

1020 could lose liquor license after police sting

BY CECILIA REYES
AND TRACEY WANG
Spectator Senior Staff Writers

1020 was fined for allowing underage drinking after a police sting operation Thursday night.

Around 7 p.m., a 19-year-old undercover police recruit was served by a bartender at 1020, a local bar at Amsterdam Avenue and 110th Street considered a favorite by students. 1020 will face a fine of \$1,500 and a possible revocation of its alcohol license.

The man was 6-foot-6, had a beard, and looked like he was 30, according to management.

Gene Steinhart, co-owner of 1020, said that employees are instructed never to serve or allow underage people into the bar.

Just 20 minutes before the incident, Steinhart had reminded the bartender to card those who appeared to be underage, he said. But he noted that the undercover recruit appeared to be far older than drinking age.

Steinhart said he thought the police operation could have been prompted by a Spectator opinion column by a Columbia College sophomore published on Monday, “Why we go to 1020,” which discussed the culture of undergrads going to the bar.

“For 18 years of business, we’ve scrutinized these IDs,” Steinhart said. “We try very hard to make sure that everyone who comes through that door is proofed.”

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ORTAL ISAAC FOR SPECTATOR

SEAS GOES OVERSEAS | Claire Duvallet, SEAS '13, is the engineering school's first Luce scholar.

Senior to spend year in Asia as Luce scholar

BY SAMANTHA COONEY
Spectator Senior Staff Writer

Claire Duvallet, SEAS '13, will spend her gap year before graduate school in Asia as the School of Engineering and Applied Science's first-ever Luce Scholar.

Duvallet, who studies biomedical engineering, said that she hopes to be placed somewhere within Southeast Asia and to be able to do work with an organization or company that

applies biomedical engineering to global health.

The program, sponsored by the Henry Luce Foundation, provides graduating seniors and graduate students from across the country with year-long professional placements throughout Asia.

“I want to take a gap year, but I want to make sure my gap year is useful and related to my field,” Duvallet said. “It’s was just kind of the perfect trifecta of all the

things I wanted.”

She found out about the scholarship while working in the Office of Global Programs as a peer adviser, where she helped find study abroad opportunities for SEAS students.

“I think there’s immense value in that intercultural immersion,” she said. “Just because you’re an engineer doesn’t mean you’re deprived of that.”

SEE SCHOLAR, page 2



ILLUSTRATION BY IONE WANG

This Weekend: Cool story, bro, and other fun things

BY CHARLOTTE
MURTISHAW
Deputy Weekend Editor

Wanna hear a cool story? Flip to the B section and read all about the “Stories We Tell,” happening at the Museum of Natural History this weekend. Partially sponsored by New Heritage Theater Works, “Stories We Tell” is a multi-day pastiche of performances by storytellers of various types positioned throughout the museum. Slam poets, professional storytellers, dancers, and children’s choir are just a few of the acts that will be featured this weekend, each expressing their own tale.

If that piqued your interest, check out Daniela Lapidous’s Best of Storytelling events, which highlights story slams that invite audience participation. A slightly tougher

story to decipher will be exactly what went down during Stefan Countryman and Chris Ruenes’ inebriated viewing of “Break Point,” found in their column Drunken Spectator.

Also, while you’re out and about, don’t forget about the entertainment awards season—we’ve compiled some Oscars picks for you, courtesy of campus cinephiles. And, music columnist David Ecker brings up the complications of evolving genres in modern-day Grammys.

What else? Well, there’s a guide to the Bowery, a review of the new Rooney Mara thriller “Side Effects,” and a review of the new fusion restaurant La Pulperia—among other sights and sounds to check out while putting off your reading this weekend. #YOLO, right?

SEE WEEKEND,
pages B1-B4

Metro-North expansion to bring service to W. 125th

BY SOPHIE GAMEZ
Spectator Staff Writer

Morningside Heights is getting a Metro-North railway station just a few blocks away—but it won’t be opening for about six years.

The latest capital budget of the Metropolitan Transportation Authority, which operates the railway, calls for an additional line connecting Penn Station in Midtown with the Hudson branch of the Metro-North, which services Westchester County. The line would run down the west side of Manhattan on existing Amtrak tracks, and it would include a new station on West 125th Street and another further south on the Upper West Side.

But service wouldn’t start until at least August 2019, according to the projected 2014 long-term capital budget.

MTA spokesperson Aaron Donovan said that a 125th Street station “would be useful to a significant portion of riders,” including those looking to “reverse commute” to Westchester County or shorten their trip to Midtown. Donovan also said that Columbia students and employees would benefit.

“We expect this would be a big hit with the Columbia community,” Donovan said, adding that those who have to travel to the Metro-North station at East

SEE METRO-NORTH, page 2

John Jay up in arms over facilities woes

BY MEENA LEE
Columbia Daily Spectator

Students living in John Jay Hall are disgruntled about the way that Housing and Facilities have responded to complaints about a frequently broken elevator and sanitation issues.

After one of the two elevators servicing John Jay’s 467

residents broke down during finals season in December, Housing and Facilities have repeatedly pushed back their projections for when the elevator would be fixed.

Moreover, the single working elevator only serves floors one through 13—leaving residents of 14 and 15 with a trek in addition to the long wait.



DAVID BRANN / SENIOR STAFF PHOTOGRAPHER

OUT OF SERVICE | One of John Jay’s two elevators has been broken since December, and residents are up in arms.

Facilities expects the broken car to be back up and running by the end of the month.

“We initially thought it would be a quicker repair, but as we investigated further, it became clear that custom parts needed to be manufactured, which, unfortunately, can take some time,” Facilities spokesperson Dan Held said.

He said that Facilities has been working with Housing to keep residents informed on the situation, with email updates sent to all residents on Jan. 18 and Jan. 28 and notifications sent to the building’s resident advisers.

Yelnats Calvin, CC '16 and a resident of the 13th floor, said that he was frustrated with the way the situation has been handled.

“It gives off the impression of incompetence,” he said. “According to the last update, the elevator was supposed to be fixed by last Thursday. That obviously has not happened.”

Other students, however, said they understood why the repairs were taking longer than promised.

SEE JOHN JAY, page 6

Columbia to take on Princeton, Penn at home

BY STEVEN LAU
Spectator Senior Staff Writer

Reeling after a disappointing road trip against Brown and Yale, the Light Blue men’s basketball team (10-12, 2-6 Ivy) has a chance to straighten its



course this weekend when it takes on Princeton and Penn.

Friday’s game against the Tigers (12-9, 5-2 Ivy) and Saturday’s game against the Quakers (6-18, 3-4 Ivy) will kick off a four-game home stand for the Lions, who are tied with Dartmouth for last place in the conference.

Despite defeating the

first-place Crimson two weeks ago, the Light Blue suffered a last-second 58-55 loss in Providence, followed by a 75-56 blowout in New Haven.

“I think Yale was the first time in a long time—maybe this whole year—where we

SEE MEN’S BASKETBALL,
page 3

OPINION, PAGE 4

Anonymous adoration

Columbia Admirers looks at anonymity, crushes, and Tims.

Stipulating integrity

Professor Christia Mercer advocates for an honor code.



SPORTS, PAGE 3

Lions to face Tigers and Quakers on road

Women’s basketball looks to get its first Ivy road wins against Princeton and Penn this weekend.

EVENTS

The Disciplines Series

James Galbraith and Branko Milanovic discuss the field of inequality studies.
Heyman Center, Second Floor Common Room, 6:15 p.m.

The Muse’s Voice

Barnard Music Program Director Gail Archer talks female composers.
Sulzberger Parlor, Barnard Hall, 7 p.m.

WEATHER

Today



41°/34°

Tomorrow



45°/41°

Contracting company workers sue University

BY CHRIS MEYER
Spectator Senior Staff Writer

Employees of a Harlem-based contracting firm have filed a class action lawsuit against their company and Columbia, claiming that they were denied proper overtime pay while working on University-owned facilities.

According to a complaint filed last month, workers at Mamais Contracting say their employer shaved overtime wages for work on the Manhattanville construction site. They argue that the University failed in its role as a joint employer to ensure that Mamais employees were properly compensated under the federal Fair Labor Standards Act.

The workers say they had a verbal contract with their employer, which stipulated that they would be paid at a certain rate for all hours worked. The plaintiffs argue that their wages were rounded down to the nearest hour and that they were paid

regular wages, not overtime, for every hour over the 40 in the standard workweek. They also allege that Mamais failed to cover disability payments or the employer's share of the Federal Insurance Contributions Act tax, the national payroll tax.

The plaintiffs—employees who worked on unspecified Columbia facilities in the last three years—allege that the University is also liable under the suit because Mamais “worked exclusively” on Columbia projects in the six years leading up to the complaint.

“Mamais Contracting is not a viable entity separate and apart from Columbia University,” the lawsuit states.

In support of this allegation, the lawsuit lists a number of actions by the University that confirm its role as a joint employer, including issuing keycards to nearly 100 Mamais workers, threatening to fire contractors who did not meet certain work requirements, and remaining

fully aware that the firm's employees were suffering from shaved wages.

“It is also common knowledge that there is a ‘pay to play’ environment at Columbia in which Columbia turns a blind eye to wage violations so long as Columbia University employees receive ‘compensation,’” the document reads.

A University spokesperson declined to comment, citing a policy against discussing pending litigation publicly. Mamais did not respond to requests for comment.

The suit's plaintiffs are requesting an injunction to remedy the alleged labor violations that would include restitution for lost wages and compensation for legal fees. They also claim the right to contact other Mamais employees who have worked on Columbia property in the last three years in order to pursue the class action suit.

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GOING GREEK | Former Greek Prime Minister George Papandreou discussed debt on Wednesday.

Papandreou makes first public appearance at CU

PAPANDREOU
from front page

'13, said that, while he liked the speech, he wished Papandreou could have provided more concrete information.

“He spoke of the beauty of democracy and his experience of nonviolence,” Guzman said. “I used to believe in that. I don't know anymore.”

Guzman asked Papandreou to comment on the specific pressures that led him to resign from office, a question Papandreou did not answer.

“When people tell me that it's really hard and that there are a lot of pressures in politics, I just would like to know which pressures they're talking about,” Guzman said.

Others present experienced similar disillusionment with the European political system.

“I think there are many great politicians and great leaders, but these leaders are

constrained by a framework,” Eugenie Degoix, SIPA '17, said. “How do you weigh out the finances and money and speculation that's happening and democracy?”

Degoix also asked Papandreou about the translation of his ideals into political action.

“I thought it was a great speech with a lot of ideals,” she said. “It's a rhetoric exercise, but I'm skeptical about the action side.”

Other audience members, such as Candace Richardson, CC '14, said they found that Papandreou broke political stereotypes.

“As a student coming from North Carolina, a small town, I didn't have many interactions with Europeans—more specifically, southern Europeans,” Richardson said. “So watching the news in high school and watching the financial crisis unravel, I did kind of buy into this

idea that southern Europeans were lazy.”

Papandreou showed statistics demonstrating that Greeks work the longest hours of any workers in the EU.

“Seeing those statistics, specifically the one about how Greek people actually work more hours in a year than German people do, was really great for me to solidify that those stereotypes aren't true,” Richardson said.

While Fernando Severino, SIPA '14, noted that the former Greek prime minister often drew upon democratic principles, he said that Papandreou may be unable to accurately convey his political experience.

“Of course, if you ask him, he sort of recognizes his personal responsibility for the crisis, but it's hard to have someone like Mr. Papandreou to say what you as a regular citizen want to hear,” Severino said.

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Duvallet is first from SEAS to win Luce scholarship

SCHOLAR from front page

Duvallet studied abroad in Australia in her junior year and spent the past summer doing research in France, experiences that she said were invaluable to her Columbia education.

“All of the while, I was doing science,” she said. “You can be an engineer and do what you want to do, but you can also do it where you want to do it.”

Leora Brovman, assistant dean for undergraduate student affairs and global

programs, wrote a letter of recommendation for Duvallet's application.

“Claire has a very natural inclination for exploring new cultures and new worlds,” Brovman said in an interview. “That translates very naturally for the Luce Scholarship.”

Brovman, who oversees study abroad opportunities for SEAS students, also said she admired Duvallet's work as a peer advisor, calling her the “grandest example and ambassador” for SEAS study abroad opportunities.

Paul Bohlmann, assistant dean of the Office of Global Programs, works with Duvallet and called her Luce Scholarship “a great achievement for her, as well as an opportunity.”

“We know she has a promising future ahead of her,” he said.

Duvallet said she was most excited to do work that she would use for her Ph.D in a new environment.

“I'm just excited to go to Asia,” she said.

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ON THE FAST TRACK | The new railway line will use these Amtrak tracks at West 125th Street.

Metro-North service could reach MoHi by 2019

METRO-NORTH
from front page

125th Street and Park Avenue to catch a train home “might have a greatly reduced or less complicated trip.”

Currently, using the Metro-North can be a hassle for locals, as the closest options are the 125th Street station on the east side or Grand Central Terminal in Midtown.

The new line is just one piece in the MTA's larger plan to increase access to the system's railroads and build new stations. The west side line depends on the 2019 completion of the East Side Access project, which will connect Long Island Rail Road trains to Grand Central Terminal and free up existing platform space at Penn Station for Metro-North trains, Donovan said.

By using preexisting Amtrak tracks along the Hudson River, the MTA will reduce costs and the environmental impact of the project. Regardless, Donovan said, the MTA has conducted environmental studies and is reaching out to the public to gauge its reaction to the plan.

The project will serve towns on the Metro-North Hudson line up to Poughkeepsie—not stations on the other two Metro-North lines to central Westchester and Connecticut.

The biggest obstacles to the project right now, Donovan said, are the possibility that the Penn Station platforms

will not be available even after LIRR starts serving Grand Central and the need to nail down a funding source—likely federal dollars, state assistance, or MTA bonds.

Andrew Albert, Community Board 7 transportation committee co-chair, said the project has been under serious consideration for a few years.

“I think it is great to give people travel options, which would help with reverse commuting,” Albert said. “It would help with a real regional transit.”

“I like the train—I like watching the things, and the river, and the motion—train stuff.”

—Christina Ellsberg, BC '16

Community Board 9 vice chair Brad Taylor said the new station would support local economic development.

“It is generally a huge plus, because that and 125th Street could be a kind of transportation hub, and that could lead to a lot of economic development there,” Taylor said. “Having a number of transportation

options all meeting in one place—that's key to redevelopment of the waterfront.”

Albert said the same economic benefits would come to the Upper West Side.

“That has been proven by places that have just placed rapid transit stations,” Albert said. “Economic activity around that area has shot up—including property value.”

Columbia students who are used to taking the Metro-North said the project would make it easier to get to a Metro-North station, even though they will have graduated by the time the new line's first trains start to run.

“In terms of getting to it from Columbia, it is a challenge,” Rebecca Lieberman, BC '16, said.

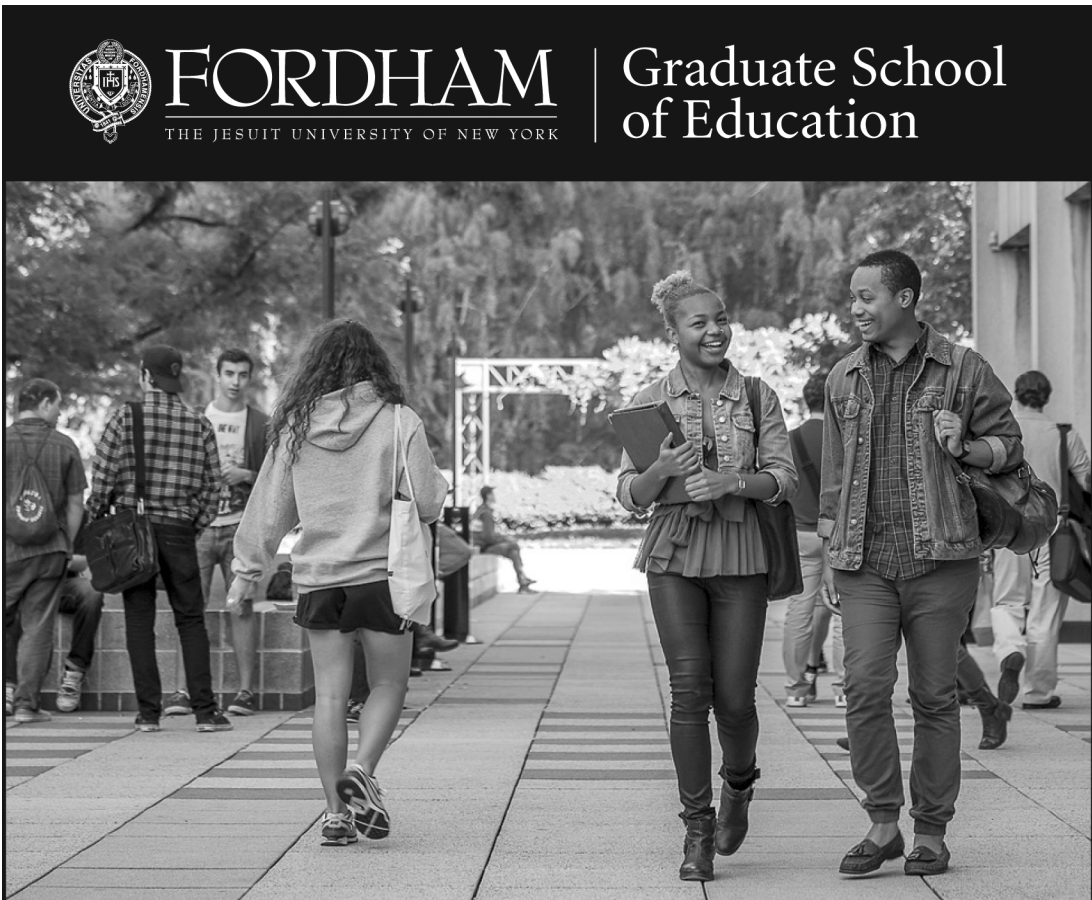
Christina Ellsberg, BC '16, said that she is quite familiar with Metro-North.

“I feel like we've been through a lot together,” Ellsberg said. “One time, I fell asleep on the train, and I woke up with the train all disassembled in the train yard, and police got involved. One time, a man peed on me. But I feel like these things have made us closer.”

For Ellsberg, the ability to use the train matters most.

“I could choose to make my mom come pick me up, but I don't,” Ellsberg said. “I like the train—I like watching the things, and the river, and the motion—train stuff.”

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COLUMBIA (10-12, 2-6 Ivy)
vs PRINCETON (12-9, 5-2 Ivy)

FRIDAY, 7 P.M., LEVIEN GYMNASIUM

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COLUMBIA (10-12, 2-6 Ivy)
vs PENN (6-18, 3-4 Ivy)

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Track and field
teams head to
Heps, women
to defend title

BY MELISSA CHEUNG
Spectator Senior Staff Writer

After a two-week hiatus from competition, the men's and women's indoor track and field squads head to Cambridge, Mass., this weekend, where they will compete in the Ivy League Heptagonal Championships, the first of several important meets in the home stretch of the season.

Much is at stake for both the men and women, who brought home third and first places, respectively, last year. Whether they will be able to match their outstanding performances from a season ago remains to be seen.

On the men's side, the Light Blue holds top-five Ivy League performances in six events, including the 800-meter run, the 1000-meter run, the 5000-meter run, the 4x400m relay, the 4x800m relay, and the distance medley. The men are particularly dominant in the 800-meter run, the event in which they hold the top three fastest times in the league in the season.

But the Light Blue has not had nearly as much success in the short-distance and field events, ultimately making it difficult to score points.

"We are working to expand our recruiting to sprinters, throwers, and jumpers, but it will take time," junior Harrison McFann said.

On top of the fact that the men are severely lacking in these events, a



SEE TRACK, page 8

THE SLATE



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



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



WOMEN'S BASKETBALL
at Princeton
Princeton, N.J.
Friday, 7 p.m.



WOMEN'S BASKETBALL
at Penn
Philadelphia, Pa.
Saturday, 7 p.m.



WRESTLING
at Harvard
Cambridge, Mass.
Friday, 6 p.m.



WRESTLING
at Brown
Providence, R.I.
Saturday, 12 p.m.



TRACK AND FIELD
Ivy League Heptagonal
Championships
Cambridge, Mass.
Saturday, All Day



MEN'S SQUASH
CSA Team Nationals
New Haven, Conn.
Friday, 3:30 p.m.



LACROSSE
vs. Mount St. Mary's
Robert K. Kraft Field
Saturday, 1 p.m.



MEN'S TENNIS
vs. Binghamton
Dick Savitt Tennis Center
Saturday, 2 p.m.



WOMEN'S TENNIS
at Maryland
College Park, Md.
Saturday, 11 a.m.



WOMEN'S TENNIS
vs. Akron
Dick Savitt Tennis Center
Sunday, 11 a.m.



MICHAEL DISCENZA / SENIOR STAFF PHOTOGRAPHER

LO AND BEHOLD | Freshman guard Maodo Lo took the Tiger defenders by surprise when he shot a team-high 16 points against Princeton earlier this season. The Lions lost 72-66 in New Jersey.

Fierce competition ahead for women's basketball

BY KYLE PERROTTI
Spectator Staff Writer

Earlier in the season, women's basketball (3-18, 1-6 Ivy) lost home games to Penn (12-9, 5-2 Ivy) and Princeton (16-5, 7-0 Ivy), both of which were decided by first-half runs.

This weekend, the Light Blue heads to New Jersey and Pennsylvania looking to avenge its losses on the road—where the Lions have thus far been winless.

First, the Lions will take on the Tigers, who have for years been the team to beat in the Ancient Eight. The Tigers dominated the Light Blue 87-41 in Levien on Feb. 2, with Princeton going on a 26-2 run early in the second half. The Lions were outrebounded 56-20, making hitting the boards a key factor in their first weekend contest,

according to Columbia head coach Paul Nixon.

"We have put so much more of an emphasis on it in practice," Nixon said. "We beat Dartmouth on the boards by three, and we had a sizable margin against Brown."

Although the Light Blue has been performing notably better on the glass in the past few games, Princeton presents a different challenge than other teams because of the team's height advantage.

"There is nothing we can do to simulate their size, but our overall mentality toward rebounding has changed the last two weeks," Nixon said. "It would be very difficult for us to do worse on the boards than we did in the first meeting."

In the second game of the weekend, the Lions will stay on the road to take on the Quakers. In the teams' earlier meeting, the Light Blue held its own for the majority of the game, but an

early second-half run by the Quakers left the Lions playing catch-up and eventually falling 52-40.

"Our overall mentality toward rebounding has changed the last two weeks."

—Paul Nixon, head coach

Penn's Keiera Ray, who shares the backcourt with star player Alyssa Baron, wreaked havoc against the Lions. The freshman guard has been on a tear the last few weeks, winning the U.S. Basketball Writers

SEE WOMEN'S BASKETBALL,
page 6



KIERA WOOD / SENIOR STAFF PHOTOGRAPHER

WARDING OFF | Junior guard Taylor Ward and the Lions hope to get on track when they face Princeton and Penn.

Lions host
Tigers and
Quakers

MEN'S BASKETBALL
from front page

just felt like we didn't compete," head coach Kyle Smith said. "We didn't have it, and I think our spirit was a little down."

The Light Blue's performance was not helped by the fact that many of the players suffered from flu-like symptoms, said Smith, forcing the third-year head coach to go to the bench more often.

"It affects your chemistry when you're playing different guys in and out of the lineup, which is very uncharacteristic for us," Smith said.

While the team is healthy again, an essential question that remains is how senior guard Brian Barbour will fare.

Barbour—who did not play against the Bears and scored only one point in 21 minutes against the Bulldogs—has struggled lately to fulfill his expected role as the team's leading scorer.

"I don't think they had an expectation of what Maodo is capable of."

—Kyle Smith, head coach

When the Lions played Princeton earlier this season, Barbour had only six points and one assist. Instead of Barbour, it was freshman guard Maodo Lo who performed the acrobatic layups and quick penetration characteristic of Barbour's game.

Lo finished with a team-high 16 points against Princeton, taking the Tigers' defenders by surprise.

"We were able to penetrate pretty easily and from different areas," Smith said. "I don't think they had an expectation of what Maodo is capable of, and I'm sure they'll tweak some things and do some things differently to try to stop that."

The Tigers will be especially hungry for a win on Friday since they dropped a 69-57 decision to first-place Harvard last Saturday—a significant setback for second-place Princeton's Ivy title hopes.

For the Lions to avenge their 72-66 loss to Princeton earlier this month—in which the Tigers went eight-of-11 from three-point range—they will need better outside defense, Smith said.

Though the Light Blue did succeed in holding Princeton's star forward Ian Hummer to two-of-eight from the field, Hummer still managed to tally 16 points by repeatedly getting to the foul line.

The responsibility of containing Hummer will fall on the Lions' frontcourt, which has had success playing zone this season but, at times, has struggled to be equally effective guarding man-to-man.

While the Light Blue frontcourt will face the biggest challenge against Princeton, Saturday's contest with Penn will be a test for the Columbia backcourt.

Quaker guard Miles Cartwright, who has grown into the absence left by the now-graduated Zack Rosen, tallied 22 points when the Lions traveled to the Palestra earlier this season.

Cartwright's scoring, combined with center Darien Nelson-Henry's 11 points, were enough to give Penn the edge it needed to hold on for a 62-58 win.

While Smith said it will be important for the Lions to step up defensively, he also cited better ball-handling as a key to a Columbia victory on Saturday.

"You've got to take care of the ball, and then defensively, we can't let Cartwright get too comfortable," he said.

While sophomore guard Steve Frankoski, who is averaging 11.5 points per game against Ancient Eight opponents, has stepped into Barbour's role as the Light Blue's primary scorer, a strong performance by Barbour this weekend will be key to achieving penetration against Princeton and limiting turnovers against Penn.

Tip-off in Levien Gymnasium is set for 7 p.m. both on Friday against the Tigers and again on Saturday against the Quakers.

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Anonymous admiration

BY COLUMBIA ADMIRERS

One night, a member of our inner circle had a glorious dream, a dream that Columbians could send each other anonymous letters of admiration, cutting right through the “compliment” stage to what’s more important—love/potential hookups. When our Prophet awoke, our Prophet realized that letters were impractical. (Does anyone remember penmanship anymore? How weird would it be to have to hunt down someone’s mailbox number?) Thus, the Columbia Admirers Facebook page was created.

We were inspired by Columbia Compliments, but wanted to further ensure anonymity. Instead of requiring a Facebook message, we set up a tumblr to accept anonymous submissions. Even if you are sending your undying love to one of us, we’ll have no idea who you are. (That’s happened. It’s frustrating.)

Anonymity is essential to our mission, which is to let sexually frustrated, insecure Columbia students share every crush, fantasy, or romantic message that has ever crossed their minds or tortured them. People at Columbia can be intimidating, and sometimes it feels like everyone is lacking time—time to develop relationships, time to listen, time to talk. Sometimes you need to let things out, not tag a name, and just express your emotions in order to finally receive the closure you deserve

An imperative for honor

BY CHRISTIA MERCER

Two years ago, when I was chair of Literature Humanities, I wrote an editorial on academic honesty for Spectator (“Cheating and Dante’s hell” Mar. 31, 2011). I suggested that we have “an honest conversation about the grave dangers of dishonesty” and asked, “What will you students do?”. My hope was that students would begin to take ownership of the problem and devise a solution. I suggested instituting an honor code.

Last spring, the Columbia College Student Council initiated a serious conversation about academic honesty. Its Academic Integrity Task Force has recently made thoughtful recommendations, including student-run sessions about integrity and an honor code. I write to endorse these. I also write to offer my help next year, when I will return as Lit Hum chair to do everything I can to support the implementation of these recommendations.

The task force’s main goal seems exactly right: to create a culture of academic integrity on campus that requires student involvement.

In this bizarro world, the onus of maintaining the honesty of students falls entirely on instructors.

Why is this so important thing. Right now, the burden of motivating honesty, educating students about what constitutes dishonesty, and maintaining academic trust falls on instructors. We waste precious classroom minutes educating students about plagiarism and valuable prep time devising assignments immune to plagiarism.

We fret about catching—and not catching—cheaters, while concerned students have no opportunity to do anything at all. In this bizarro world, the onus of maintaining the honesty of students falls entirely on instructors. The task force’s recommendations are excellent and grounded in an obvious truth: real academic integrity must begin and end with students. Students must be the ones responsible for educating, promoting, and protecting themselves. Although instructors should offer support, only students themselves can create and maintain an environment of trust.

The proposed changes will not miraculously rid our world of cheaters. There will always be some students immune to the ideals of their community. But the recommended policies would make an immediate and significant difference. Studies are clear: When students sign an honor pledge and actively commit themselves to honesty, they are less likely to cheat. As soon as Columbia students take up the responsibility of creating and maintaining a community of honesty, they will have shifted the culture: A violation of trust is no longer merely between the cheater and instructor, but between the cheater and the entire student community.

The task force’s recommendations should be adopted. They will have the immediate effect of shifting the primary maintenance of academic integrity from instructors to students. They will probably make a long-lasting difference by encouraging a culture of trust among students. This will benefit students and let instructors get back to practicing and encouraging the highest standards of academic work.

The author is the Gustave M. Berne Professor of Philosophy. She will return as chair of Literature Humanities next year. She is presently on leave in Europe, where she is researching and writing a book.

STAFF EDITORIAL

A method to madness

Professor Emlyn Hughes’ actions in Monday’s Frontiers of Science lecture surprised us. Yes, we have been in classes where a teacher’s actions surprised or shocked us. And yes, we have seen similar video footage or been asked to erase our minds of all preconceived notions as part of an academic endeavor. However, there is usually a method to such madness.

The reasoning Hughes provided for the more than 500 students in his audience—“In order to learn quantum mechanics, you have strip to your raw”—is not adequate explanation for his actions. Without adequate explanation, his actions are simply bewildering.

There should always be a reciprocal relationship between a professor’s responsibility to teach and students’ efforts to learn. Just as students have certain

and not ruin a good relationship. Sometimes it’s easier to believe that you are loved when it’s told to you anonymously, instead of by a friend who is obligated to be nice to you.

Sexually frustrated, insecure Columbia students share every crush, fantasy, or romantic message that has ever crossed their minds or tortured them.

A week after we were officially up and running—and surprisingly, booming—we received the following Facebook message: “people at this school are quiet and reserved. they wish they had the courage to chat or compliment the people they admire from afar. it would be great if they did, but your ‘service’ allows people to say things they would never say to people’s faces because they’re too afraid and too disillusioned by the lack of community here. you’re encouraging the sharp division on this campus between what is real and what is anonymous fantasy. people will never succeed in anything, life, love, career, or anything else, if they don’t have the social aptitude to speak up and stand behind their opinions. i don’t think you’re helping people truly express themselves.”

Shock and awe

My goodbye to the (real) South was appropriately surreal, as I found myself speeding down a dirt road totally enveloped by shrubbed desert and towering steppes in a Land Rover driven by my bearded, soft-spoken boss. He handed me a beer without a word, to which I jokingly asked, “What, no open container law here?” He popped open his own, and replied, “This is Patagonia.”

Which, I think, is a pretty apt metaphor for my time down here, now closing in on seven weeks. The rules (or at least the rules that have governed my life up until this point) have been mostly nonexistent on this trip. And I don’t mean this in a self-aggrandizing “I don’t follow any rules” way by any means—I mean that the trajectory of this trip has had no pattern, predictability, or any sense of, well, sense. From Buenos Aires to Paraguay to Patagonia, every location I’ve visited has not only been radically different than any I’ve ever been to, but radically different from the others as well, and adjusting to each new place has been a trip in its own right.

I think probably the number-one rule to successful traveling is just going with the flow and enjoying the absurd. A pretty decent amount of the time, if I were to ask myself, “What the hell am I doing here?” (which I do on a fairly regular basis), a quarter of the time I would be filled with awe, a quarter of the time I would be filled with complete terror, and half the time it would be a healthy combination of the two.

In my last two columns, I’ve talked about living an unscripted life: what it means to finally be deviating from the very traveled path I’ve been on for as long as I can remember. I’ve been thinking about the whole unscripted thing mostly in a macro sense—the fact that we can make these larger decisions that will put us on entirely different tracks, into entirely different worlds than we thought were possible. But I hadn’t really thought about it in a micro sense—not even the day-to-day, but even each particular moment. Just appreciating the absurdity



ILLUSTRATION BY JENNY HAN

obligations in the classroom, such as completing work and participating, professors owe students a full explanation of the subject at hand and an environment in which learning is encouraged. It is of this very basic understanding of the classroom and its dynamics that Monday’s performance runs afoul.

Without the appropriate context for his behavior, Hughes’ strategy was counterproductive—he confused, rather than enlightened. However, this may be a consequence of the circumstances: teaching quantum mechanics in under two hours to students who may not have any experience with it. A situation like this necessitates special measures to kindle understanding. Hughes’ actions were the product of this. But the situation does not justify them; shock value for shock value’s sake is not a suitable mechanism with which to teach.

Hughes breached the tacit contract between student and instructor by resorting to such measures. Using shock value as an implement of instruction is neither an effective nor a respectful way to teach. Professors should rise to the occasion and not rely

The person who sent that message has a point. Anonymity allows people to be cowards. We all know that sometimes you just need to go for it, put yourself out there, send the person a text or have a talk. Anonymity fosters uncertainty over sincerity. It can be a cheap way to make a connection: We feel like it’s easier to type a message and get a Facebook Like than it is to lift our heads up from our phones or computers and try to make conversation. Obviously, in an ideal world we could all tell people that we admire them to their faces. But we’re not in an ideal world, and not everyone can do that.

Anonymity gives us the security to share our feelings, but it can also be a powerful tool for building community. Every day, we witness inspiring solidarity when someone anonymously shares how he or she feels about a partner, crush, or professor and is met with scores of others at Columbia who feel the same. Whether we are united by our love of Timbs, Keanu Ross-Cabrera, or the hot guy who works at the apple stand at the farmer’s market, anonymous admirations show us that as diverse and divided as the Columbia community is, we all share certain secrets and desires.

We in the Columbia Admirers inner sanctum work incredibly hard to ensure that this campus has an anonymous outlet for its romantic frustrations and giddy crushes. We know that anonymity is essential to creating the thrilling feeling that you are not alone in your feelings, as well as accomplishing our prime directive of spreading love and admiration.

The authors run the Facebook group Columbia Admirers. They have been granted anonymity to preserve the integrity of their submissions process.

and sheer improbability of the situations I have been finding myself in. Then realizing that I really have no control over them—and more importantly, can’t rationalize them—and accepting that. When I do this, any terror I would feel in a situation is almost always completely replaced by awe and appreciation.

I returned to Buenos Aires a couple days ago and met up with one of the guys who’s going to be in my program. (Side note one: Of my program of 26 people, there are only three guys, which I hear is a pretty common trend in study abroad programs. I’ll keep my thoughts on this to myself. Side note two: My program doesn’t start until Feb. 26. I handed in my last paper on Dec. 19. I’ll keep my thoughts on this to myself as well.)

We went and got a couple pitchers of beer (I’m legal here, for any future employers) at this big plaza packed with outdoor bars, getting acquainted and talking about how unreal it is that study abroad was finally starting and all that. He said something that really struck me, especially since I’ve been thinking a lot about the insane uncertainty and unpredictability of the moment-to-moment down here. It was a Monday night, and he said, “If I were back at college this semester, I know I would be having a ton of fun. But I know exactly what that fun would be. I know exactly what I would be doing. In fact, I probably could guess exactly where I would be at this very second.”

If I were back at college this semester, I probably could guess exactly where I would be at this very second.

And it struck me because it perfectly summed up how I feel about being abroad thus far—I miss the comfort and predictability of being at school a ton, because I know all that I’m missing out on. But I know exactly what I’m missing out on. And I’d probably be able to guess with about 75 percent accuracy where I’d be at any given moment if I were back at school (at this particular moment, probably staring out my window at the garbage collection on 114th, trying to think of an ending to this column), which I think is the main reason I was starting to feel the need to get out.

The people I’ve met so far who have come here early before the program starts, all say—whether they’ve been here for a week or three or six—that they still haven’t accepted that they’re even here in the first place. Which is how I feel now (a great feeling) and exactly how I used to feel about Columbia. I mean, it’s incredibly improbable that we all ended up there in the first place, and for a while, I treated every single moment in the same sense that I do those here. But then the micro blended into the macro, and I became accustomed to the general uniformity of life. Things became commonplace, and I became commonplace.

When I come back from this semester, I’m going to be a senior and entering my last year at Columbia. And I think that’s going to be the main takeaway I’ll bring back from here: appreciating the improbability of every moment. I need to live like it’s freshman year again, to regain that awe and wonderment that I used to feel waking up every morning in Morningside Heights, and start putting myself out of my comfort zone. We create that unpredictability, and although it’s much easier to avoid doing so while at school, we put ourselves in those environments without rules that we’re used to. And it’s in times like that where you begin to appreciate where you are that much more.

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

Steele Sternberg recused himself from this editorial.

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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

1 Fox who played Ray

6 Place for shades

10 Hard-hitting sound

14 Look embarrassed, maybe

15 "Metamorphoses" poet

16 He helped get Cassio demoted

17 Carving tools

18 North African prison wear?

20 Bring down to earth

21 "Rats!"

22 Nancy Drew books pseudonym

23 Disinfectant brand

25 Scout leader

26 Went on a date, perhaps

28 Soft material

30 Affectedly reserved

31 Rugrat

32 Trifle

36 Rapper who founded Aftermath Entertainment

37 Lint depository?

40 Bustle

41 —Indian War

43 It has some crust

44 Makes more elegant, with "up"

46 Pillages

48 Storied swinger

49 Spot for a belt

52 "The Fox and the Crow" writer

53 Fugitive's invention

54 Helper

56 Begin to dive

59 Really short haircut?

61 "Today" anchor before Meredith

62 Nasty

63 Case for pins and needles

64 Chilling

65 Take away

66 Capital of Estonia

67 Grant player

DOWN

1 Old ski lift

2 Bisset's "The Mephisto Waltz" co-star

3 Dogcatchers?

4 Phrase in a tot's game

5 Questioning utterances

6 Nearby

7 Viva by Fergie fragrance maker

8 Big name in artifacts

9 Adobe file format

10 Old and wrinkled

11 Made indistinct

12 Gemini docking target

13 Sat

19 Barely got (by)

21 Spoil

24 Turf mate

25 Banished, in a way

26 Counts (up)

27 Garr of "Mr. Mom"

28 Shoe store array

29 One crying foul

33 Ride a Russian statesman?

34 Notion

35 Cap'n's mate

38 Skin cream target

39 Tijuana relatives

42 Mrs. ___ cow

45 Insidious malware with a classically derived name

47 Thereabouts

49 ___ Tigers: Sri Lankan separatists

50 Mrs. Kramden of Chauncey Street

51 NyQuil manufacturer

52 WWII Italian beachhead

54 Rwanda native

55 Bleu shade

57 Chuck E. Cheese et al.

58 Review target

60 Opie's great-aunt

61 Camping org.

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02/22/13



KIERA WOOD / SENIOR STAFF PHOTOGRAPHER

HISTORY | Keiera Ray is the first Ivy player to be named the U.S. Basketball Writers Association Player of the Week.

Lions will face Tigers’ size and Penn’s Keiera Ray

WOMEN’S BASKETBALL from page 3

Association Player of the Week Award on Tuesday—a distinction given to the top players in the country.

“You have to start talking defensively about Keiera Ray,” Nixon said. “She’s the first player in the history of the league to be named the U.S. Basketball Writers Association Player of the Week. She’s on a list with players like Brittney Griner.”

Ray’s improved performance makes Penn especially dangerous. In the previous contest, the Lions were able to key in on Baron and hold her to only one point in the first half. But now that Penn has true multiple scoring threats, the Lions will have to be aware of Quaker guards at all times.

“It used to be that if you stop Baron, you stop Penn. That just isn’t that case anymore,” Nixon said. “If we go in and totally focus our defense on containing Baron, she [Ray] could go off for

30 against us, too.”

“We will need to focus on a good team defensive approach now knowing that they have two really good scorers on the perimeter,” he added. “And they still have [forward Kara] Bonenberger on the inside, so you can’t really dare them to score in there.”

The Lions hit the court in Princeton on Friday at 7 p.m. and take on the Quakers at 7 p.m. in Philadelphia on Saturday.

sports@columbiaspectator.com

JJ residents say admins dragging heels on elevator fix

JOHN JAY from front page

Alexys Leija, CC ’16 and a resident of the eighth floor, said the elevator repairs are more complicated than they appear.

“I can see why people think they responded very well. But understanding the whole situation, I think they could have responded a little better at the beginning, but I don’t think there’s much more that they can do,” she said.

Besides the delay in the elevator repairs, students have also reported a slew of unaddressed bathroom sanitation issues in recent months, including plumbing problems and overflowing trash cans.

“Every week you go in, and one of the toilets is blocked or it’s flooded. There’s been blood on the floor and sick in the showers,” Olivia Sadler, CC ’16 and a resident of the fifth floor, said. “There’s always, like, one toilet you can’t use out of three.”

Her RA has been taking pictures of the sanitation issues and sending them

to Facilities. While Sadler notes that the messes have been cleaned after requests have been filed, by the next day, the problems are back again. She believes that the problem may be in the plumbing.

Julia Goodman, CC ’16, said that she has observed problems on the eighth floor as well.

“The girls’ bathrooms can get really disgusting. A few people have tried to fix it by putting up sassy signs about bathroom etiquette, which sometimes works, but the maintenance people have kind of gotten fed up with us,” she said. “They left a plunger in the bathroom and don’t really clean the floors anymore. When they come in for regular cleaning, maybe every other time they fully clean it.”

The administration has again been working with RAs to monitor these issues. In a Housing, Residential Programs, and Facilities production meeting last week, RAs reported floor maintenance problems that were immediately addressed and monitored

by custodians, according to Housing spokesperson Kristina Hernandez.

Hernandez said in an email that all requests made to Facilities relating to custodial and maintenance issues in John Jay had been addressed.

While acknowledging that some issues like plumbing can be addressed only by Facilities, she stressed that other sanitation problems can be more easily resolved with the help of resident cooperation.

“Housing and Residential Programs staff are working together to communicate with residents about how to submit a work order, what can/cannot be placed in toilets to avoid plumbing problems, as well as general tips to keep a clean living environment for the entire residential community,” Hernandez said.

With regard to the broken elevator situation, Held said that the administration understands student frustrations and appreciated residents’ patience.

Rakhi Agrawal contributed reporting.
news@columbiaspectator.com

SPORTS BRIEFLY

WRESTLING

Columbia wrestling, coming off of a 30-7 defeat of Princeton and a 23-9 loss to Penn, will close its season when it faces Harvard and Brown this weekend. Last season, the Lions defeated the Crimson 30-12 and dominated in a 34-4 win against the Bears. The Crimson enters this weekend coming off of four consecutive wins and with an overall record of 7-5, while Brown (8-8) hopes to secure its second straight win and break .500. The action takes place at 6 p.m. on Friday at Harvard, and at 12 p.m. on Saturday at Brown.

—Mollie Galchus

WOMEN'S TENNIS

Women’s tennis (2-3) split its matches on the road last weekend, topping Kansas State on Saturday before dropping a close match against Memphis. The Lions will face Maryland on the road on Saturday before heading home for Sunday’s match against the Akron Zips. The Terps, standing 3-2 on the season, are coming off a dominant 7-0 rout of Towson, while the Zips, 5-5 so far, swept their two-match home stand last weekend with victories over East Tennessee State and No. 69 Oregon, respectively. The Akron women’s tennis program has faced the Light Blue only once in its history—March 1990—when the Lions topped the Zips by a score of 8-1.

—Ike Clemente Kitman

MEN'S SQUASH

Men’s squash will head to New Haven this weekend to compete in the College Squash Association National Team Championships. The Lions (7-8) will first face Navy (24-7) on Friday, an opponent they defeated 8-1 on Jan. 13. At last year’s championships, the Light Blue posted a 5-4 win over the Midshipmen. Columbia sophomore Ramit Tandon was the 2012 CSA Individual National Championship runner-up, and he has an impressive 12-3 overall record this season at the No. 1 spot. If the Lions secure the win over Navy, they will face the winner of the Williams vs. Bates matchup on Saturday to vie for the Hoehn Cup.

—Mollie Galchus

LACROSSE

Lacrosse season kicks off this Saturday, with the Lions facing Mount St. Mary’s in their home opener at Robert K. Kraft Field for the second straight year. In the teams’ encounter last year, the Light Blue prevailed 14-5 behind now-junior’s Paige Cuscovitch’s four goals. The team will also rely on senior Kacie Johnson, who was selected to the All-Ivy League first team last year after setting the Columbia single-season records in points, 73 and 32 for the year, leading the league in both categories. In addition to the strong veteran presence, nine freshmen will take to the field this weekend in what promises to be a competitive match.

—Robert Mitchell

MEN'S TENNIS

Coming off a second-place finish at the Eastern Collegiate Athletic Conference Indoor Tennis Championships in Ithaca last weekend, men’s tennis (4-3) will be in action at home on Saturday against Binghamton (4-3). The No. 46 Lions dropped the finals in an upset by host No. 63 Cornell, which swept the Light Blue to take the crown. Columbia will try to get back on the winning track against Binghamton, which has lost to two Ivy opponents so far in 2013—Brown and Dartmouth. With the No. 68 Bears and No. 64 Big Green both drubbing the Bearcats by a score of 6-1, the Lions should be able to recover at the Dick Savitt Tennis Center, beginning at 2 p.m. on Saturday.

—Myles Simmons

FOR LIVE GAME UPDATES
follow
@CUSpecSports



Solicitation of Nominations for Honorary Degrees and the University Medal for Excellence

EACH YEAR AT COMMENCEMENT the University bestows honorary degrees and the University Medal for Excellence on several esteemed individuals who exemplify the ideals of the University through their significant achievements and contributions to society. The Trustees and the Executive Committee of the University Senate invite you to nominate candidates for honorary degrees in the following categories:

- The Arts
- Public Life and Government
- The Humanities and Social Sciences
- The Natural, Applied, and Pure Sciences
- Professor Emerita/Emeritus

Please note that an honorary degree candidate need not be a Columbia graduate. A candidate for the Medal must be an alumna or alumnus under 45 years of age. Graduates from all divisions of the University, including Barnard College and Teachers College, are eligible for the Medal. Nominations should state why your proposed candidate(s) should receive University honors. Please submit all responses to this solicitation by **Friday, March 1, 2013.**

Nominations can be submitted electronically at: **www.nominations.columbia.edu** or delivered to the Office of the Secretary, 211 Low Library (535 West 116th Street, New York, NY 10027. Mail Code: 4324).

For more information on honorary degrees and the University Medal for Excellence, including past recipients, please visit our website: **http://secretary.columbia.edu/honors-and-prizes**

PIXBOX
week
4

- 1: Ivy: Princeton at Columbia (+5.5)
2: Ivy: Harvard at Yale (+5.5)
3: Big East: Georgetown at Syracuse (-12.5)
4: NBA: San Antonio Spurs at Golden State Warriors (+8.5)
5: NHL: New York Rangers at Montreal Canadiens (-1.5)
6: EPL: Chelsea at Manchester City (-1.5)



Sam Tydings (12-6)

Lions
Cheaters
Hoyas
W's
2012 Eastern Conference Silver Medalists
Chelsea

Let's try and go a whole weekend without a soul-crushing defeat in the final minute.

HAPPY BIRTHDAY ABBY AND MAYA!

Roar
Cheaters
Georgetown
SLau
Lanbo
Chelsea



Rebeka Cohan (11-7)



Peter Andrews (9-9)

Light Blue
Crimson
Orange
Gold
Red
Blues

I hope we get to pick some Grapefruit League games.

Mets spring training was a "blast."

Columbia
Harvard
Syracuse
Warriors
Rangers
Chelsea



Alexander Bernstein (7-11)



Minnia Feng (8-10)

Columbia
Yale
Georgetown
Spurs
Canadiens
Manchester

Let's go Blue Jays, especially R.A. Dickey and Josh Thole.

Maybe I should stop with the homer picks...

Columbia
Harvard
Georgetown
San Antonio
Meteor...eh, NYR
Man neighborhood



Muneeb Alam (6-12)



Melissa Cheung (9-9)

Princeton
Harvard
Georgetown
Spurs
Canada
Man City

Time to get back on track.

Let's be honest, I flipped a coin on the soccer match.

C
H
S
SA
NY
C



Tyler Benedict (8-10)



Eric Wong (7-11)

Columbia
Harvard
Syracuse
GSW
Canadiens
Man City

When in doubt, flip a coin.

FRIDAY EAST BREAK

GAME 1:



vs.



KEYS TO THE GAME

1

Defense, defense

Princeton leads the Ivy League in scoring defense at 58.0 points per game, in three-point field goal percentage defense at .331, and in assists at 14.6 per game.

2

Look out for Barrett

The Light Blue will be challenged by junior forward Will Barrett, who leads the Ivy League in three-point field goal percentage at .529.

3

Home advantage

When the Lions host Princeton on campus, they will hope for a large crowd turnout and try to hand the Tigers their first loss ever in Levien Gymnasium.

KEY OPPONENTS

T.J. Bray

Bray, named Ivy League Player of the Week on Jan. 14, scored a career-high 23 points, including six three-pointers, earlier this season. The junior guard's eight assists against Bucknell in December was the most assists for a Tiger over the past nine years.



Ian Hummer

This five-time Ivy League Player of the Week scored a career-high 28 points this season and is ranked fourth on Princeton's career scoring list with 1,501 points. The senior forward has scored 15.8 points per game while averaging 6.4 rebounds and 4.4 assists per game.



KEYS TO THE GAME

1

Defend everyone

The Lions will need to keep their eyes on Penn's team as a whole, not just a few star players. Nine different players lead the Quakers in scoring in a game, and eight different players lead in rebounding in a game this season.

2

Avoid foul trouble

Over Penn's last three games, freshman guard Tony Hicks has gone a perfect 13-of-13 from the foul line, one more thing the Lions should be aware of when facing the Quakers.

3

Watch for turnovers

The Quakers have either matched or had fewer turnovers than their opponents in five of their last eight games, and they have had more assists than turnovers four times in their last eight games.

GAME 2:



AT



KEY OPPONENTS

Darien Nelson-Henry

Freshman center Darien Nelson-Henry has scored at least eight points in 10 of the last 11 games. He is second to Miles Cartwright in rebounds, with 79 to Cartwright's 80.



Miles Cartwright

Miles Cartwright, a junior guard, leads his team with 14 double-digit scoring games this season and 47 total points at Penn. He averages 13.7 points per game and leads the team in rebounds.



BY THE NUMBERS

COLUMBIA

POINTS PER GAME



64.6

POINTS ALLOWED



61.9

REBOUNDS PER GAME



32.0

FIELD GOAL PCT.



.429

PRINCETON

POINTS PER GAME



63.6

POINTS ALLOWED



58.0

REBOUNDS PER GAME



31.4

FIELD GOAL PCT.



.462

PENN

POINTS PER GAME



62.5

POINTS ALLOWED



68.0

REBOUNDS PER GAME



32.1

FIELD GOAL PCT.



.420

Women’s track looks to defend Ivy title

TRACK from page 3

depleted mid-distance and distance core will also make things difficult for the Lions to reach the podium this weekend.

“Due to injuries and other issues, some of our guys won’t be competing at full strong or even at all. This will spread our guys thin across all of the events, so

scoring will be tricky,” McFann said.

With the first conference title in program history to defend, the women arguably have an even bigger challenge on their hands at Heps. They are well-prepared for the fight, heading into the meet with top-five league performances in an impressive 11 events,

encompassing each of the areas of track and field.

“As a team, we have done what is necessary up until this point. The only thing left is to execute it all this weekend,” sophomore Nadia Eke said. “We have become very consistent as a group, and that is necessary to win a championship.”

sports@columbiaspectator.com



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

HEADED TO HEPS | Sophomore Nadia Eke and the rest of the track and field team will head to the Ivy League Heptagonal Championships this weekend. The women won the title last year.

RIVERSIDE AT WORSHIP

Continuing the rich tradition of guest preachers in the Riverside pulpit, we welcome these critical interpreters of our times to share their messages.



SUNDAY, FEBRUARY 24
10:45 a.m.
Pastor Darius Pridgen
Senior Servant
True Bethel Baptist Church
Buffalo, NY

SUNDAY, MARCH 17
10:45 a.m.
Dr. Bernice Johnson Reagon
Songtalker





SUNDAY, APRIL 28
10:45 a.m.
Bill McKibben
Author, Educator,
and Environmentalist

The Riverside Church
490 Riverside Drive, New York NY 10027 212.870.6700



The Program in Narrative Medicine
Columbia University College of Physicians and Surgeons
presents

MY COMA DREAMS
jazz theater

music composed and performed by Fred Hersch
conceived, written and directed by Herschel Garfein

STARRING
Michael Winther • Fred Hersch & Ensemble

LIGHTING: Aaron Copp • **PROJECTION DESIGN:** Sarah Wickliffe • **VIDEO SYSTEMS:** Eamonn Farrell

mycomadreams.com

March 2, 2013
Two Performances at 3:00 and 8:00 pm
Miller Theatre at Columbia University, 2960 Broadway (at 116th Street), New York, NY
\$20 with CUID; \$45 General Public • For tickets visit **www.millertheatre.com**, or call **212.854.7799**

PP Serious, profoundly moving, and sometimes disturbing, a work of dream art as elegant as Stravinsky’s “Petit Concert” and as memorable as “Yesterday.”
—David Hajdu, *The New Republic*

PP a potent “jazz theater” piece...
— *San Francisco Chronicle*

PP deeply funny moments...
— *Wall Street Journal*

‘Stories We Tell’: Cultural history embraces telling tales

BY JENNY PAYNE
Spectator Senior Staff Writer

It takes a lot to look people in the eye and speak to them. In this day and age, we often vocalize by staying silent, using technology as our primary medium. As a result, these thoughts and feelings are condensed, impersonal, and primed for communicative efficiency. We tweet our thoughts in 140 characters or less; we toss up a “lolz stuck in Butler againnnn” as our Facebook statuses; and we text when we probably shouldn’t. These forms of communication are convenient, yet lack a degree of human connection.

“Stories We Tell,” a special event this weekend at the American Museum of Natural History, aims to foster a different form of communication through the use of different mediums of storytelling, from oration to dance to music to art. In this way, participating artists directly engage their audience members, showing them and encouraging them to do what we struggle to do most: look someone in the eyes and tell our story.

The event is the product of an ongoing collaboration between the museum and two non-for-profits, Community Works and New Heritage Theatre Group. The three groups work together each spring to produce a cultural event to celebrate Black History Month and to promote intercultural understanding and diversity. This year, they are celebrating artists who, through creative expression, give voice to African-American culture and history.

“We think of ideas and then look for artists who can fit the theme: through dance, through the visual arts, through hip-hop, through spoken word,” Voza Rivers, executive director of New Heritage Theatre Group, said. “We share that vision with the artist. Most artists, through their own medium, definitely have stories they want to tell, so for us, it was an easy fix.”

The centerpiece of the weekend is the world premiere of a musical collaboration between hip-hop group RUN-D.M.C.’s Darryl McDaniels, jazz trombonist and producer Delfeayo Marsalis, and a youth performing arts group IMPACT Repertory Theatre. The collaboration is years in the making.

After previous collaborations between IMPACT and McDaniels, Marsalis adds his jazzy flair to the mix this year.

A series of other performances leads up to the 4 p.m. performance. Accomplished individuals from all parts of the artistic spectrum will be located in different areas of the museum, engaging attendees with their personal spins on storytelling.

“This is all interactive,” Rivers said. “When the audience comes in, we want to really engage them.”

For the storytellers being featured, this person-to-person and face-to-face interaction is key to the success of their art. Award-winning storyteller and “Stories We Tell” performer Charlotte Blake Alston believes that this kind of interaction is natural.

“Before there was the written word, there was the spoken word, and people got together and looked each other in the face and shared stories,” Alston said, her rich, pensive voice clearly belonging to a person who speaks for a living. “We’re natural storytellers. ... It’s part of our DNA, it’s intrinsic.”

Though her own stories are deeply rooted in her own African-American and West African cultural traditions, Alston noted the importance of storytelling as a force of unification among all cultures. For Alston, storytelling provides speakers and listeners a chance to understand their similarities.

“All stories speak of our humanity, regardless of geographic or ethnic origin,” she said. “I think storytelling still engages people in the same way. It is able to bring people together so that you don’t know who the Republicans or Democrats or straights or gays are in the room. It cuts across man-made barriers and cuts to the heart of you and me.”

Choreographer Camille A. Brown participates in a different form of communication, using movement and dance to convey a narrative. For her, storytelling has always come naturally as part of her choreography. Although dance lacks the orality of spoken storytelling, it has the same purpose for her.

“It’s important for people to tell their stories as a way of continuing their legacy,” Brown said. “You can’t move forward without understanding what happened in the past.”

SEE STORIES, page B3

This Weekend in \$25

Inside...

1. **Mortified Live** (\$8, p. B2)
2. **“Berlin Sun Theater”** (\$8, p. B3)
3. **“Side Effects”** (\$8.75, p. B4)

PHOTO BY JENNY PAYNE / SENIOR STAFF PHOTOGRAPHER
ILLUSTRATION BY EMILY TOBIN

Getting pushed to breaking point over ‘Point Break’

Chris’ editor, Stefan, had a bad idea, and Drunken Spectator was born. This week, gin, more gin, and bourbon informed Chris and Stefan’s viewing of the cult classic “Point Break.”



STEFAN COUNTRYMAN AND CHRIS RUENES

What’s the name of this movie? BREAK POINT [Ed. Note: Sweet m8 Ivan Doost-shonté in room watch surf movie “Point Break” keanu reeves but, like those meth dealer surfers whom “still haven’t figured out what riding waves was all about,” “they [Ivan] only live to get radical they will never see the spiritual side of it”]

OH GOD this is break point, R u ready to get that hand cut off? r u goin to THE MACHINE downstairs?

“It’s a movie about a guy who”—“No man just be your self ... really”—“Just ... just don’t think about it”—“Should I try to make comments? Should I talk more?”

Are you drunk? My editor shouted in disgust, not realizing that “I’m just an idiot” who “can’t follow movie plots.” Shields of insults blinded my editor’s opaque meaning—it occurred to me that everyone is naked underneath their clothes, and we began the process of creaming.

VERY HOT she said And she was right. Contraindicating MelSwell, she thought, “Too much testosterone.”

Kwalanus Reeves responded, “CAUGHT MY FIRST TUBE THIS MORNING, SIR.” (NICE POINT BREAK, BRO)

Dooooooooostchantsky said, “We should make a rule, if they ever say ‘point break’ we have to drink until we vomit and until we die.”

As it was the pope’s custom to go on a once a week drink until he vomit: He lamented. “I have a lot of little cuts from making balsawood bridges freshman year, I didn’t get any bleeding but I just got a bunch of marks I will have forever.” He added, “U know it was my freshman year of high school. It was the summer before my freshman year of high school. It was both.” back off child thiiiiiiis is my thiiiiird snaaaack of the night FROMTHEMACHINE

[Ed. Note: Watch out! THE MACHINE is definitely our next leitmotif. What is it, if we have the subject this is our answer WOAAAAH FUGUE]

Predictably, Ronald Reagan used a flamethrower to light a gas station on fire in slow motion while torching his old car.

POINT BREAK IS OVER; I can’t see shit out here I’m going to die.

My editor burst through the door maniacally laughing and said (as I was getting my allotment of doritos FROM THE MACHINE), “Oh my god you are dressed to kill.”

Right around that corner is a sandwich show. They sell meatball sandwiches. Best I ever tasted. Utah! Get me 2.

[Ed. Note: Predictably, Ronald Reagan used a flamethrower to light a gas station on fire in slow motion while torching his old car and running around on fire and then he threatened a man who was probably a minority but Ronald Reagan was wearing his face his wrinkled face and a tuxedo and he ran and there was a fireball from the exiting administration which was caused by his torching the Lincoln car which is no mean feat and is no small symbol of the inversion of the Republican party, the floating into a neoconservative ball of gas fire where koonanul reaves has no hope of stopping the burning flame of our low taxes on the rich and a black tie event for the bank robbers who were the government according to sum but now r us and now r the surfers and the derelicts of the world mississippi I can spell it for u and lock that glass door break that glass door I’ll beat u with my shit I’ll throw dogs at u I’ll punt dogs but I will chase u Reagan I will watch u u buttohole surfer I’ll roll thru the ground and every cali movie ends up in this aqua-duct river hell war and now kuenuueenu he has broken his ankle and the republican the neocon he is away his teeth his teeth I can see those eyes pull that trigger son; I can’t empty that glock. We’re done.]

I think this whole movie is making fun of how stupid kwanshtaooпру reaves is.

[Ed. Note: It’s been like two months since Drukspectator actually watched a whole movie.] They’re driving a landrover down in Australia now because breakpoint moves around the globe, if you follow it.

Lose something, bra? Special agent Utah: “You gotta go down people trusted you, and, and they died.”

JOIN US NEXT WEEK FOR: AN EPISODE OF “CENTRIFUGE.”

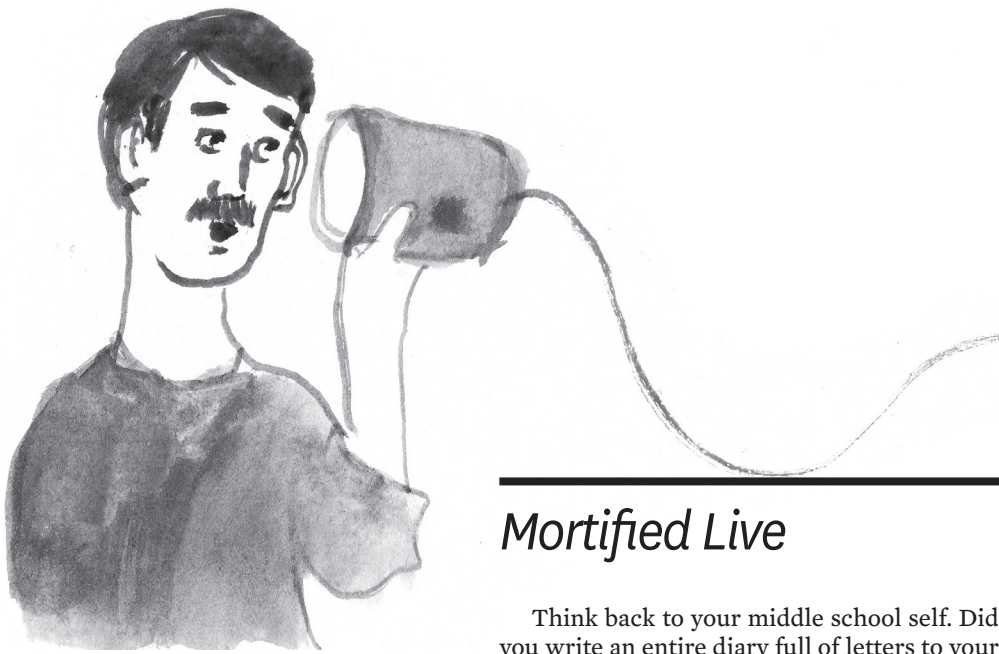
[Ed. Note: Chris means the week after next.]

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

Best of

Storytelling Events

One of the best moments at a communal storytelling event is when the granny/auto-mechanic/investment banker sitting right next to you gets their name called and walks up to the stage and bares their life secrets. Who would have thought that memories of such a wild life lurked behind so innocent a face? Take all the credit for your neighbor’s success and get a peek into the lives of the masses at one of the following popular events. —BY DANIELA LAPIDOUS



Mortified Live

Think back to your middle school self. Did you write an entire diary full of letters to your fake boyfriend, including a fake first sexual experience and fake breakup? That’s a rhetorical question that we really don’t want to know the answer to, but one woman definitely did ... and also read this diary to a crowd of rabid fans at Mortified. This organization has chapters all over the country that host nights of people sharing “their most mortifying childhood artifacts,” from homemade horror movies to the horror that is a first acid trip (at 12 years old). The New York City chapter’s events are somewhat rare but definitely worth every penny of the \$15 ticket. You’ll walk away either disappointed that your childhood was too normal, or relieved that those strangers on the stage made you feel normal. Either way, your abs will be sore the next day from laughing more than you ever thought was possible.

92Y Tribeca, 200 Hudson Street, at Vestry Street.

Oh, Hey Guys! at Upright Citizens Brigade

For something a little less crazy, try Upright Citizens Brigade Theatre. It hosts a weekly storytelling open mic for free every Thursday at 6 p.m., so make an offer at whichever altar you prefer, and pray to be one of the four names drawn from a hat to tell an eight-minute tale.

307 W. 26th Street, between 8th and 9th avenues.

The Moth StorySLAM

You’d better not treasure too much personal space. If you do, you’ll miss out on the wall-to-wall packed StorySLAM events hosted by The Moth. Tickets are \$8 at the door for a night of (supposedly) true stories told by strangers who submit their names. The tales range from inspiring to downright awkward, and the tellers range from aspiring writers to the burly guy talking about breaking in the lights on a borrowed car so that its parts wouldn’t get stolen in Queens. Look up the nightly theme and location and show up early—the line always goes down the block. Perhaps that awkward Columbia Admirers encounter can win you the title of audience’s favorite at the end of the night.

481 Broadway, Third Floor, between Broome and Grand streets.

The Liar Show

The classic game of “two truths and a lie” makes a comeback. At the Liar Show, several professional rotating comics and writers share their stories, and the audience has to interrogate them and figure out which one is completely false. Everyone who watches casts a ballot to expose the liar, and those who made an accurate assessment walk away with a T-shirt and a very smug expression on their faces. The next show at Cornelia Street Café on March 2 includes Jeff Simmermon, from NPR, and Micaela Blei, The Moth’s GrandSLAM Champion. Tickets are \$15 and include one drink.

29 Cornelia Street, between W. 4th and Bleeker streets.

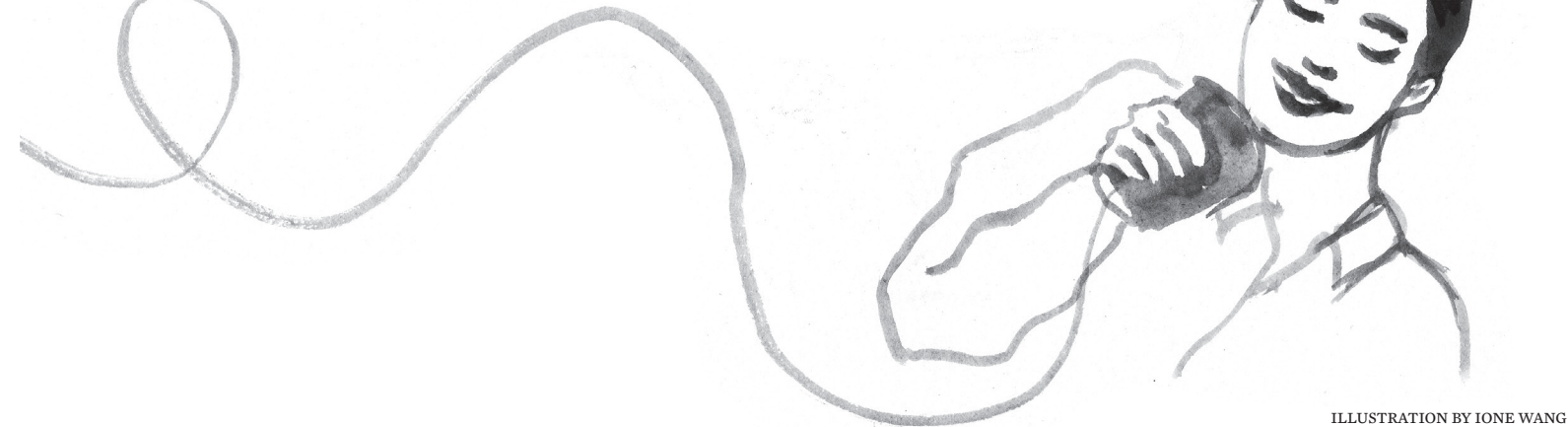


ILLUSTRATION BY IONE WANG

Neighborhood Watch

By Laura Allen

Graphic by Burhan Sandhu



ANTHOLOGY FILM ARCHIVES

32 Second Ave.
Learn more about experimental films on reels, stills, audio recordings, books, and manuscripts. You name it, and this archive has it. Dedicated to the preservation and showing of avant-garde cinema for over 40 years, its theaters screen an average of 900 movies each year. Students get in for \$8 and can catch “Rust and Bone” or “Like Someone in Love.”

NEW MUSEUM

235 Bowery
Enjoy some contemporary art while catching unobstructed views of Manhattan at this architectural standout. Current exhibit “NYC 1993: Experimental Jet Set, Trash and No Star” examines art made two decades ago, over the course of a single year. Taking its name from a Sonic Youth album, the exhibit was “conceived as a time capsule, an experiment in collective memory,” according to its release. The museum’s Birdbath Café sells seasonal, locally grown food and gives a 25% discount for anyone who arrives on bike or skateboard.

SUNSHINE CINEMA

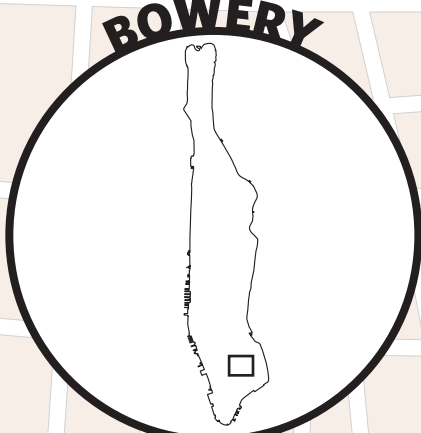
143 E. Houston St.
Looking for something more familiar? Check out your favorite cult classics and indie features for \$13 at this art deco, hipster haven. You can also pick up Magnolia Picture DVDs, vegan cookies, and “the best popcorn,” as voted in the Best of Movie Theatres 2010 issue of Time Out New York. Shows within the next week include “The Room,” “Space Jam,” “A Place at the Table,” and “Genius on Hold.”

BOWERY BALLROOM

6 Delancey St.
Featured in “Coyote Ugly” and “Nick & Noah’s Infinite Playlist,” this historic music venue provides an intimate standing-room setting. With plenty of space available, crowd-goers will enjoy some of the best acoustics in New York City. Look out for rising new artists and old favorites alike in Youth Lagoon, Tristan Prettyman, Secondhand Serenade, Kate Nash, and Matt Costa this spring.

HAPPY ENDING LOUNGE

302 Broome St.
Don’t be fooled by its exterior. The “Xie He Health Club,” really named “Happy Ending,” provides intimacy and eccentricity in honor of its sexy, massage-parlor past. The speakeasy-esque ground floor plays host to monthly readings. Works fall among genres of horror, Southern, and you guessed it—erotic. On the lower level, a dance hall throws back to its former reincarnation with waist-high showers and saunas converted into party private spaces.



Our picks for the Oscars

Want to win your Oscar pool? Spectator’s got you covered. We asked film professor Annette Insdorf; Spectator film critic Elizabeth Sedran; film editor Carroll Gelderman; and Max Nelson and David Beal, the co-founders of campus film journal Double Exposure, to predict the winners—and cast their own votes, if they were in the Academy.



BEST PICTURE
Will win: “Argo”
Should win: “Argo” (as long as “Amour” wins best foreign language film)

BEST ACTOR
Will win: Daniel Day-Lewis (“Lincoln”)
Should win: Daniel Day-Lewis (“Lincoln”)

BEST ACTRESS
Will win: Jennifer Lawrence (“Silver Linings Playbook”)
Should win: Emmanuelle Riva (“Amour”)

BEST DIRECTOR
Will win: Steven Spielberg (“Lincoln”)
Should win: Ang Lee (“Life of Pi”)



BEST PICTURE
Will win: “Argo”
Should win: “Silver Linings Playbook”

BEST ACTOR
Will win: Daniel Day-Lewis (“Lincoln”)
Should win: Daniel Day-Lewis (“Lincoln”)

BEST ACTRESS
Will win: Jennifer Lawrence (“Silver Linings Playbook”)
Should win: Jennifer Lawrence (“Silver Linings Playbook”)

BEST DIRECTOR
Will win: Steven Spielberg (“Lincoln”)
Should win: Benh Zeitlin (“Beasts of the Southern Wild”)

For commentary and more picks, see spc.me/oscarpix.



BEST PICTURE
Will win: “Lincoln”
Should win: “Argo”

BEST ACTOR
Will win: Daniel Day-Lewis (“Lincoln”)
Should win: Daniel Day-Lewis (“Lincoln”)

BEST ACTRESS
Will win: Jessica Chastain (“Zero Dark Thirty”)
Should win: Jennifer Lawrence (“Silver Linings Playbook”)

BEST DIRECTOR
Will win: Benh Zeitlin (“Beasts of the Southern Wild”)
Should win: Benh Zeitlin (“Beasts of the Southern Wild”)



BEST PICTURE
Will win: “Argo”
Should win: “Lincoln”

BEST ACTOR
Will win: Daniel Day-Lewis (“Lincoln”)
Should win: Daniel Day-Lewis (“Lincoln”)

BEST ACTRESS
Will win: Jennifer Lawrence (“Silver Linings Playbook”)
Should win: Emmanuelle Riva (“Amour”)

BEST DIRECTOR
Will win: Steven Spielberg (“Lincoln”)
Should win: Steven Spielberg (“Lincoln”)

David Beal and Max Nelson
co-founders/ editors of Double Exposure

(LEFT) JENNY PAYNE / SENIOR STAFF PHOTOGRAPHER; (RIGHT) KIMBERLY FLORES / STAFF PHOTOGRAPHER



PHOTOS COURTESY OF SONY PICTURES, WARNER BROS, FOX SEARCHLIGHT

AND THE WINNER IS... | “Zero Dark Thirty,” “Argo,” and “Beasts of the Southern Wild” (left to right) are, respectively, up for five, seven, and four Academy Awards. The 85th annual awards ceremony will take place this Sunday and will air on ABC.

Genre mixing confuses awards

Last week at the Grammys we were treated to more than a few surprises (cough! Frank Ocean’s “invisible” keyboard), but even more surprising is what we didn’t see.

Behind all the glam, ego, and money, the night made a powerful statement about genre—namely, that it no longer exists. I’m not suggesting that there are no divisions in music (there most assuredly are) but those divisions have been shrinking for quite a while. Take Robert Glasper, for instance. A Houston-born jazz pianist by trade whose band, the Robert Glasper Experiment (which features a vocoder), won in the R&B category for “Black Radio,” won in the R&B category for “Black Radio.” Nonesuch Records, a label that purposefully eschews easy categorization, won seven Grammys with only five different artists. And that’s not even to mention the all-star tribute to The Band’s Levon Helm featuring rockers, soul singers, folkies, and country crooners.

It’s obvious that genre gaps are shrinking and becoming less meaningful, but what does this mean for our obsession with awards and recognition?

Genre has a tumultuous history in our country, probably because of America’s diverse cultural makeup. For almost 200 years, musical genre was entangled in issues of race, class, and region—a history that is still with us when it comes to awards season. R&B has its roots in the “race records” of the ’20s, which were designed primarily for a black audience with southern roots. Country has its roots in the “hillbilly records,” which during the same time period attempted to connect with rural southern and western America. Pop was once just a way of saying “mainstream white people music.” Needless to say, these descriptions are no longer completely apt for categories that each contain vast amounts of racial, regional, and stylistic diversity.

But how do we compare and award recognition to our favorite artists if we acknowledge that genre no longer exists? It goes without saying that there are just some artists that it will never be fair to compare to another. Judging by record and ticket sales leads to even more problems than judging by genre, and having musical experts decide goes against what music is all about. I’m not pretending to have any answers, but I do know that issues of recognition will get harder and harder as genres both blur and multiply. I don’t think anyone takes the Grammys as a definitive statement of musical value, but it’s definitely interesting to think how the shrinking genre gap will affect this and other beloved musical institutions in the future.

Another issue that this growing diversity creates is the frantic effort to acknowledge all genres at the same time. While this is an admirable goal, it leads to way too many half-hearted tribute attempts. If you watched all of the Grammys, you would have noticed a 40-second performance by Chick Corea, Kenny Garret, and Stanley Clarke in tribute of the late, great Dave Brubeck. Brubeck (who, in full disclosure, acted as a personal mentor to me) deserves an enormous amount of recognition for being a true pioneer and an all-around great human being—but the Grammys wasn’t necessarily the right venue. Attempting to acknowledge every genre in one award show always presents problems like this, and they are likely to be magnified as the years roll by and genres continue to blur.

But nobody can predict what the Grammys of 2050 (or even 2015) will bring. All we can do is listen and wait—which, after all, is really what music’s all about.

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‘Stories’ celebrates Black History Month

STORIES from page B3

Like Alston, she echoes the idea of the story’s power to reach everyone.

“These are universal things, and that’s what the beauty of art is, that these things are very universal.”

Though she does not have the concreteness of words to tell her story, Brown is confident that the themes of her performance will be clear to viewers.

“Even though you might not understand the story itself, you’ll understand the idea,” she said.

Storytelling, in all of its forms, challenges observers to open their minds to new ideas and to learn about experiences outside of their own. But Brown understands that storytelling is not for everyone and that it can be uncomfortable for some.

“There’s room in the world for people who tell their personal stories, and there’s room for people who decide not to do that,” Brown said. “There’s no wrong or right way. This weekend’s exhibit has plenty of room for both kinds.”

“Stories We Tell” pushes its attendees to participate in a real exercise in communication, stepping outside of how we may be used to listening to others and talking about ourselves in modern society.

Even the greatest storytellers recognize the battles of modern communication.

“In many ways, technology has resulted in less communication, less substantive communication,” Alston said. But she and her fellow performers work to remind people about how storytelling can combat this: “It really is to make that human connection, to remind us once again of our commonalities as human beings.”

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Prof. Michael Taussig to present performance piece at the Whitney

BY NICOLLETTE BARSAMIAN
Spectator Staff Writer

Anthropology professor Michael Taussig doesn’t think it’s the sun’s fault. His performance piece, “Berlin Sun Theater: The Mastery of Non-Mastery,” which appropriates the sun to reflect on global warming, will be performed at the Whitney Museum of American Art this Saturday—but don’t try to call it a play, or even a performance. According to Taussig, it is a “theater-becoming-ritual” or “theater-piece” that questions the place of the sun in our modern world. Taussig spoke with Spectator about the philosophy behind his work.

NICOLLETTE BARSAMIAN: There is a lot unknown about your piece. So, I just want to ask you—what is the sun?

MICHAEL TAUSSIG: Well, what’s important for me is choosing the sun as a great symbol, to meditate on the impact of global meltdown. Which is completely erroneous—it’s not the sun’s fault. It’s the impact of greenhouse gases. There are various contradictions like that in this piece.

Now, you know that a standard trope of the sun in the Western world is the disenchantment of the world. It’s a standard, but powerful, cliché—Earth itself is dead. What the Marxists call the “domination of nature” accelerates. That’s the disenchantment of

nature. The idea is that in earlier times, nature had a voice, a great plurality of voices—what we call animism. My conceit is with what is going on in the environment—what I call meltdown. Nature will become re-enchanted. From disenchantment to re-enchantment. We will start to think of nature in completely different ways—perhaps the “old-fashioned” way. That’s a good model to start thinking with.

I see this as a “theater-piece.” It’s not a theater, it’s not a performance—it’s a “theater-piece,” edging into ritual, impelled by the re-enchantment of the sun in an age of global meltdown.

NB: You keep stressing that this is not theater. Why?
MT: I’m just sick of those things. I used to teach in performance studies.

NB: Oh, OK, that makes sense.
MT: No, that doesn’t explain it. That’s not a good answer. That doesn’t explain anything. It’s not a theater, it’s not a lecture. It’s a “theater-piece.” I didn’t want a safety net of a piece of theater. I don’t have characters, really. I don’t have a plot.

NB: You have a narrator.
MT: Yeah, I have a narrator. But I didn’t see it as the conventional theater performance. I wanted it to appear more humble, more

fragmented. *[laughs]* It’s minimal.

But it’s actually very ambitious. I’ve never done anything like this before, really. And putting this on in New York has been difficult. No one has time—time is money. The lighting guys did the wedding for Chelsea Clinton. When I did it in Germany, it was a wonderful experience. Everyone was very relaxed, and there was a lot of technical assistance. In New York, everybody is going in separate directions at once.

NB: Can you tell us what the performance piece will be like? Or do we just have to see it to understand it?

MT: It’s very poetic, rather than a lecture or a consistent argument. But I don’t know how much people will pick up. There’s an artistic and intellectual infrastructure. The task for me is, how can I write about the human body in relation to the world at large and the cosmos? Not standing back, but immersing yourself in it.

“Berlin Sun Theater: The Mastery of Non-Mastery” will be performed at the Whitney Museum of American Art on Saturday from 8 to 9 p.m. Tickets are \$8 for students and free for members.

This interview has been condensed and edited for clarity.

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Flipside Guide

La Pulperia

Hell’s Kitchen eatery offers delicious Latin American fusion cuisine

BY YVONNE HSIAO
Columbia Daily Spectator

Fusion cuisine had always sounded like a bad excuse to mix various mediocre gastronomical cultures into a quasi-avant-garde aggregate. But I renounced my prejudice at La Pulperia, a Latin American restaurant that opened in Hell’s Kitchen on Feb. 11.

A pulperia is traditionally defined as a combination between a tavern and grocery store, so I expected taco-truck food served on silver plates. Treated to a series of culinary delights by head chef Carlos Barroz and mixologist Cesar Chavez, I was pleasantly surprised by this new eatery that features predominantly Argentinian cuisine with Italian and Spanish influences. Its exposed bricks, wooden paneling, and Mexican tiles give it a cozy yet upscale feel, with an ambience for both a romantic dinner and a fancy night out with friends.

Its simple but delicious raw bar offered six clams resting on a painted stripe of pesto, garnished with diced tomatoes, and sweet, rich, and meaty oysters.

The ceviche, a salmon brûlée, was excitingly bright. Every mouthful contained bursts of heat and citrusy zing from the ginger-infused leche de tigre. The dish was paired with the smooth kind of salmon I associate with high-end sashimi beautifully marbled with fat. The olive oil was robust, but it did not overpower the freshness of the lime juice and zest, nor did it make the fish taste too heavy.

The concept behind the cream cheese and brown sugar glaze combination was creative, but the dish toed the line of becoming a mess of indistinguishable flavors. But the individual ingredients, which have capitalized on the trending culinary paradox of sweetened savory dishes, managed to put a unique, sparkling punctuation mark on a traditional dish.

La Pulperia did its ensalada de quinoa right. Challenging the concept of a salad, La Pulperia had cherry tomatoes, hard-boiled egg, and water-shocked carrots peppering a bed of quinoa. The textures—from the crisp skin of the tomatoes, to the soft chewiness of egg whites—gave the salad dimension while remaining grounded in its foundation of nutty carbs. The salad was finished with pungent, but water-tamed red onions and watercress, and dressed with pomegranate vinaigrette. The pomegranate mellowed out the acidity of the vinegar, and softened the pop from the onion. The result was a dynamic and complex winter salad that, although a bit aggressively seasoned, struck the right balance between salty and sharp.

Slathered with flavor, the sangria-braised short ribs entrée is an indulgent dish. Juicy and crisp, it had a lot of character, probably because Barroz’s stew contained an alcohol concoction that could be ingested on its own. Once reduced, the slightly sour and acidic notes left by the wine joined the mildly fruity, woodsy butter baste so that I could just distinguish the intentionally over-caramelized onions of the smoky mirepoix. The depth of richness in this dish was highlighted by the vibrant chimichurri sauce, which had the right amount of lemon juice and vinegar to cut the creaminess of the cheese. It was an aromatic, bittersweet flavor boost to the perfectly brined, tangy meat.

A virgin Piscobamba mocktail topped off my meal. Without the smooth and fruity flavor of the Pisco Portón, the gentle taste of the muddled apples was fragrant and oddly tannic atop the tartness and sweetness of the fresh apple juice. There was too much agave nectar for my liking, disturbing the balance of the flavor layers. Overall, though, this was a satisfying concoction.

My culinary escapade at La Pulperia convinced me that fusion cuisine might actually be an emergent property.

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KIMBERLY FLORES / STAFF PHOTOGRAPHER

FUSION | Carlos Barroz and Cesar Chavez’s restuarant serves Argentinian cuisine with Italian and Spanish influences.



COURTESY OF OPEN ROAD FILMS

RX | Rooney Mara and Channing Tatum (above) star in Steven Soderbergh’s newest film, which he announced will be his last.

‘Side Effects’

Newest Soderbergh flick combines smart narrative with crazed manhunt

BY REBECCA POTTASH
Columbia Daily Spectator

Don’t be fooled by the trailer for “Side Effects.” While director Steven Soderbergh’s latest film—which he has announced will be his final work—appears to be a horror movie about medication gone wrong, it is more of a psychological thriller. At once thought-provoking and mind-boggling, “Side Effects,” released Feb. 8, starts out as a poignant, albeit somewhat misguided, commentary on the effects of antipsychotic medication. Midway through, it pivots into a mind war between patient Emily Taylor (Rooney Mara) and psychiatrist Jonathan Banks (Jude Law), lurching the audience into what feels like a second movie.

“Side Effects” picks up as Emily’s husband (Channing Tatum) is released from the prison where he has spent the greater part of their marriage. Her depression bubbles to the surface upon his release, and after an apparent suicide attempt, she seeks help from Dr. Banks.

Mara is convincingly lost and hopeless as Emily, as she struggles to find the right treatment to cope with her depression. When she finally appears to be stabilizing, she takes a turn for the worse in a twist that may be a side effect of the medication Banks has given her.

Soderbergh has taken the psychological thriller route before, most notably in his 2011 release, “Contagion.” He is by no means going out with a bang—but he does, as usual, succeed in captivating the audience with the emotional weight with which he manages to imbue his films.

Writer Scott Burns seems to be making an anti-medication commentary, painting a terrifying picture of chemical alterations gone wrong. It is clear from the get-go that the medications are altering Emily for the worse.

For those with a little more faith in antidepressants, the film abruptly changes tone. With little warning and with little to tie the two pieces together except the score, “Side Effects” switches from a troubling but smart narrative to a crazed manhunt for sanity and answers. Any hint of a hidden agenda on Burns’ part falls away, and keeping up with the twists becomes a bit of a struggle.

But Law and Mara shine through the film’s ups and downs. The two have an understated chemistry that raises the stakes of the doctor-patient relationship. Mara’s bird-like fragility draws the audience to her pain, gaining the sympathy we are convinced she needs, while Law’s calm and soothing demeanor renders him an ideal psychiatrist. They both set emotional traps that the viewer falls into easily and unknowingly.

Emily’s enigmatic former psychiatrist (Catherine Zeta-Jones) surreptitiously weaves herself into the main action. Her performance may start off somewhat blandly, but beware of her seemingly calm demeanor.

Tatum, who worked with Soderbergh previously on the surprise 2012 hit “Magic Mike,” is at best a harmless addition to the cast. It is difficult to read this ex-inside trader as he quickly fades into the background.

“Side Effects” comes to conclusions that answer entirely different questions than those posed at the beginning of the film. Audiences can leave feeling satisfied, but only if they forget about the first half of the film. Mara, Law, and Zeta-Jones’ scheming holds the audience’s attention, and by the end, the audience is invested in the story that has developed. Still, questions surrounding the cost and effectiveness of potentially mind-altering medications are left dangling in the air, ripe for debate.

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‘The Face’

Oxygen’s newest modeling show doesn’t quite make the cut

BY ABBY MITCHELL
Spectator Senior Staff Writer

As I sat there watching the pilot of “The Face,” a thought flashed through my head that I’m not proud to admit: I miss the campiness of “America’s Next Top Model.” The fact of the matter is that Oxygen’s new show—a competition reality show centered on modeling—could do with some humor.

It differs from Tyra Banks’ brainchild (now in its 19th season and with no end in sight) in several significant ways. While ANTM has a panel of three to four judges who cut a contestant each week, “The Face” has created a convoluted elimination system that resembles the NBC singing competition “The Voice.” The contestants are split across three model coaches—Naomi Campbell, Karolina Kurkova, and Coco Rocha—and compete on teams for the prize of being the face of ULTA Beauty.

During each episode, each team completes a photo shoot for a real client. After the shoot, the client chooses the best photo, and that team is immune, leaving the other two teams up for elimination. The two losing coaches then must nominate one of their contestants for elimination, and the winning coach chooses who goes home.

Aside from leaving the audience confused (in reality television, the simpler the better), this system is flawed and will likely come down to game play. Obviously, the winning coach, who has a vested interest in the success of her own team, will likely choose the model she perceives to be a greater threat rather than the contestant who deserves to stay. In the first episode last week, one coach threw a temper tantrum when her contestant was eliminated and vowed revenge. I’m not making this stuff up. How can you have an “objective” competition if the decision ultimately comes down to petty

squabbles and power plays?

Even the prize is disappointing. If I were a contestant, I would be a bit miffed that I’m killing myself for a modeling competition in which I don’t even win an agency contract. As a viewer, the one-part prize just makes the show much less exciting.

Despite any problems I have with the show, the coaches are top-notch, hitting completely different aspects of the fashion industry. Campbell, known as much for her drama as for her signature runway walk, recalls the supermodel heyday of the ’80s, while Kurkova represents the more commercial side of fashion through her fame as a Victoria’s Secret Model. Rocha, the youngest coach, is arguably the most high-fashion editorial model—she had her girls striking poses midair on their first shoot, for god’s sake.

The problem among the judges is that there is an uncomfortably obvious imbalance of power—Kurkova and Rocha are clearly terrified of Campbell. But it’s somewhat expected. Both of the 20-something models began their careers by the time Campbell was already an icon (and I’m sure her assault charges in the past few years didn’t help). Even her own contestants openly admit that they’re afraid of her.

Ultimately, the show is ANTM in classier packaging. The photo shoots each week are for big-name publications, the tasks are much more realistic, and the coaches and guest stars are major players in the industry.

But for a network that includes “Bad Girls Club,” Oxygen has forgotten something very simple: When you’re turning on a reality show, you want to see people act outrageously and idiotically. So, as much as it makes me cringe to watch Tyra break out in a rap number or Mr. Jay dress like a Cirque du Soleil performer to announce a challenge, at least it keeps things interesting.

“The Face” simply takes itself too seriously. Maybe I had my hopes too high—couchbound with a bum knee for four weeks, I saw about 40 commercials for it a day. I was hoping to have my preconceived notions about Naomi Campbell disproved and find a new guilty pleasure in the process. Unfortunately, if the first episode is any indication, she’s just as bratty as she seems in the press—from door slamming to screaming—and the show inevitably falls flat on its face.

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