the league’s premier players, and

guard Siyani Chambers has quickly developed into a threat in the backcourt. Both Saunders and Chambers also make just under half of their threes.

Accuracy from three-point territory has been one of the Crimson’s biggest strengths as a team thus far. Led by sharpshooting guard Laurent Rivard, who averages 2.9 treys per game, Harvard has shot 41.5 percent from long range this season.

Given Harvard’s potent shooting attack, the Light Blue will need big games from its own shooters in order to keep up. Mullins and sophomore guard Steve Frankoski have both been brilliant at times this season, and the duo’s performance in a November win at Villanova—in which they went a combined nine-of-16 from three-point territory—shows that Columbia has the weapons to compete in a shootout with the Crimson.

“I think we’re comfortable playing that way,” Smith said. “I think we’ll be okay that way, playing that style of ball.”

The only athletic event this weekend not postponed due to the expected snowstorm, tipoff against Dartmouth is set for 7 p.m. on Friday, and the Lions will take on Harvard at 7 p.m. on Saturday. Both games will be in Levien Gymnasium.

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STEVEN LAU FOR SPECTATOR

NOW OR NEVER | Brian Barbour (top) and Grant Mullins display the kind of hustle that will be required to pick up a pair of wins and stay in the hunt.

Lions compete in final meet before League Championships

TRACK AND FIELD
from back page

of establishing themselves at both the Ivy and national levels.

“A lot of guys made big improvements in their season-best times this past meet,” Feigen said. “The more everyone gets to race, the better they generally perform.”

Not only will the Lafayette Games serve as the Light Blue’s last opportunity to race in a competitive environment before Heps, but, Wood said, there is also much at stake on the individual level, with more than just a high Ivy seed on the line.

“This will be the first week that everyone will compete in their primary events in hopes of producing NCAA national-qualifying marks,” Wood said.

The Lafayette Rider Winter Games will take place throughout the day on Friday at the Armory.

sports@columbiaspectator.com

SPORTS BRIEF

Preparation unrewarded as fencing Ivies postponed

In preparation for the now-postponed Ivy League Championships, the Lions participated in the Historical Meet Plus on Thursday at NYU’s Jerome S. Cole Sports Center.

The competition did not get off to the best start for the Light Blue, as it fell to the Sacred Heart Pioneers on both the men’s and women’s sides by a score of 12-15. However, both teams responded with dominant wins over Vassar and NYU to round out the competition.

The results should be taken with a grain of salt, however, because many of the team’s starters chose to rest in preparation for the championships, which were scheduled for Saturday but have been pushed back because of inclement weather.

—Spencer Gyory

“I FEEL LIKE A FISH WITH NO WATER.”

—JACOB, AGE 5
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irs.gov. See how it can help you. **IRS**

PIXBOX

week # 2

- 1: Ivy: Harvard at Columbia (+5.5)
- 2: Ivy: Yale at Penn (+3.5)
- 3: Ivy: Dartmouth at Cornell (-5.5)
- 4: Big 10: Indiana at Ohio State (+7.5)
- 5: NBA: LA Clippers at NY Knicks (+2.5)
- 6: NHL: LA Kings at Detroit Red Wings (+1.5)



Sam Tydings (2-4)

Lions!
Dogs
Red
Red (not scarlet)
Red and white
Red(wings)

One hot pixbox every ten-week average.

Our feathers are beautiful. What?

Rawr
My bird went to Yale
The state school
Worst state ever
Knickerbockers
Joe Louis



Rebeka Cohan (2-4)



Peter Andrews (2-4)

Lions
Skull & Bones
Ithaca
Indiana Jones
Lob City
Flyers West

Give those Bostonians the boot!

Time to bounce back!

Columbia
Penn
Cornell
Ohio St
Knicks
LA Kings



Alexander Bernstein (2-4)



Minnia Feng (3-3)

Lions
UPenn
Big Red
Ohio State
NY Knicks
Wings

Who said you can't win with .500?

Fresh starts ...

New York
New Haven
New Middle-of-nowhere
New number one
New York
New Champs (LA)



Muneeb Alam (1-5)



Melissa Cheung (3-3)

Crimson
The Red and the Blue
Big Red
Cream and Crimson
Red, Royal blue, White
Black and white, and aluminium

Prove me wrong, Knicks!

Get that Big Ten, baby!

Cats
Dogs
Red
Nuts
Boats
Champs



Tyler Benedict (1-5)



Eric Wong (0-6)

Harvard
Yale
Cornell
Indiana
Knicks
Kings

More power than the Superdome.

FRIDAY EAST BREAK

GAME 1:



VS.



KEYS TO THE GAME

1

Draw fouls early

Despite Maldunas' impressive post presence, he has fouled out of four games this season and found himself in early foul trouble in plenty of games.

2

Use the home crowd

Thus far, the Lions have performed mediocre at best while in front of the home crowd. If the Lions get the crowd going on alumni weekend, Dartmouth can be taken out of the game mentally.

3

Dictate the tempo

If the Lions can set a faster tempo initially and maintain it all game, it will be difficult for the Big Green to keep the pace for 40 minutes.

KEY OPPONENTS

Alex Mitola

Mitola is the most lethal three-point threat that Dartmouth possesses, hitting 37 out of 100 over the course of the season. His ability to draw defenders has also enabled him to lead the team in assists, recording two per game. The Lions' backcourt will need to keep track of Mitola whenever he is on the court.



Gabas Maldunas

The 6-foot-9 sophomore from Lithuania has been one of the driving forces behind the Big Green's much-improved season. Maldunas leads Dartmouth in both points per game with 10.8 and rebounds per game with 6.2. The dominant post also leads the team in blocked shots with 17.



KEYS TO THE GAME

1

Hit our threes

If the game turns into a shootout, which it may, the Lions' deep threats, Grant Mullins and Steve Frankoski, will have to have an answer to the Crimson's three-point shooters.

2

Stop their threes

Ideally, the Lions will not let Harvard heat up from beyond the arc by limiting its open opportunities. If Harvard is able to get a good number of threes off, the Light Blue needs to ensure that they are contested.

3

Boxing out on defense

One of the keys to playing a team who likes to shoot the three ball is getting a body on the posts to ensure that the resulting long rebounds don't fall into the hands of would-be offensive rebounders.

GAME 2:



VS.



KEY OPPONENTS

Wesley Saunders

As the Crimson's leader on the court, the versatile 6-foot-5 guard/forward is very good at finding the gaps in defensive players who get too wrapped up in covering the teams' shooters. Saunders leads Harvard in points per game with an astounding 16.3.



Siyani Chambers

The freshman sensation has managed to make a name for himself very early in his college career by establishing his playing style as a lethal outside threat. He is second on the team in points per game with 13.3. and 6.1 assists per game.



BY THE NUMBERS

COLUMBIA

POINTS PER GAME



65.3

POINTS ALLOWED



61.4

REBOUNDS PER GAME



32.5

FIELD GOAL PCT.



42.8

DARTMOUTH

POINTS PER GAME



61.2

POINTS ALLOWED



65.5

REBOUNDS PER GAME



32.9

FIELD GOAL PCT.



40.1

HARVARD

POINTS PER GAME



70.8

POINTS ALLOWED



65.6

REBOUNDS PER GAME



30.8

FIELD GOAL PCT.



48.6

GAMEDAY

FRIDAY, FEBRUARY 8 • PAGE 8



**DARTMOUTH (5-13, 1-3 Ivy)
at COLUMBIA (9-9, 1-3 Ivy)**

FRIDAY, 7 P.M., LEVIEN GYMNASIUM

RADIO: WKCR 89.9 FM, WWDJ 970 AM
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**HARVARD (12-6, 4-0 Ivy)
at COLUMBIA (9-9, 1-3 Ivy)**

SATURDAY, 7 P.M., LEVIEN GYMNASIUM

RADIO: WKCR 89.9 FM, WWDJ 970 AM
SPECTRUM.COLUMBIASPECTATOR.COM



STEVEN LAU FOR SPECTATOR

TRIPLE THREAT | Steve Frankoski stares down a timid defender from just outside the arc. Frankoski leads the Lions in three-pointers made.

Lions compete in Lafayette Rider Winter Games

BY MELISSA CHEUNG
Spectator Senior Staff Writer

The Columbia women's and men's indoor track and field squads will put their hard work to the test at the Lafayette Rider Winter Games this weekend in their final meet before the Ivy League Heptagonal Championships. With Heps fast approaching, the importance of doing well at the Lafayette Games is



unmistakable. "The primary objective of this week is individual performance," head coach Willy Wood said. "Individual performances are critical this week to ensure our athletes getting seeded into the top heats at the Ivy League Championships." The Light Blue has competed every weekend for the past month, with each meet yielding promising results for a myriad of athletes. What the packed schedule of the indoor season has allowed the athletes to see is a steady progression in their performances leading

up to the most important meets of the season. "Everyone is running faster and being more competitive in their races as the season goes on, and there isn't much more that you can ask for," senior distance runner Mark Feigen said. If the Lions' showings at the Armory Collegiate Invitational last weekend were any indication of what is to come in the final meets of the season, then both the men and women have good chances

SEE TRACK AND FIELD, page 6



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

STRIVING FOR VICTORY | Sophomore Kevin Boyd edges out his opponents in the outside lane as he sprints to another strong finish. Boyd will be running the 500 meter at this weekend's Lafayette Rider Winter Games.

Light Blue to host pair of League games

BY ELI SCHULTZ
Spectator Senior Staff Writer

The men's basketball team entered this season with high expectations, and the next two games will likely determine whether or not those expectations will be met.

The Lions' hopes for an Ivy League title took a severe hit after last weekend's back-to-back losses to Penn and Princeton, and after losing three straight, Columbia will need to perform well against both Dartmouth (4-10, 1-3 Ivy) and Harvard (12-6, 4-0 Ivy) at home this weekend in order to have a realistic shot at the championship.

"We're mad," Columbia head coach Kyle Smith said. "We're mad. No time to be sad—we gotta be mad and play mad."

With Dartmouth much improved and Harvard once again at the top of the league, the path will not be easy.

The Big Green squad that the Light Blue will face on Friday is not the same one that went 1-13 in Ivy play a year ago. With a young core led by sophomore forward Gabas Maldunas, Dartmouth is in a position to be very competitive this time around. Freshmen guards Alex Mitola

SEE MEN'S BASKETBALL, page 6

THE SLATE



MEN'S BASKETBALL
vs. Dartmouth
Levien Gymnasium
Friday, 7 p.m.



MEN'S BASKETBALL
vs. Harvard
Levien Gymnasium
Saturday, 7 p.m.



WOMEN'S BASKETBALL
at Dartmouth
Hanover, N.H.
Saturday, 6 p.m.



WOMEN'S BASKETBALL
at Harvard
Cambridge, Mass.
Sunday, 2 p.m.



TRACK AND FIELD
Lafayette Rider Winter Games
The Armory, New York, N.Y.
All day Friday



MEN'S SWIMMING AND DIVING
vs. Princeton
Uris Pool
Friday, 6 p.m.



MEN'S SWIMMING AND DIVING
at Dartmouth
Hanover, N.H.
Sunday, 3 p.m.



WOMEN'S SWIMMING AND DIVING
vs. Princeton
Uris Pool
Friday, 2 p.m.



WOMEN'S SWIMMING AND DIVING
at Dartmouth
Hanover, N.H.
Sunday, 11 a.m.



MEN'S AND WOMEN'S SQUASH
vs. Penn and NYU
New York, N.Y.
Friday, 6:30 p.m.



MEN'S AND WOMEN'S SQUASH
at Princeton
Princeton, N.J.
Sunday, 12 p.m.

Women's basketball searches for first Ivy win

BY LAURA ALLEN
Spectator Staff Writer

The women's basketball team will see a drastic difference between its two opponents' styles of play this weekend. Between their games against the Big Green and the Crimson, the Lions (2-16, 0-4 Ivy) will search for their first league win on the road this weekend with contests on Saturday and Sunday.

"It's really a challenge any time you face Harvard and Dartmouth in the back-to-back weekends because their systems are on completely opposite ends of the spectrum," Lions head coach Paul Nixon said. "You've got Dartmouth, who is a very defensive-minded, grind-it-out team that really tries to limit the scoring. And then you've got Harvard, who loves to run and gun and wants to outscore their opponents, run them out of the gym, and just really, really put a ton of points on the board."

To combat the different playing styles, the Light Blue aims to establish its own tempo early on in the matchups. Successful offensive performance in the first halves will decide who holds control of the pace, enabling Columbia to deploy the defenses necessary to contain the Ivy crown contenders.

"It's just so much easier to get into your defense when you score on your end, so that's why our emphasis going into both games this weekend is going to be we've got to do a really good job of executing our offense," Nixon said.

The strong defensive commitment from Dartmouth (5-13, 3-1 Ivy) will force the Lions to settle into their half-court set. Nervous, quick play leads to

SEE WOMEN'S BASKETBALL, page 6



A Midwinter Night's Dream: Short Play Festival hits Midtown

BY RACHEL DUNPHY
Spectator Senior Staff Writer

What's quick, cheap, and will warm you up on a cold midwinter's day?

The Midwinter Madness Short Play Festival at Times Square, will be running from Feb. 4 through Feb. 24. It features an array of 37 one-act plays, all less than an hour long and with tickets going for less than \$20.

John Chatterton, a mainstay of the midtown theater scene who founded the event three years ago, wanted to create a forum in which young and unknown artists could show their work without a huge price tag. Chatterton doesn't charge participants any fees to join the festival—a trick many producers of such collections use to increase their own earnings—and instead makes his profit from ticket sales.

"My theory is that if I'm giving you a platform to put on your play in Midtown, then you get the exposure, and I get the door," he said. Chatterton said the number of submissions he received—nearly 100—is proof that the arrangement is attractive to many writers as well.

There are no requirements or restrictions on the content of the submissions, short of "anything ridiculous like fireworks or people reading from scripts or live animals," Chatterton said. The lineup is an eclectic mix crafted by the festival's artistic director, Tom Thornton, and includes light-hearted farces of young love directly followed by gritty dramas about homelessness and addiction.

Despite the thematic range, the plays maintain some formal unity. Almost all of them feature a cast of fewer than 10 people, and most run as continuous, uninterrupted scenes within the same defined space.

The decision to showcase short plays came from the common notion that one-acts are easier and cheaper for new artists to write and produce, and also from Chatterton's love of the format.

"I've become a maven of short plays in a way," he said. "It's a genre I like. You don't waste a lot of time on dramatic hokum. You've got to set up the story quickly and get to the point."

He also sees short plays as a good way for new writers to develop their skills or to communicate themes that don't have enough material to fill more time.

The house is run relatively informally. Although there is only a set number of tickets available for attendees, the management will squeeze in a few extra chairs to fit more people, if necessary.

To Chatterton, the festival is more than anything a chance for new playwrights to see their work performed on stage. To be sure, attendance (and thus his profit) is completely unreliable—on opening night, the first play sold out with over 50 people, the second had an audience of four, and another featured a modest 15 or so.

Much of the festival's mission is to help young writers like Colleen Scriven gain exposure. Scriven, whose 45-minute play "Quick Bright Things In Clip On Ties" ran on Monday night and will be performed again on Friday and Saturday evening is a student at Brooklyn College and has been writing plays since high school.

Scriven was thrilled to put on her production in its second festival appearance, and shrugged off the scattered audience at the first performance, saying that she's "hoping for a better turn out" on Friday and Saturday.

The production Scriven put together made economic use of her limited resources. Her story follows four characters in their early 20s

through a dinner party one evening in their New York apartment. Scriven and her friends play all of the roles—and beyond costumes that could easily have come out of each actor's closet, the only props the group used were a table, some place settings, and a few chairs. Such constraints could easily have made the production stale, but Scriven, who also produced the play, said she tried to use the limited space in a way that was entertaining and engaging.

Seeing productions use simple theatrical skills to manipulate an audience is one of Chatterton's favorite aspects of theater. He cited a favorite example, which came at the end of a production of "Rosencrantz and Guildenstern are Dead," in which everyone onstage lay down rocking slowly from side to side.

"I was on a boat in the North Sea," he said of the experience. "It was awe-inspiring... Well, you had to be there, but that's why I love the theater."

After a lifetime of dabbling in acting, writing, and teaching, Chatterton now spends most of his time producing the festival and finalizing plans to publish a book of one-act plays.

"I get to see 35 plays in three weeks," he said. "What could be better than that?"

Chatterton, who also produces the Midtown International Theatre Festival, a much larger and higher profile event in July, said he wants to see Midwinter Madness evolve into a two-theater festival next year, split between very short and slightly longer plays.

He imagined the event might grow more in the future.

"What's the largest one-act festival in the world?" he asked. "I wonder if we could reach that."

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This Weekend in \$28

Inside...

1. *Graffiti Hall of Fame* (free, p. B2)
2. *Royce' Chocolate* (\$8, p. B4)
3. *The Neo-Futurarium* (\$20, p. B2)

Drunken Spectator: GTF ‘Out of Africa’

Chris’ editor, Stefan, had a bad idea, and Drunken Spectator was born. This week, a bottle of Islay Single Malt Scotch Whisky and a BBQ pizza from Trader Joe’s informed their viewing of the 1985 romantic comedy “Out of Africa.”



STEFAN COUNTRYMAN AND CHRIS RUENES

Drunken Spectator

Despite being titled “Out of Africa,” the movie seemed to have an abundance of the “titular” continent (as it is occasionally known), and the characters were not found to be lacking in it nor wanting thereof.

Africa is not a person, and “it’s too cold for champagne, no it’s too cold for n e thing butt.” The movie starts “Out of Africa,” but then after the woman (Meryl Streep) tries to raise cattle, her husband-lover’s-brother finds that he’s run “Out of Africa” and decides to grow coffee instead. Whenever she talks to someone it’s like when she talked to that one guy and she said “We’re gonna grow coffee” and he said that’s a little risky this high. UGH EVERYONE KEEPS SAYING THAT.

Streep marries her best friend because why not, and you have to wonder, do you like it? Yes. Do you like me?

We were eating barbecue pizza while drinking single-malt scotch, and the mismatch of elegance made our throats vomit. We awaited Break Point, the point at which we would take a break, in order to get the burritons which took 65 minutes to bake. It was a punctual break. It divided the time of the movie; we watched 58 minutes of it. And then 30 minutes. We didn’t watch the rest. It’s on my computer tho.

In anticipation, he said, “Is it Break Point yeah Break Point VroOOOO!”

[Ed. Note: Chris had a breakdown at break-point, which is a symmetry. The “vroo” was the sound of a hollowed out Ram’s horn which the editor was playing like a horn. Why was there so much flotsam in the screening room?]

We waxed reflective in the judging eyes of a colonized servant, subservient to Streep though not to God, as he saw—from the “12” atop that merciless face—the ejac-YOO-lation of a mechanical bird yelling “cuckoo” to the universe colonized by Time. My bro sees a cuckoo clock WHAT THE FUCK IS THIS can you imagine existing outside of thyme in that stillness that is u?

IS IT BREAK POINT???

“There was a puddle of melted ice on the concrete, but whether it was ice could only b inferred from the presence of the nearby ice bag.”

[Ed. Note: I find myself slipping into my writer. The self-editor taking us out of that hell-war; it appeared as an imperative. We are preserved by an entity between myself and my editor which, like keg-fluid, flows between us and mixes in r socks when our feet touch the floor and we r grounded.]

[Ed. Note: There was fluid on the concrete floor of our screening closet last night, and it seeped into r socks and it pooled around the empty keg; when u went down the stairs and u fell on ur elbow; it was sock fluid. It was fluid like me and u.]

So in the cold blue halogen light we thought, U gonna reveal the self-editor? YEEEEAAAAHHHHH!

When Streep comes back to see her husband he is smoking and Drunken Spectator thinks to himself, “He’s gonna smoke that, he is going to smoke that, how you gonna smoke me, that u could find cigarettes in ur children and think it comes from n e l but u?”

Which is u.

There are traces which have led us here, and persons mixed in thought, and time, in time reversed.

Our last column was chaos. But you will find the self-editor crawling back through eons into a universal womb; he is an anomalous entropic reversal. He appears as an inchoate self, dissolving to undifferentiation and heat birth at the beginning of Drunken Spectator. (In fact, if you look carefully, you might see him appearing in our last column!)

There was a puddle of melted ice on the concrete, but whether it was ice could only b inferred from the presence of the nearby ice bag.

Was it beer?

(At the end of the night, Sweet M8 Ivan D000-stchantsky had been in a confrontation at a bar with a flaxen man. The flaxen man wanted Ivan’s soul. Ivan’s chin protruded and his mouth said, “Give it 2 me in the knocker right here.”)

Let’s leave all the burrito wrappers and fluid here.

Then u slipped down the stairs b cuz ur feet were wet with the fluid; how am I gonna explain this 2 dad?!

Chris Ruenes is a Columbia College senior majoring in music. His editor, Stefan Countryman, is a SEAS senior majoring in applied math and serves as an associate editor for the arts and entertainment section. Drunken Spectator runs when our editor in chief isn’t looking.

Best of

Best of: City Theaters

There’s nothing better than a great drama, comedy, or dance show—especially when you don’t know what to expect. But finding a good place to see one can be a lot of work. On the one hand, you could shell out a week’s worth of cash to see the cheesiest version of “Annie” on this side of the Atlantic (sorry to the five people who loved it). On the other end, you could wander into what turns out to be someone’s house to watch a two-hour silent love story with a room (a real theater experience I’ve had). Here are three great theaters to get your search off on the right foot.

—BY ERIC WIMER

ILLUSTRATION BY IONE WANG

Brooklyn Academy of Music

30 Lafayette Ave., Brooklyn, N.Y.

Brooklyn Academy of Music acts as a sort of jack of all trades: drama, music, dance—all in spades. Its overwhelming selection is just as diverse in price range, from free to not-so-free. But anywhere where you can see “The Laramie Project Cycle” for \$20 is more than worth the visit. You can even watch a top-notch movie in the theater after you’re done.

The Tank

151 46th St. between Sixth and Seventh avenues

Just a few blocks from Times Square, the Tank aims to cross genres and disciplines to create a new generation of theater. The most affordable and offbeat house in its neighborhood, it offers fares such as dance laboratory game shows, plays about puppet nursing homes, and the Existential Variety Hour.

The Neo Futurarium

85 E. Fourth St., between Second and Third avenues

The Neo-Futurists run a show every Friday and Saturday called “Too Much Light Makes the Baby Go Blind.” The performance consists of 30 plays in 60 minutes, and it’s always different. The group started out in Chicago, where they became a staple before migrating to New York.

Neighborhood Watch

By Zoë Miller
Graphic by Burhan Sandhu

CREOLE RESTAURANT & MUSIC SUPPER CLUB
2167 Third Ave. (at East 118th Street)
If you cannot make it to the Big Easy, a visit to Creole may be the next best thing. And it's not just Creole's menu—which features bayou delicacies such as gator étouffée and sweet potato beignets—that sets it apart. Every night, the restaurant hosts jazz musicians. What's even better is that you don't have to pay a cover fee unless there are special guests, such as the New York City-based R&B/funk dance band Soul Providerz. Sit back, dig into some down home deliciousness, and let the soulful tunes take you away.

EL MUSEO DEL BARRIO
1230 Fifth Ave. (at 104th Street)
A visit to East Harlem would not be complete without a stop at El Museo, which features an impressive collection of Puerto Rican, Caribbean, and Latin American art. “VOCES Y VISIONES: Gran Caribe,” on display until Feb. 24, is the museum's primary exhibition. According to El Museo's website, the exhibition, which features art ranging from masks to a large painting on handmade paper, investigates four related themes: “the connections between spirituality and daily life, the shifting of people into and out of urban spaces, the persistence of abstraction as a visual language, and the constant presence of the water.” Admission is \$5 for students.

THE GRAFFITI HALL OF FAME
East 106th Street, between Madison and Park Avenues
Graffiti is ubiquitous, but it's hard to get a good look at it as you zip by underground samples when you're on the subway. That's where the Graffiti Hall of Fame comes in. Located in the courtyard of a Harlem school, the Hall of Fame pays homage to the city's talented taggers and bombers. You'll get an up-close and personal look at one of the most colorful aspects of New York's distinct urban culture. Entry is free, and pictures are permitted.

MAKANA HAWAIIAN & JAPANESE BBQ
2245 First Ave.
While you could call Makana's offerings as Asian fusion, island fusion would be a more appropriate term for the unique cuisine this restaurant serves. Marrying the best culinary traditions that Hawaii and Japan have to offer, Makana takes typical fare and shakes it up. Sure, you will find tried-and-true classics like short ribs and California Rolls on the menu. But if you're feeling adventurous, try specialties like the Loco Moco—“juicy hamburger patties topped with fried egg and covered with special brown gravy,” or the Waikiki Roll—“crab meat, shrimp, and avocado, topped with kiwi and tropical fruit sauce.”

LA TROPEZIENNE
2131 First Ave. (at East 110th Street)
La Tropeziennne is a neighborhood favorite, known for its fresh French baguettes. You'll find a variety of items to satisfy your hunger, no matter the time of day. For breakfast, you can indulge in a buttery brioche or dainty Danish. At lunchtime, there are heartier fixes, such as hot grilled paninis, quiches, and soups. If you're craving something sweet, choose from La Tropeziennne's tantalizing assortment of cakes and cookies. From madeleines to éclairs, this bakery's desserts are hard to resist.



SISTER ACT | Este, Danielle, and Alana Haim (from left) make up the band Haim. The band's journey, which has taken them from a small family band to a summer tour with Florence and the Machine, will reach new heights when it opens for Mumford & Sons' sold-out Barclays Center show.

Haim goes from small-time family band to Barclays Center gig

BY NOAH JACKSON
Columbia Daily Spectator

Three sisters, one band, and a whole lot of soul. That's what characterizes Haim, a Los Angeles group whose sound is as sunny as its hometown. Combining folky harmonies with '90s R&B stylings, the band released two of 2012's catchiest singles—"Forever" and "Don't Save Me"—and spent the summer touring the U.S. before supporting Florence and The Machine on its U.K. tour.

On Tuesday, Haim will open for Mumford & Sons at the Barclays Center. In an exclusive interview, youngest sister Alana gives us the inside scoop on collaborations, college, and keeping it in the family.

Noah Jackson: You originally performed with your parents under the name of Rockinhaim. What was life like as a family band?

Alana Haim: I don't remember a time when I didn't play music with my parents because we started Rockinhaim when I was four. I thought that every family played music together so I didn't realize how special it was. When we were growing up, my parents encouraged us to play rock and roll, like the Rolling Stones, which was unheard of in the '90s.

I'm so grateful my parents wanted to be in a band with us. Imagine teaching kids how to play songs from such a young age. We weren't even that bad! I look at videos from back in the day, and I think, "Whoa! I'm ten and I can do that."

Q: Do your parents still play a role in the band?

A: My parents gracefully bowed out of Rockinhaim, but it's still a family affair. For our first tour, my dad drove us the whole way and my mom sold merch. We still play at the church fundraiser in the [San Fernando] Valley every year together.

"I had to promise my mom that at some point I would get a degree, but all I wanted to do was start playing music and go on tour."

—Alana Haim

Q: When did the band become your main focus?

A: Once [middle sister] Danielle graduated high school, she instantly went on tour with Jenny Lewis, who was in Rilo Kiley, our favorite band growing up. She originally played with the opening act, but Jenny saw her and asked her to join her band, so at 19 she was doing a major tour around the U.S. and Europe. We started writing songs before then but nothing really happened. When Danielle came back from tour, she said we had to do this.

Q: Was it a hard decision to join the band full-time instead of going to college?

A: In the same year [older sister] Este graduated college I graduated high school, so it

seemed like the perfect time to go for it. My mom was a little disappointed that I didn't want to go to college, but for me it was an easy decision. I really want to go to college at some point, but it's always gonna be there.

I was at community college for a year after high school and I saw grandmas in the class—I can just be a grandma in college. I had to promise my mom that at some point I would get a degree, but all I wanted to do was start playing music and go on tour. A lot of parents force their kids to go to college because it helps them a little bit in the future, but even now it doesn't mean much. I'm glad I took this route.

Q: Which artists would you most like to collaborate with?

A: We have a top three. We love Azealia Banks. She's my age, we were born in the same year. I'm in awe of her. We knew Kendrick Lamar years ago because of our producer Dan Lissvik—he's sick. We're also all in love with Drake.

My ultimate dream collaboration would be Beyonce. I think she's a goddess. I've watched the Super Bowl halftime show and I cry every time because I love her so much. I know it's unlikely, but if we ever wrote a song together I would die.

Q: What's the future for Haim?

A: We're going to put out another single pretty soon called "Falling." After that, our album's coming out and we're going to tour every city we can. We're trying to put out an amazing record for everyone.

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DAVID ECKER

Slightly Off-Key

Successful musicians show business savvy

Here in the rarefied air of an Ivy League institution, we are often forced to choose sides between students pursuing "professional" careers and those who are exploring careers in the creative arts, such as music. The common wisdom is that one group contains a broader range of intelligence—and the other group, while highly intelligent, is far more specialized and constrained. After spending a lifetime on the border between these two cultures, it is clear to me that this is a false dichotomy, and one that needs to be corrected.

I was lucky to have a very interesting conversation with jazz vibraphonist Stefon Harris last Thursday about his upcoming show at Miller Theater on Feb. 16. While I'll be writing more on him later, I wanted to point out that Harris is not only a highly successful jazz musician, but also a science nerd and a philosophy junkie. He is capable of having an enlightening conversation on the music industry one moment, and giving a TED talk on the importance of communication the next. As music fans, we often put an emphasis on raw emotionality and authenticity—and while this is important, it's also important to realize that most of our favorite musicians are the furthest thing from one-trick ponies. The ability to sustain the creative process at the highest level is an outgrowth of a very focused and driven personality—one that can also apply itself to other fields.

Creative success requires a level of intelligence that goes beyond the ability to create great music. To build and sustain a career in the arts demands not only a clear vision, but also a strong business sense and marketing ability. Branding and communication are basic necessities, and any further financial success depends on the ability to hire a team of qualified experts to ensure that the revenue lost long ago to free music sharing is realized in other ways. Essentially, a successful musician needs to be much more than an artist—they need to be a hands-on CEO.

We've all heard examples of musicians with diverse brilliance. Brian May of Queen not only brings stadiums to their feet but also has a Ph.D. in astrophysics. Mick Jagger not only reinvented roots rock (from across the pond, no less) but also is a brilliant publisher and merchandising guru who spent years studying at the London School of Economics. Yes, these are exceptional examples, but it's important to realize that this intellectual diversity is not the exception: It's the rule. The tabloids bombard us with stories of damaged musicians and fallen heroes because that's what sells, but they could just as easily write a story on the Rolling Stones' perfect and disciplined business model.

To be a successful creative person—however one defines it—demands mastery of your medium, a clear vision, and near perfect execution. It also requires a relentless ability to market yourself and make intelligent decisions about what kind of professionals you surround yourself with. Anyone who thinks differently would benefit greatly from an in-depth conversation with a successful musician.

I'm obviously not suggesting that all intelligent and insightful musicians necessarily "make it"—art is still one of the most difficult and chancy ways to make a living—but I do feel that a certain degree of self-awareness and business savvy are prerequisites for any form of lasting success in the music business. I encourage anyone that thinks otherwise to read a few of pianist Brad Mehldau's philosophical essays or watch Stefon Harris's TED talk.

David Ecker is a sophomore in Columbia College. Slightly Off Key runs alternate Fridays.

The Apollo Theater reflects on history of African American performers at open house



FILE PHOTO

SHOWTIME | The legendary Apollo Theater in Harlem opens its doors for another open house—an event where talents like Ella Fitzgerald have been discovered. Performers will occupy a stage once held by Bob Marley, Aretha Franklin, and Miles Davis. This weekend, the theater will screen "Whitney Houston and Her Family: Voices of Love," a documentary about the late songstress.

BY SARAH ROHRSCHEIDER
Columbia Daily Spectator

Kick off Black History Month at the Apollo Theater's annual open house weekend this Saturday and Sunday. The theater will offer a preview of this year's programs, a family instrument making workshop, and free film screenings.

"What happens at the Apollo during Black History Month is to highlight what we do everyday, which is highlighting the achievements of African Americans and other talent," Nina

Flowers, director of public relations and communications for Apollo Theater, said. "Black History Month is essentially celebrating the legacy of the Apollo Theater, the artists, and legends who have graced this stage through our own unique programming."

In addition to allowing visitors to take self-guided tours, the theater will screen the documentary "Whitney Houston and Her Family: Voices of Love," directed by Gary Keys, on Sunday. The film focuses on Houston and other significant figures in music.

The world-famous theater has debuted many

budding artists since its official opening under the name "Apollo" in 1934.

The theater "has always been a beacon for community," Flowers said. "We always look for new ways to maintain that relationship and make sure that we are always including the community, our residents of New York, and people who have heard about the Apollo from all over."

For almost 79 years, Apollo Theater has recognized emerging musicians through its weekly "Amateur Night," including Ella Fitzgerald at age 15, one of the first women to perform at the event and win. Recently launched, the

Apollo Music Café also gives novice artists the chance to perform on the same stage that Aretha Franklin, Miles Davis, B.B. King, and Bob Marley once did.

"The Apollo was born, you could say, at the tail end of the [Harlem] Renaissance and personified all of the best things of Harlem," Flowers said. "It was sort of the epicenter."

Explore the legendary venue during its open house from 12 p.m. to 5 p.m. on Saturday and Sunday. The Apollo Theater is located at 253 W. 125th St.

arts@columbiaspectator.com

Flipside Guide



COURTESY OF PAULA COURT / MOMA

ARABESQUE | Ecuadorian contemporary dancer Fabián Barba performs an interpretation of a Mary Wigman solo at the MoMA.

Fabián Barba at the MoMA

‘A Mary Wigman Dance Evening’ reconstructs ’30s choreography

BY LAUREN WINGENROTH
Columbia Daily Spectator

During a dance history class, Ecuadorian contemporary dancer Fabián Barba and his classmates laughed at a video of the famed modern dancer Martha Graham, prompting Barba to wonder what had changed in the world of dance to make an important piece seem comical to him and modern viewers.

Intrigued, Barba took on the project of reconstructing nine solos of German choreographer Mary Wigman, who originally performed them during her first tour of the United States in 1930. Barba's authentic reconstructions were featured last Friday in the Museum of Modern Art's presentation of "A Mary Wigman Dance Evening" as part of the museum's "Performing Histories: Live Artworks Examining the Past" series.

Influenced by the ways in which Graham's dancing and Wigman's choreography felt familiar or strange, Barba began the process of reconstruction by doing more than simply learning the dances from videos. Of the nine solos he performed, only three had been preserved on video. For the other six, Barba relied on photographs, reviews, written records, technical knowledge, and sometimes music to recreate these lost works. More recreations than reconstructions, numbers spoke just as highly of Barba's choreographic skills as they did of Wigman's own.

Though the exact intricacies of Wigman's choreography are lost, Barba tried to embody her person and spirit. He wore a recreation of her original costume for each piece—from a white nightgown-like frock to a sheer dress with a long tutu—and copied her bobbed hairstyle. To capture Wigman's movement and quality, Barba studied with her former students, attempting to derive information about the past from the bodies of these dancers. The precision and subtlety of Barba's movement revealed an acute understanding of the way Wigman moved.

Barba crafted a distinct visual connection between the dances he recreated and the photographs he used as references. The way Wigman posed in these photos was the only information he could rely upon, and often it was easy for the audience to identify her poses within a piece.

Barba's interest in manifesting Wigman came across most obviously in his bows, which he developed by studying the movement within Wigman's preserved dances and copying gestures from photographs of her performances. Although no video exists of Wigman bowing, each piece closed with a specifically choreographed bow, down to the tension in Barba's hands and the articulation of his head. Barba repeated two of the pieces as an encore, and the bows proved to be identical to those initially paired with them.

Due to a lack of documentation of the original scores, Barba paired a great variety of music with Wigman's solos. For several pieces, he only worked from a list of instruments Wigman used in the score. Choosing to pull the audio directly from the videos he had, Barba created a scratchy ambience that transported the viewer to the past and allowed the audience to imagine a live performance by Wigman herself.

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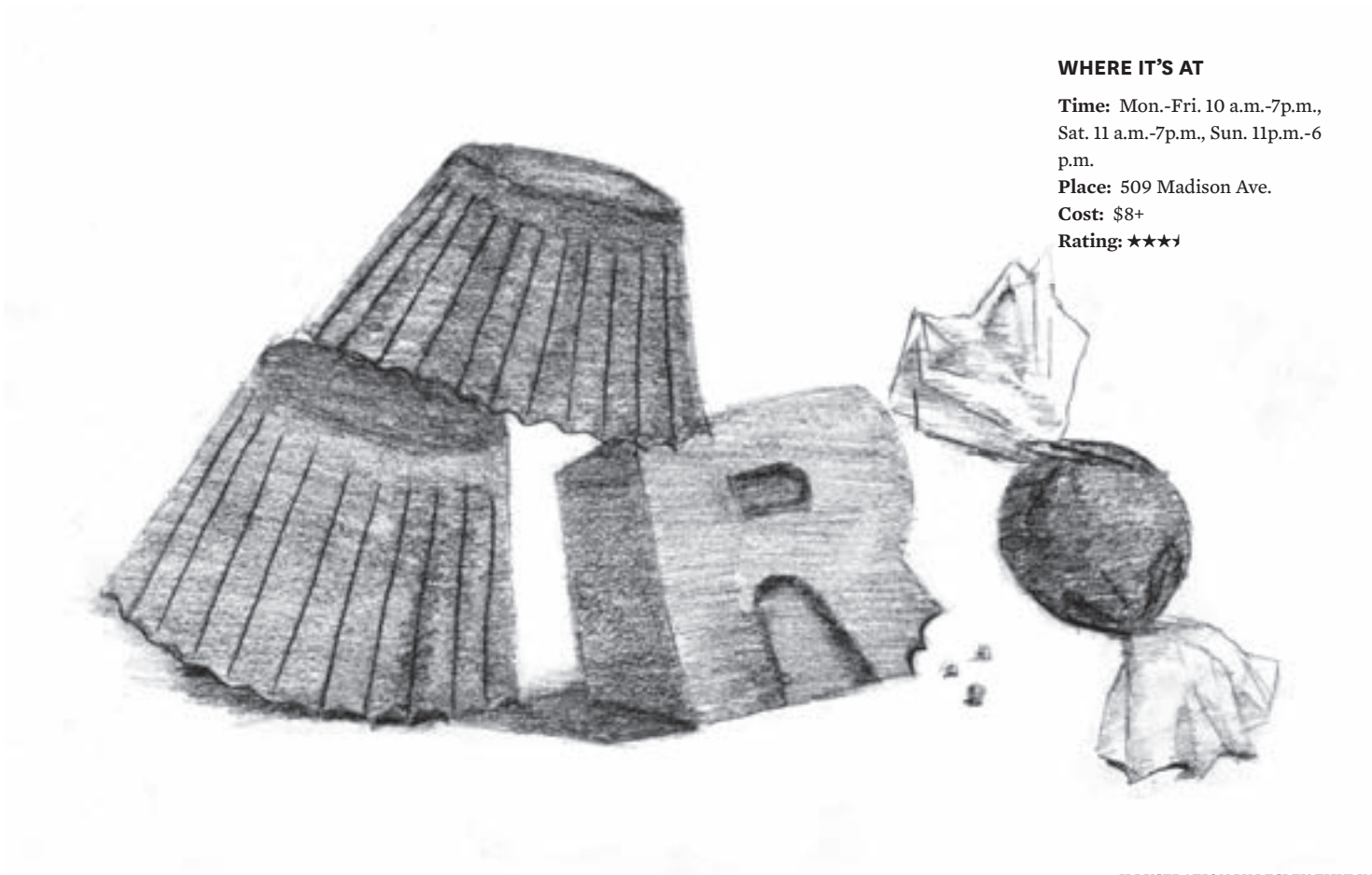


ILLUSTRATION BY LESLEY THULIN

Royce' Chocolate

Madison Ave. chocolatiers impress, but with a high price tag

BY RACHEL DUNPHY
Spectator Senior Staff Writer

Royce', the upscale Japanese chocolate franchise that just opened its first Western Hemisphere branch on Madison Avenue, features the most delicious and most expensive sweets I've ever had in my life.

I headed out to the shop with high hopes, having read about a dozen glowing reviews of the new location. They were mostly from Americans who had tried the chocolates in Hokkaido, the Japanese city where they're produced, and seemed thrilled that they no longer had to cross oceans for the product.

“I’m not going to say that buying the chocolate was the best \$40 I ever spent...but as soon as I took that first bite, I had no regrets. Each box held about 20 cubes of chocolate that were unlike any I’d ever had before.”

The New York store is small and unassuming. It's possible that I would have missed it entirely, had it not been for the friendly man standing outside the door with a plateful of free samples.

The ease at which Royce' was willing to give vast amounts of its chocolate away was my third clue—along with its location and popularity among people who could afford to visit Japan—of

just how high-class this chocolate was. Free samples are great, but if a business is doling them out, it means it has to prove the product is worth the price.

Aware of what I had just gotten myself into, I entered the store. The space was very minimalist and cold. It had a very “we-let-the-product-speak-for-itself” kind of vibe, which attests to the chocolate's quality, but the ambience was still lacking. The stark décor made the whole establishment blatantly transaction-centric. This was not a place to linger or chat amiably with the proprietor: You come in, make your purchase, and leave.

Various types of chocolate line the walls, including pure chocolate discs, chocolate wafers, and chocolate-covered potato chips. They all looked fantastic, but packages of each product ranged from \$12 to \$24, so I had to limit myself.

Instead, I went for the extra creamy Nama Chocolate that most visitors deem as the store's specialty. There was a special “Buy Two, Get One Free” promotion on the Nama—but even so, I spent almost \$40 on chocolate. I was really annoyed about that until I made it back to my room and started eating.

I'm not going to say that buying the chocolate was the best \$40 I ever spent—because that might be pushing it—but as soon as I took that first bite, I had no regrets. Each box held about 20 cubes of chocolate that were unlike any I'd ever had before. They were melt-in-your-mouth soft, thick, and rich—but somehow light, as well. They were also coated in a layer of fine chocolate powder that made them look luscious. Though the store is unassuming, the presentation of the chocolate itself in its box was absolutely luxurious.

Of the three variations I sampled—champagne-infused dark, green tea-infused white, and some good old milk chocolate—I had a hard time picking a favorite. Each one was unlike any other chocolate I'd tasted before. When I finished my supply, I stared sadly at each empty box, licked them clean, and wished for the nine zillionth time that I was rich enough to eat like this all the time.

Royce' is in no sense your ordinary, everyday chocolate shop—but if you're feeling in the mood for something extraordinary, it's worth the splurge.

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‘Zelda at the Oasis’

Play brings “larger than life” personality of Zelda Fitzgerald to the stage.



ILLUSTRATION BY LESLEY THULIN

WHERE IT'S AT
Time: Tuesdays at 7 p.m. and Fridays at 5 p.m.
Place: 308 W. 46th St.
Cost: Tickets start at \$37.50
Rating: ★★

BY REUBEN BERMAN
Spectator Theater Critic

Larger-than-life characters often have a difficult time fitting onto a small stage. They come with myriad of cultural baggage, as rumors of their exploits, accomplishments, and scandals shock and mesmerize the world even 60 years after their deaths. Of all those who have been elevated to the status of a cultural icon, there is one woman who still towers over them all—the beautiful and unstable party girl who defined a generation, Zelda Fitzgerald.

The new play, “Zelda at the Oasis,” directed by Andy Sandberg, tries to squeeze the entire tragic story into an 80-minute, two-person production.

After ditching her far more successful husband Scott at a party, Fitzgerald (Gardner Reed) ends up at The Club Oasis, a bar devoid of patrons. The only person there to listen to her is the bartender (Edwin Cahill), a piano savant struggling for recognition. While the play contains an overarching narrative, it's essentially a series of troubling vignettes from Fitzgerald's life. Cahill assumes the personae of Scott, Ernest Hemingway, Fitzgerald's mother, and various other figures, each of them appearing in order to give insight into the fragile Fitzgerald.

Making her New York debut, Reed steps into the enormous shoes of a classic American prima donna. While she occasionally

falters, her portrayal of Fitzgerald's madness is haunting, exuding an effective, pathetic hopelessness. In his famous memoir “A Moveable Feast,” Hemingway describes Fitzgerald as a jealous and destructive harpy who is affecting her husband's ability to write. But Reed does an admirable job pushing against this perspective, portraying a woman destroyed both by her husband's work habits and jealousies and her quest for recognition as an artist and creator in her own right.

Unfortunately, Reed is handicapped by numerous obstacles throughout the production. Both she and Cahill are burdened by the hackneyed storyline of one struggling artist supporting the creative quest of another—and at the same time, finding the true answers to their own questions. Unsurprisingly, the pattern of events becomes predictable long before the play ends. Cahill, has flashes of brilliance in portraying several of his characters, but cannot adequately sustain them, and thus drags down the play that was already sinking under the weight of poor writing and amateur character development.

This play is an attempt to reveal what it sees as the true Fitzgerald—the woman behind the flapper—with all of her shattered hopes and misplaced dreams. While the ambition is to bear the audience back into the past, very little could keep this reviewer from looking toward the future, when the play might finally come to an end.

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