

Postcrypt stays afloat, alters policy

BY JEREMY BLEEKE
Spectator Staff Writer

Though Postcrypt Coffeehouse, a student-run music venue, faces continuing challenges from administration, members say that the organization is now turning to fundraising for its survival.

At the end of last year, administrators met with Postcrypt to inform the group that they would be required to add an additional alcohol proctor and hire a security guard for each night of operation. The Office of Student Group Advising was concerned about underage drinking at weekend concerts, though members have repeatedly denied that alcohol is sold to minors. Postcrypt student managers feared last semester that the new administrative regulations would be an unbearable financial burden, potentially threatening the coffeehouse's historic location in St. Paul's Chapel, or even its existence.

"We were wondering whether or not we could even come back this semester," Galen Boone, BC '12 and incoming manager, said.

But now, after further talks with administrators and new plans for fundraising, Boone said she is hopeful that Postcrypt will be able to stay afloat—though with several significant changes.

"We're not going to be selling alcohol," Boone said. "We might get to sell alcohol for one weekend just to try to recoup some of the money we lost when they dumped all of our excellent beer. ... But for next semester if we choose to sell alcohol, we have to have a public safety officer there, and that's not feasible for us financially."

Boone said that for the remainder of this year, despite the fact that the coffeehouse is

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ROSE DONLON / STAFF PHOTOGRAPHER

UNDERGROUND | Postcrypt Coffeehouse, a student-run music venue that operates in St. Paul's Chapel, has changed its operations in response to issues raised by administration and the Office of the Chaplain. Managers say the concerts will continue, but they will no longer serve alcohol.

Bikers protest ruling

Court decision could impact CU traditions

BY LEAH GREENBAUM
Spectator Staff Writer

A new ruling that will require groups of 50 or more bikers to apply for parade permits is a bump in the road for many of the city's loyal bikers.

And at Columbia, the decision could be an obstacle for more than one tradition.

The ruling from federal judge Lewis A. Kaplan stated that the New York Police Department would not be violating constitutional rights, particularly the right to free speech and assembly, by enforcing parade regulations on these biking groups.

The amended parade rules say that the NYPD can ticket or arrest any group of 50 cyclists that does not have a specific parade permit.

At Columbia, the ruling could affect the History of the City of New York class' annual midnight bike tour of the city, along with the Columbia Outdoor Biking Orientation Program, which takes new first-year students on a four-day biking trip that ends in Morningside Heights.

Javier Plasencia, CC '11 and this year's COBOP coordinator, said he understands the ruling from the city's perspective, but intends to bike as a group through the city in August regardless. He said he hadn't thought too much about the ruling because it is so recent, but added that one option he could consider would be to have the group of around 60 students split into two. This would hinder a core tradition of the trip, though, he said.

SEE BIKING, page 6

Scott Halvorson named GS dean of students

BY AMBER TUNNELL
Spectator Senior Staff Writer

After serving as interim dean of students for the School of General Studies for 18 months, Scott Halvorson officially assumed the position of GS dean of students on Monday. Going forward with his new title, Halvorson said he plans to focus his efforts on financial aid, advising, housing, and academic alignment with the other undergraduate schools of Columbia.

Halvorson, who has been at GS for 13 years, was a full-time adviser for GS students, taught screen writing in the School of the Arts, and also acted as the director of the Program for Academic Leadership and Service and associate director of the Global Scholars Program.

In June 2008, he became the dean of students on an interim basis after the former dean of students, Mary McGee, accepted the position of dean of the College of Liberal Arts and Sciences at Alfred University.

This new appointment, he said, is a chance to expand on his previous work with students.

SEE GS DEAN, page 6

Muslim student group explores Sunni-Shiite division

BY SHIRA POLIAK
Spectator Staff Writer

Internal debates within student religious groups are not always public at Columbia, but as part of last week's Islam Awareness Week, the Muslim Student Association openly reflected upon the relationship between Islam's Sunni and Shiite sects.

The MSA hosted religious scholar Imam Ammar Nakshawani, a British lecturer of Islamic studies who presented on the importance of uniting Sunni and Shiite Muslims to a packed crowd on Thursday, Feb. 18.

The event touched upon some of the larger issues of Muslim identity that MSA students sometimes contend with.

Islam is divided into two main sects, Sunni and Shiite. Sunnis believe that Muslim communities should choose their leaders, while Shiites believe that religious clerics should descend from the prophet Muhammad. There are also slight variations in some of the prayer services and rituals. Around 85 percent of the world's Muslims are Sunni and 15 percent are Shiite.

Though the religious differences are minor to some, the Sunni-Shiite



FATEMA VERSI FOR SPECTATOR

IDENTITY! The Muslim Student Association held several events and lectures last week for Islam Awareness Week. Scholars and speakers explored different issues relevant to the Muslim community at Columbia.

INSIDE

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The sounds of silence at Miller Theatre

Catalan composer Benet Casablancas explores the rhythm of silence in "Four Darks in Red," based on painter Mark Rothko's work, on Thursday night in Miller Theatre as part of the Composer Portrait Series.



Sports, page 7

Columbia struggles as 3-point percentage falls

The Columbia men's basketball team has lived and died by the three this season. The Light Blue started the season off lights-out from beyond the arc, but recently has had trouble knocking down 3-pointers and winning games.

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Following the money trail

Dan Amzallag calls for New Yorkers to confront the greed in state and local government.

Expanding horizons

Nazaara and other theater groups introduce Columbians to South Asian culture, one play at a time.

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WEATHER

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Sunni-Shiite question debated on campus

MSA from front page

divide has been a major source of tension in contemporary Middle Eastern politics.

Haroon Moghul, Ph.D. candidate in the Middle East and Asian languages and cultures department and former director of public relations at the Islamic Center at NYU, described the modern conflicts in a recent interview.

The religious and political tensions, he said, have erupted into a violent “Sunni and Shiite tug-of-war between Saudi Arabia [a Sunni state] and modern Arab states, and Iran [a Shiite state] and its allies.” He added, “A lot of the [Sunni-Shiite] conflicts are between states vying for Islamic authority.”

On campus, students say the issue is often an unspoken one that does not affect groups. For some, though, the divide is still a religious question that must be confronted.

Seeing through the eyes of someone else

“There needs to be dialogue in order to bridge the gap,” Nakshawani said in his lecture on Thursday. The word “dialogue,” he added, stems from the Greek word “dia,” which means “to see through the lens of another person.” “For so many years, when Shiites and Sunnis tried to bridge the gap, the Shiite would look through his lens. The Sunni would look through his.”

In his address, Nakshawani asked the audience to put aside political and theological differences between Sunnis and Shiites and focus on the group’s shared fundamental beliefs, such as the oneness of Allah, Muhammad’s role as the prophet of Allah, and the five pillars of Islam.

“Take off your lenses and see through the eyes of someone else,” Nakshawani said.

He criticized the speeches of Sunni and Shiite clerics who use negative phrases, such as “atheist sinners” and “infidels,” to incite hatred of the other sects.

Moghul, who spoke briefly before Nakshawani at the lecture, praised Nakshawani in an interview after the event for “drawing attention to the absence of discourse in the Muslim world on this topic and the extreme voices who contribute to mistrust and excommunication.”

The unspoken conversation

Despite Nakshawani’s gusto about the need to bridge the divide between Sunnis and Shiites, several active MSA members said they perceive the Sunni-Shiite question as a non-issue in the group and among their peers.

“The Sunni-Shiite question does not come up because it’s not the first thing we think about,” said Noor Al-Husayni, BC ’11, religious life chair of the MSA board, organizer of Thursday’s event, and a Shiite Muslim. “Muslims are drawn to each other because we share a lot in common. Our habits and lifestyles are mostly the same anyway, so the differences don’t come up in everyday living.”

“It’s considered divisive for people to ask if you are Sunni or Shiite, so it’s not something people ask,” Al-Husayni said.

Imam Syed Zafaruddin Sayeed, TC ’72, is the religious life advisor to MSA and has served the group since 1998. Sayeed said that he has never had to directly confront the Sunni-Shiite issue at Columbia.

Muzna Ansari, BC ’10, MSA president, and a Sunni Muslim,

said that the topic infrequently surfaces in the larger MSA context or its events. “We focus on positive, as opposed to divisive, dialogue.”

Ansari, who lives with Al-Husayni, said that their different sects do not influence their relationship. “We never had a conversation in our room about that.” She added, “We are all Muslims, and that’s what binds us together.”

United on campus

Professors and Islamic scholars offer different perspectives as to why there is little contention within Islamic groups on Columbia’s campus.

Souleymane Bachir Diagne, a professor of Islamic philosophy, said that he supports the inclusivity of the MSA, despite the potential for sectarian divide.

But, he added, this inclusivity is in line with the religious history of this division. “There were particular circumstances of clashes between Shiites and Sunnis, but if you look at the history, the two groups lived together peacefully. ... Political and theological differences didn’t mean that you belonged to radically different communities,” he said.

Despite current problems abroad, he added that it is important “not to believe that this is an eternal, cosmic clash.”

According to Moghul, the Sunni-Shiite question does not emerge because “the Muslim community here is small and has not become institutionally established.”

The question is more emergent on campuses with larger Muslim populations, he said, where groups must clearly define their identities and determine, “Who does the chaplain represent? Who is a Muslim, who is not? Should they ... have separate chaplains for different sects, or have a single figure capable of representing the group as a whole?”

He added, “When communities get so big, people align themselves based on preferences which create questions based on practice and priority.”

But Taimur Malik, CC ’11 and social chair of the MSA board, said that the divide is not a source of conflict at many universities.

Malik, who met different Muslim student organizations at the recent 2010 Ivy Muslim Conference, said that the students that he met are not divided along Sunni and Shiite lines and credits the work of university chaplains who “are able to create greater community and a sense of belonging.”

Challenging the norm

While some students insist that the Sunni-Shiite debate is irrelevant on campus, they maintain that it is still important to be educated about the issues.

“Its important to reassess what one’s been taught one’s whole life,” Ansari said. “It’s easy to conflate something that you’re not used to as wrong, especially if you’re used to growing up in a large Sunni or Shiite community.”

Others emphasized that education, regardless of beliefs, is important on campus.

“The politics of Iraq brought this issue to the limelight,” Malik said. “Many Muslims don’t realize the reasons for the divide, and ... the violence magnifies it.”

Ultimately, Al-Husayni said, basic education is necessary. “I feel like a lot of people don’t know what the differences between Sunni and Shiites are.”

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ROSE DONLON / STAFF PHOTOGRAPHER

FOLK SONG | Singers perform for students on campus at St. Paul’s Chapel on Fridays and Saturdays. Though the student-run organization faced financial concerns last semester, managers say that they will continue operating with a few changes that the administration requires.

Postcrypt changes operations, seeks new funding

POSTCRYPT from front page

not serving alcohol, it will have to pay for a security guard, which costs \$220 a night.

“We’re not a space for inebriation, we’re a space for folk music,” Boone said.

University Chaplain Jewelnel Davis, who has been at Columbia for 14 years, said that in recent months there have been several instances of disruption involving the music venue.

“There’s turnover in every student group, and we’ve had students who have been in charge of the coffeehouse who have been excellent occupants and sharers of this space ... where there have been no incidents,” Davis said. “But now we find ourselves in the situation where public safety and the advisors are meeting with the students because they aren’t able to control the room.”

Raquel Whittaker, assistant director of Earl Hall and liaison to student groups with the chaplain’s office, said that it is important that Postcrypt respects other activities in the building. “What I don’t think a lot of people understand ... is that while

the Postcrypt Coffeehouse is at one end of the building, there’s a worship service happening at this end,” she said, adding that when “people are becoming rowdy and disrespectful to the building and to others who are using the building ... that becomes a concern.”

Whittaker said that the security guard is still important for now, even if alcohol is no longer being sold. “Whether or not they consume all the alcohol during their time in the coffeehouse, or whether they consume alcohol before, alcohol is a leading factor to why there was some disruption going on.”

Last Friday, the Office of the University Chaplain met with Postcrypt to discuss some of these issues.

Devora Aharon, CC ’10 and chair of the Student Governing Board, which doles out money to campus groups, helped facilitate talks between Postcrypt and the administration. Aharon said that the administrative perception of the coffeehouse has not always been accurate.

“I don’t know if it was just the assumption that an event with

alcohol would need security concerns,” Aharon said. “Most events with alcohol are security concerns, but Postcrypt is a really unique group and a really unique event. ... I think there might have been a lack of familiarity with the way that Postcrypt really operates.”

Since Postcrypt does not charge admission to concerts, and since the coffeehouse’s main source of revenue—beer—is no longer an option, Boone said she is worried about how the cost of security will be met.

She said the coffeehouse has reached out for support from the Office of Student Group Advising, which is giving a grant to cover the cost of some nights, and has discussed co-sponsorship opportunities with the Columbia Queer Alliance and the Columbia Bartending Agency.

Boone said that if students sign up for spring classes in either wine tasting or bartending with the bartending agency, they can request that half of their tuition goes to support Postcrypt.

She also hopes that the security guard requirement, which she sees as unnecessary, will be

lifted by next year.

But there have been some positive changes, she said.

The group had to remove its electrical appliances, including its lighting, to bring the coffeehouse in line with the chapel’s fire code—another stumbling block last semester. But a gift from the chaplain allowed the group to light the space both legally and elegantly, Boone said. “She actually gave us beautiful, flameless LED candles made out of wax, so we have great light in the space now.”

Though Boone is just trying to get the coffeehouse back to smooth operations, she said this year will also be an opportunity to expand, maybe with larger music festivals.

“We still don’t have normalcy back. It does feel weird, and it’s sad, but I have so much optimism because we’re getting so much support from people who had never heard of us,” Boone said. “We’re just reaching out to everyone. ... This could be a good thing just for building a folk community on the Upper West Side.”

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ROSE DONLON / STAFF PHOTOGRAPHER

ROCK AND RULES | Postcrypt Coffeehouse, a student-run music venue, is now required to pay for a security guard to be on site during performances. It no longer sells alcohol at events, but the Office of the Chaplain still requires that a guard monitor concerts at St. Paul’s Chapel.

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Catalan composer draws inspiration from Rothko’s art

BY ANNE BRINK
Columbia Daily Spectator

“Silence is so accurate.” When asked to describe the supreme goal of art, those are the words painter Mark Rothko chose. Ironically, they are the same words which have been chosen by composer Benet Casablanca to appear in his new orchestral piece “Four Darks in Red.”

And, despite the work’s name, it is sure to be a far cry from silence, premiering at Thursday night’s Composer Portrait Series in Miller Theatre.

Casablanca, an accomplished Catalan composer, has embarked on a difficult creative path indeed, turning the silence of a painting into song. His new composition “Four Darks in Red” is named for the Mark Rothko painting of the same title, which inspired it. The musical piece will share the stage with Miller’s own renowned Perspectives Ensemble and Casablanca himself.

When asked to write a new piece for the Composer Portrait Series, Casablanca wanted to choose a subject matter that was both beautiful and true to the American spirit of New York. After stumbling upon a Rothko exhibition at the Tate Modern in London, he knew right away that he had found his match. “I had the idea of taking the painting of the same title by the Russian born and American citizen Mark Rothko as a way of gratitude to the friends from New York who had asked me to write a new piece,” Casablanca said in an e-mail.

Looking into Casablanca’s inspiration behind “Four Darks in Red,” it becomes clear that the roots of art and music seem

deeply intertwined to the writer. “I feel it amazing to try to establish some kind of feedback between the different artistic languages,” Casablanca said, referring to the influence of visual art on his composing process.

Described as “the next generation” of great Spanish composers by Perspectives’ artistic director Sato Moughalian, Casablanca is known for his aesthetic independence—which Mark Rothko is admired for as well. The link between the two artists becomes evident in Casablanca’s work. “Rothko’s work points out a very personal path in the context of abstraction... My interpretation focuses in the most dramatic, intense, visionary, and even lyrical aspects of his [Rothko’s] poetic universe,” Casablanca said.

In preparation for writing the score of “Four Darks in Red,” Casablanca made his own original sketches of Rothko’s painting and analyzed the proportions. These proportions were then directly transcribed into the music, determining the number and length of the composition’s sections. Moughalian, who visited Casablanca in Spain before he began to work on the project, marveled at the composer’s deeply analytical process. “He showed me his notebooks, and he had sketched in a black and white representation of Rothko and observed the proportions and put them directly into his music. He is a deeply analytical thinker,” Moughalian said.

The connection between the painting and the composition itself is key, but the music’s ability to connect with the audience is of utmost importance to Casablanca as well. “I think one of the biggest problems of some contemporary musical expressions lays in



MIXING MEDIUMS | Clockwise from top left: Benet Casablanca, Sato Moughalian, and Angel Gilordonez performed in a celebration of Casablanca’s work.

neglecting communication. My strongest aim would be that my music might be able to establish some kind of feedback with the audience, moving and provoking it, opening new worlds of sensations,”

Casablanca said. He added, “My aim would be some kind of modern classicism that assumes this legacy and projects it into the future, with the spirit of sharing it with an open-minded listener.”



COURTESY OF MILLER THEATRE

It will be up to Miller Theatre’s audience to provide the sort of free-thinking listeners that Casablanca seeks. Performing at Miller has been a highlight for Moughalian, who

notes that “Miller Theatre has the most sophisticated, open-minded, curious audience.” It is an audience the theatre itself has

SEE COMPOSER, page 6

‘Fake IDs’ allow Reid Hall students museum access

BY JULIA HALPERIN
Spectator Senior Staff Writer



Reid Hall is the only educational institution I’ve ever encountered that openly falsifies documents for its students.

Although the program directors probably wouldn’t be willing to forge students’ signatures or bump up our grades at the end of the semester, they don’t mind telling a little white lie on our Reid Hall ID cards.

“You’ll notice that each of your cards identifies you as an art history student,” Brunhilde Biebuyck, director of the Columbia-Penn Program in Paris, told us as she distributed our student IDs during orientation. “That’s so you can get into museums for free.”

As Columbia students, free admission to museums is de rigueur, thanks to the Arts Initiative’s Passport to NY program. But Paris’ system is a little trickier. Paris museums are divided into three categories—national, city, and private. Each group has its

own admission fee policy and its own administrative system.

Admission to the permanent collection of city museums, like that of the Musée d’Art Moderne de la Ville de Paris, is always free, and admission to all museums is free on the first Sunday of every month.

Private museums, like Fondation Henri Cartier-Bresson, can charge pretty much whatever they want. Although they often provide discounts similar to those available at national museums, they hardly ever offer free admission.

National museums, including the Louvre, are heavily subsidized by the state, and therefore offer free admission to schoolteachers, the unemployed, artists, disabled visitors, and students under 26.

If you did a double take when reading that museums offer free admission to massive, vague groups like “artists,” “disabled people,” and “the unemployed,” you aren’t alone.

Standing in line to get into the

Fondation Cartier-Bresson last week, I thought I must have misheard when I eavesdropped on the following exchange between a young man and the gallery’s front desk employee.

Young man: Hello, one ticket for the Robert Doisneau exhibition, please.

Employee: Certainly. Six euros.

Young man: I’m unemployed.

Employee: Do you have your certificate?

Young man: Yes, here.

Employee: Ok. One euro, please.

As an American, the notion that a private museum would routinely offer such large discounts to the unemployed, or even to artists registered with certain government-recognized groups, is inconceivable. Imagine the Museum of Modern Art having a separate line for everyone who’s been laid off recently.

But then again, such a policy is also quintessentially French.

SEE PARIS, page 6

Barnard considers adding gallery space in the Diana

BY MARIA CASTEX
Columbia Daily Spectator

For Columbians who are used to bureaucratic, slow change on Columbia’s campus, a group of Barnard artists advocating for unplanned gallery space in the Diana might prove to be the exception to the rule.

After Barnard’s art history and architecture departments moved from the third floor of Barnard Hall to the fourth and fifth floors of the Diana, new studio and office spaces for both departments opened, as well as a room currently functioning as a gallery on the fourth floor. “The space was originally conceived as an exhibition space and an architectural space for the departments’ and students’ use,” Joan Snitzer, director of the Barnard visual arts program, said.

Although the gallery “was never fully realized as a public

space,” as Snitzer said, the room has been received enthusiastically by groups both inside and outside the Barnard art community. Because of the public response, Barnard and the departments involved with the gallery have begun to consider future plans for the space. “Since the Diana opened, we’ve been approached by so many groups requesting gallery space, that Barnard is starting to think about how that could be achieved,” Snitzer said.

A committee is now in the works to discuss the logistics of opening the space as a gallery to the wider public. Without any specific endowment allotted for the staffing, curating, collecting, or restoring of pieces, the possibility of a gallery remains very much “a work in progress,” Snitzer said. Despite the countless requests from outside parties, the space was ultimately conceived

GALLERY, page 6

DANCER REMEMBERED



ROSE DONLON / STAFF PHOTOGRAPHER

PAYING HOMAGE | Panelists spoke at the Julius S. Held Lecture Hall at Barnard to discuss the life and contributions of Merce Cunningham, an American choreographer who died earlier this year.



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The usual risky business



DANIEL
AMZALLAG

Outside the Gates

been the lack of a serious public response.
Most notably, former New York Police
Department Commissioner Bernard Kerik was
sentenced to prison for taking kickbacks from
organized crime. Bronx City Councilman Larry
Seabrook was similarly charged with launder-
ing \$2.5 million dollars from City taxpayers.
Queens Congressman Gregory Meeks has
been charged in the media with making illegal
payouts of hundreds of thousands of dollars.
Meanwhile, the Manhattan District Attorney's
Office is investigating an unreported \$750,000
check that Mayor Michael Bloomberg wrote to
a political operative during his campaign. State
prosecutors continue to investigate tens of
thousands of dollars in payouts by State Senator
Malcolm A. Smith to a Hurricane Katrina relief
organization with ties to the senator's staff. The

Political will to address public corruption will come only from significant public outcry.

State's Inspector General has begun an investi-
gation into the potentially politically motivated
selection of a firm to construct a racetrack in
Queens. The list goes on and on.

The waves of daily reports have engen-
dered little public reaction, among both cam-
pus groups and New Yorkers in general. It
seems that corruption among public servants,
especially at state and local levels, has become
the norm. To complain about the improper
spending of millions of taxpayer dollars is an
act of naïveté, reflecting a lack of knowledge
of New York's history and unwritten political
rules. Reports of dozens of crooked public
servants, rather than rallying public outcry,
have desensitized us and relegated the status
quo of our government to filth.

Perhaps, voter apathy stems from a percep-
tion that it is futile to attempt to control public
corruption. In City elections, almost all serious
candidates run as Democrats, meaning that of-
fices are decided in primary elections, in which

only a tiny fraction of the City's population
participates. The extension of City term limits
last year further reduced electoral turnover, a
problem exacerbated by the huge advantages
in fund-raising, prestige, and political favor
of incumbents on all levels of government. In
short, the system suffers from politicians' un-
accountability to voters—New Yorkers do not
feel empowered to deal with these problems,
a fact that our representatives exploit to their
own advantages.

The people have little recourse against
dishonest politicians, so nearly all action and
investigation has come from criminal prosecu-
tors. But district attorney's offices are limited to
following already-ratified laws, meaning that
they are unable to curb the broader, systemic
problems which have allowed unchecked cor-
ruption. Each individual arrested for kickbacks
or money laundering has little effect on the
bigger picture.

A change toward harsher ethics laws and
stricter public finance regulation can come
only from voters. Ethics enforcement is notori-
ously unpopular among legislators, who risk
alienating political allies and party leaders that
benefit from lax oversight. Political will to ad-
dress public corruption will come only from
significant public outcry, which makes voter
apathy on this issue exceptionally disturbing.

Dishonest governance is a problem that
transcends party lines, so it would seem easy to
unite a coalition against it. On the contrary, the
issue has been sidelined by voters and organi-
zations of both parties. Paradoxically, the prob-
lems that are least contentious seem to receive
the least attention. Especially on a university
campus, the most fundamental obstacles to
good government are deemed uninteresting
and unproductive. The fallacy of many politi-
cal organizations is in the assumption that uni-
fying issues lack substance, that those that do
not create or exacerbate traditional divisions
are considered fruitless for discourse.

The problems of public corruption offer
a straightforward, yet rare, opportunity for
campus groups and watchdog organizations
of opposing parties to collaborate. Student
and nonprofit groups are essential to em-
powering voters, by beginning to examine
solutions and presenting alternatives to the
status quo. A bipartisan campaign of lobby-
ing and spreading awareness, for example,
can be a first step in putting pressure on local
governments for systemic reform toward
lawful politics. Shying away from issues that
may seem too “easy” or “uncomplicated” for
debate, or that seem timeless and ordinary,
comes at the peril of all citizens.

Daniel Amzallag is a Columbia College junior
majoring in political science and English. Out-
side the Gates runs alternate Tuesdays.

Love in the time of capitalism



AMANDA
GUTTERMAN

The Far-Side of the Familiar

Day”—the movie. Unsurprisingly, the New
York Times movie review disparaged the star-
packed “Love Actually” knockoff as “stuffed
with an astonishment of clichés” and a “miscel-
lany of men and women who laugh and weep
through an assortment of contrived setups.”
The gripes of Times reviewer Manohla Dargis
ring true, since the film presents a popular de-
piction of Valentine's Day as a cliché caught up
in the paws of Hallmark commercialism.

However, further contemplation dur-
ing my bus ride and three-hour prison term
in the movie theater have led me to a new
conclusion—perhaps Valentine's Day is not a
problem in itself, but rather a symptom of our
culture's diseased attitude toward romantic
love and emotions as a whole.

The holiday originated in 496 AD, when
Pope Gelasius I—famous for suppressing
pagan rites and heretics—established the feast
of Saint Valentine's Day to honor Valentine,
a priest stoned and beheaded by Roman
Emperor Claudius II for marrying Christian
couples. In the 14th century—a near millen-
nium later—Geoffrey Chaucer cemented the
feast's association with courtly love.

The celebration of Valentine's Day, like
Halloween and Christmas, has surely drifted
from its traditional origins. Despite the com-
mercialism of its peer holidays, however,
Valentine's Day endures the most persecu-
tion by cynics. Complaints of “cliché” or
“commercialization” of love suggest that our
celebration of Valentine's Day antagonizes a
higher societal ideal of love. I am skeptical
about whether we actually have this. Is our
concept of love really so passionate, unique,
and unbridled by capitalism?

In 1961, sociologist Michel Foucault traced
the social history of insanity back to the
Middle Ages—well before Chaucer—in his
acclaimed work “Madness and Civilization.”
Medieval mad people, those unable to con-
strain their emotions or control their speech,
roamed through cities and raved at the gates
of the upper-class. During the Enlightenment,
madness emerged as unreason, the polar op-
posite of predominant reason. As capitalism
emerged, insanity became defined by econom-
ic un-productivity. How can you go calmly to
work in an office or factory when you're raging
with passion, drowning in sorrow, or, most

importantly, dying for love?

Madness became institutionalized—and
the poet, overcome by emotion, became a
marginal figure in society, languishing in a
dusty garret far removed from the means
of production. This post-Enlightenment
conviction contrasts sharply with the literary
past. Corneille in France felled his protagon-
ists, each a powerful noble, in duels over
love. Italians Boccaccio and Petrarch swore
to a courtly love we would now consider ob-
sessive, unrealistic—perhaps even a medical
problem. Shakespeare in England redoubled
all of these romantic impulses.

Foucault leads us toward the following be-
lief: Concurrent with the advent of capitalism,
dying for love—once the honorable pursuit
of nobility—becomes simply inconvenient. Each
individual's desire for monetary gain facilitates
the smooth and even moral functionality of
society. It is no coincidence that Adam Smith's
1776 “Wealth of Nations,” the Genesis of the
capitalist canon, was born into the Western
consciousness within two years of Johann
Wolfgang von Goethe's “Sorrrows of Young
Werther.” Goethe's protagonist is no Cornelian
noble, but an artist living in the margins of
German economic life. In the culminating mo-
ment of the novel, Werther kills himself out of
love for the married Lotte.

The contemporary psychiatrist is prob-
ably itching to medicate Werther—what sort
of compulsion or obsession afflicts him until
the bitter moment of suicide? Werther forfeits
years of potential economic productivity, of
contributing to and benefiting from his com-
munity, by surrendering to a love that sits
uncomfortably with the modern reader. This
modern reader has been raised with the expec-
tation that he or she will obediently move on
after a shot at love fizzles.

It is no wonder, then, that Dargis finds
the “Valentine's Day” movie's love scenes
“clichéd” and “contrived” when capitalism
declares anything else unhealthy, insane. No
uplifting, feel-good film like “Valentine's Day”
could gross the same box-office revenues if
it featured a sicko like Werther. When critics
like Dargis deplore Valentine's Day—or when
we deplore its business partners Hallmark
and Godiva—we unconsciously criticize our
society's dilute concept of love.

Consider the daily vocabulary we apply to
emotions. “Sorrowful” sounds exaggerated and
antiquated, so we use “sad.” “Mad” refers not
to wild raving lunatics, but rather to “I'm mad
at you.” “Passionate” is a stone's throw from
“crazy.” Our lust after productivity renders im-
potent our capacity to feel. Perhaps we should
reevaluate our cynicism about Valentine's Day
and reconsider love in the time of capitalism.

Amanda Gutterman is a Columbia College first-
year with an intended major in anthropology or
comparative literature and society. The Far-Side
runs alternate Tuesdays.

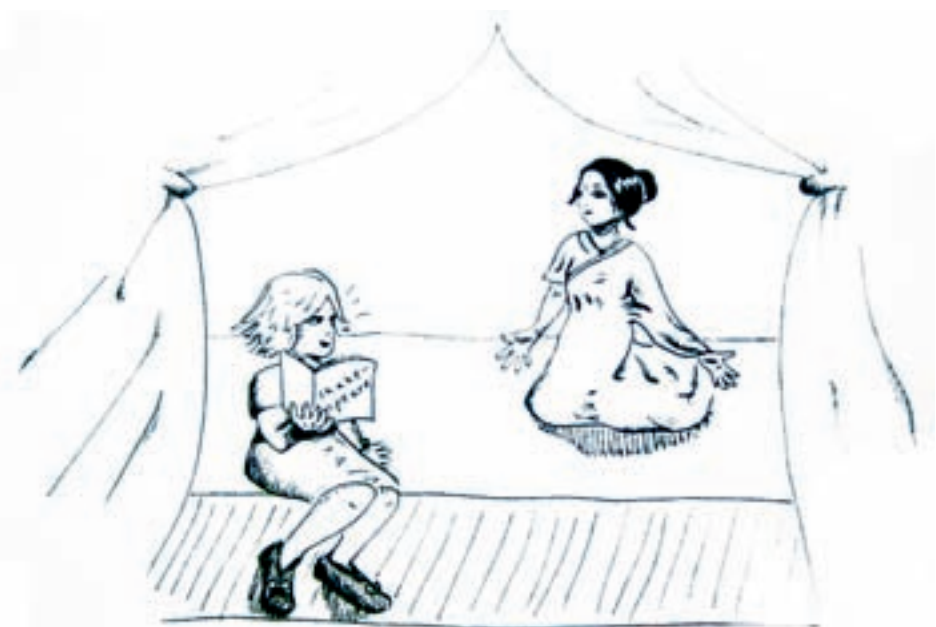


ILLUSTRATION BY ELIZABETH SIMINS

South Asia in the spotlight

BY ABHIJIT NAJARAJ AND MANSI METHA

Early last December, Awaaz, a South
Asian publication on campus, organized a
launch event for its second issue. The event
was unremarkable in some respects—it
was attended by about 100 people, enjoyed
a few moments on Bwog, and included,
like other South Asian-themed events, free
samosas and a performance by a promi-
nent South Asian dance group. What was
striking about Awaaz's launch event was,
in fact, its content—a small group of actors
from the campus drama troupe Nazaara
walked onto a makeshift stage in Lerner
Party Space and performed, for 40 min-
utes, a seventh-century Sanskrit comedy
called “Bhagavadajjukiyam” (“The Priest
and the Prostitute”).

In the play, a bhagavan (“holy man”) ex-
changes bodies with an ajjuka (“cour-
tesan”), in order to teach his student,
Shandilya, a lesson. The holy man thus
becomes a courtesan, and the courtesan
a holy man, leading to hilarious chaos
and confusion. The play is no light farce,
however—it ultimately equivocates the two
seemingly incompatible lifestyles and com-
pels the audience to reconsider its own ex-
pectations and prejudices. There is plenty
of intellectual fodder here for students of
religion, literature, philosophy, the history
of ideas, and anyone interested in South
Asian culture. With so few groups cur-
rently offering this type of intellectual en-
gagement, a group like Nazaara, Columbia's
only South Asian drama troupe, plays a
vital role in campus life.

Awaaz's event, produced once a se-
mester and also called Nazaara (meaning
“viewpoint” in Hindi and Urdu), not only
increases awareness of South Asian theater,
but also provides a rare opportunity to gain
a deeper understanding of South Asian cul-
ture. While every Columbia student learns
about Aeschylus, Sophocles, Euripides, and
Aristophanes, Nazaara members provide
students with a platform to witness and to
participate in the rich tradition of South
Asian theater—from well-known works
like Kalidasa's “Shakuntala” to the many
excellent plays, ancient and modern, that
receive no mention in history textbooks.
Columbia students are uniquely equipped
to appreciate these plays through compari-
son with their Western counterparts—and
for the literary and entertainment value of
the plays themselves.

For the team of actors and crew,
Nazaara offers an immersive and instruc-
tive experience, through the performance
and presentation of a South Asian play.
In comparison to Greek drama, where
scholars must speculate on many aspects
of performance, South Asians left excel-
lent accounts—the “Natya Shastra,” for

example—of the performance and theory
of theater. By engaging in this tradition
and situating it in a modern performance
setting, Nazaara's actors and crew devel-
op a deeper understanding of the play
and the culture surrounding it. Ideally,
ideas cultivated in a Nazaara play could
influence the production of a wide array
of performances on campus, including
dance and music events. For example,
a nuanced understanding of rasa (“the
essence of an emotional state”) could
increase the appreciation of not only
South Asian theater and literature, but
also popular art forms like Bollywood
films and music.

Few, if any, groups on campus focus on
the theater of a single culture in the way
Nazaara does. However, Nazaara's aims
are consistent with general trends among
South Asian groups at Columbia. Over the
last years, these groups have dramatically
increased their level of interaction with
the Columbia student body. CU Bhangra
now offers free dance classes to any stu-
dent interested, no experience required.
The Hindu Students Organization hosts
lively discussions on Hindu religion and
culture. Moreover, South Asian groups are
increasingly willing to engage in conversa-
tion regarding pressing political and social
issues, and Awaaz has played a vital role in
promoting original dialogue on campus.
Nazaara offers a forum for Columbia stu-
dents of a myriad of backgrounds, to inter-
act and engage with each other through the
universal medium of drama.

This semester, Nazaara will pres-
ent a performance of Vijay Tendulkar's
“Kanyadaan,” a modern play drastically
different from last semester's comedy.
Tendulkar, whose writing career spanned
British rule and independence, and bore
witness to the abolition of the caste system
as well as India's rapid modernization, has
been one of the country's strongest voices.
“Kanyadaan” (literally, the “giving away
of a daughter”) tells the story of a politi-
cally progressive Brahmin family in India,
whose daughter Jyoti wishes to marry a
Dalit (“untouchable”). The play contrib-
utes directly to Nazaara's twin goals—it
raises awareness about the sheer diversity
of South Asian theater, while compelling
its audience to ponder difficult questions
about culture and caste in South Asia.

Columbia students have long demon-
strated that they are interested in gaining
access to the primary texts and materi-
als of non-Western cultures. In the years
to come, Nazaara will serve this interest
by producing compelling South Asian
dramas on ideas and issues that matter,
both to South Asian students and to the
Columbia community at large.

Abhijit Najaraj is the president of Awaaz
and a Columbia College senior majoring
in classics. Mansi Metha is the secretary of
Awaaz and a Barnard College junior major-
ing in English.

THE ANGRY PEN



THE DALAI LAMA, OBAMA & THE LOOMING DRAGON

COMIC BY IGOR SIMIC



ELAINE BURCHMAN / STAFF PHOTOGRAPHER

STRENGTH IN NUMBERS| When Judie Lomax gets help on the boards from her teammates Lauren Dwyer and Kathleen Barry, Columbia is successful as a team.

Team rebounding key component of Columbia’s success

REBOUND from back page

when the Quakers grabbed 30 rebounds and Columbia pulled down 29. While Nixon considers Barry’s absence a factor in the Lions’ rebounding efforts, he noted that Columbia was outrebounded in games when Barry was healthy.

Barry re-entered the starting lineup on Feb. 19, when the Lions hosted Dartmouth. She finished the night with eight rebounds, while Dwyer grabbed six, and Lomax pulled down 17. The Lions corralled 44 rebounds overall, outrebounding the Big Green by two and achieving a seven-point overtime win against the reigning Ivy League champion. The following night, Columbia outrebounded Harvard,

but lost to the Crimson by two points.

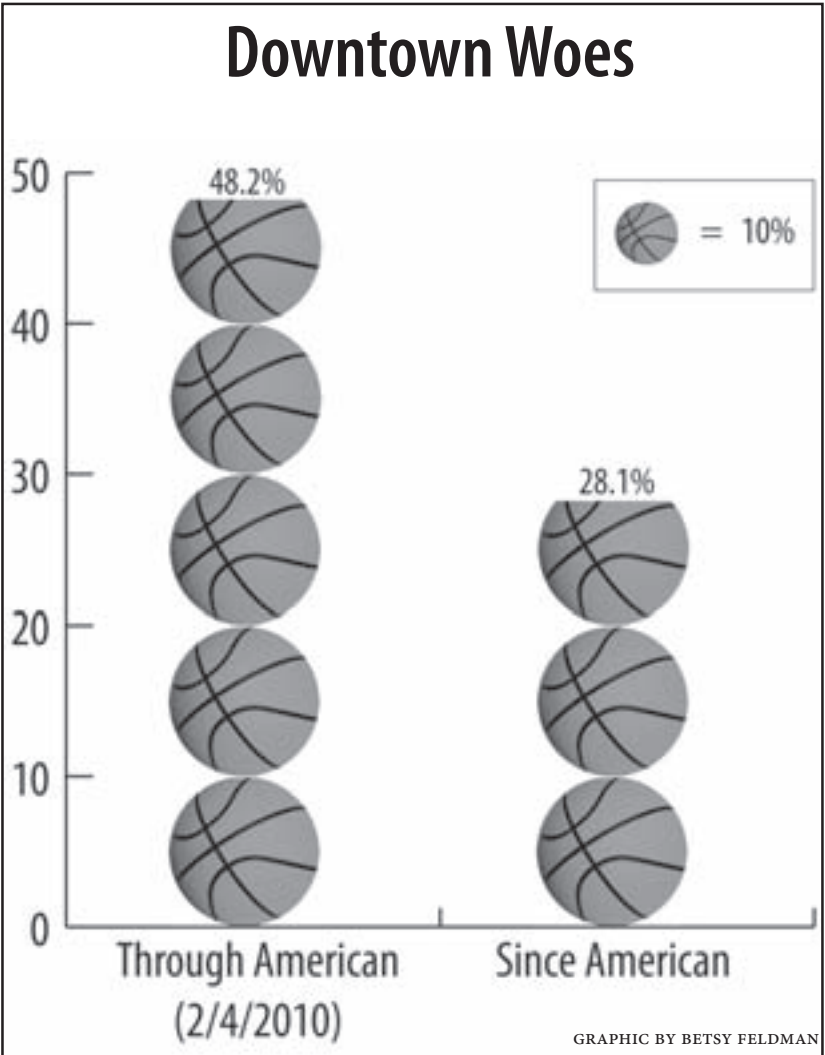
With their opponents in relentless pursuit of limiting Lomax on the boards, the Lions must continue to receive solid rebounding contributions from Barry and Dwyer in their final four Ivy League games. If Columbia alleviates some of the burden on Lomax, the Lions can remain competitive in conference play.

Cleaning the glass: Women’s basketball’s top three rebounders

	Offense	Defense	Total	Average
Judie Lomax	145	186	331	13.8
Kathleen Barry	38	75	113	5.4
Lauren Dwyer	37	74	111	4.6

GRAPHIC BY BETSY FELDMAN

Light Blue loses perch as top 3-point shooting team in land



GRAPHIC BY BETSY FELDMAN

3-POINT from back page

the Light Blue. “I think they do a good job of really taking you out of your game on defense,” Foley said. “But it’s on ourselves, too. We got to look to share the ball a little more, try and get some inside-outs, and some drive-and-kicks a little bit, which we haven’t been doing in the past two games, so it’s a little combination of both.”

When asked about his team’s 3-point shooting after the same loss to Cornell, Jones had a similar opinion. “I was just really disappointed in our offense tonight because we didn’t move the ball at all,” Jones said. “We didn’t make them work.”

However, in their fourth Ancient Eight contest, the Lions got the ball moving and were able to defeat Dartmouth 63-51, thanks to a 61.5 3-point shooting percentage.

“I feel like we have some good shooters,” Scott said after the win at Dartmouth. “I think that’s evident. The thing I feel like we sometimes lack is that little bit of focus, to see the guy that’s wide open, or set the screen to get the guy open. ... So we came in with the concentration that

our bread and butter is our ability to shoot the ball from long, so that was really something that we were cognizant about coming into the game.”

Scott combined with Agho to knock down 12 treys that game.

After winning their next game against Brown, the Lions suffered a crushing defeat at the hands of Yale, 79-64. In that contest, the Light Blue made only 12.5 percent of their shots from long. Agho was 1-for-7 and Scott was 1-for-4.

“You know, I’m going to miss,” Agho said after the game. “I’m not going to be able to shoot 70 percent the whole season.”

And he’s right—the Light Blue cannot rely solely on Agho and Scott. Part of the reason why Agho’s 3-point shooting percentage has dropped is because opposing defenses are starting to key in on him, limiting the number of good shots he gets.

However, the Light Blue’s 3-point shooting has improved since the Yale game. With the exception of their game against Dartmouth, the Lions have shot 48.5 percent from beyond the arc since then. If Columbia maintains this level of shooting, it may be able to scrape a .500 record.

As seen in the graphic to the left, Columbia’s 3-point shooting percentage has taken a nose dive after its Jan. 4 matchup against American. The No. 1 3-point team in the nation going into the game, the Light Blue has gone 3-9 since.

New York banking on free agents

DI BENEDETTO from back page

swap first-round picks with the Knicks next year, unless New York winds up with the No. 1 pick (not happening). They will also receive the Knicks’ first-round pick in 2012, provided that it is not a top-five selection.

Second, it seems completely one-sided. Somehow, the Rockets turned Carl Landry, Joey Dorsey, and Tracy McGrady into Kevin Martin, Jordan Hill, and two first-round picks. McGrady only played 46 minutes all season with the Rockets, Dorsey was a ninth man, and Landry is a potential breakout scorer who is statistically equivalent to Wilson Chandler right now. To turn that into Kevin Martin, a bona-fide 20-a-night scoring two guard, Jordan Hill’s frame (the Rockets are hoping he leaves everything he ever learned about basketball in New York), and two first-round picks is a staggering, franchise-changing transaction that will likely be lauded for years to come.

The positive spin for New York fans is that the Knicks didn’t do terribly in this trade, either. T-Mac will give them a backcourt scoring presence this season, which will make them better, but the real potential value of this trade will emerge next year. McGrady has already not-so-subtly hinted that he would be willing to take a pay cut to play on the New York dream team next season. If he does, it could be the thing that ultimately attracts LeBron, Dwayne, or Chris to New York. Don’t forget, the Knicks only have Chandler, Toney Douglas, Danilo Gallinari, and Eddy Curry under contract for next season. James, Wade, and Bosh are all going to be approached by better, more complete teams, and it might take something like T-Mac’s presence to get two of them to actually come to New York.

Then there’s Sergio Rodriguez, the underhyped second piece in the McGrady trade. He has spent three-and-a-half years waiting to break out, and his size, outside scoring ability, and vision make him an absolute threat to move into the starting point guard role before the season’s end. The best part? Rodriguez has a \$2.3 million team option next year, meaning if he plays well, he will be back and he will be cheap.

However, the unfortunate reality of the situation is that the Knicks just traded their next two first-round draft picks for a beat-up shooter who was not needed by his team and a backup point guard less proven than the one that was just sent to Boston. If the Knicks miss out on LeBron and Dwayne this summer, they may very well have this trade to thank for a second consecutive decade without a 40-win season.

Tom Di Benedetto is a Columbia College junior majoring in history. sportseditors@columbiaspectator.com

SPORTS BRIEF

Foley named Academic All-American

Senior point guard and tri-captain Patrick Foley is now the first-ever Columbia men’s basketball player to be named to the ESPN The Magazine Academic All-America first team. The announcement was made last night on ESPN’s Big Monday.

Foley, a history major with a 3.87 GPA, is currently second on the team in scoring, with 9.7 points per game, despite missing 10 games due to injury. Foley also leads the Light Blue in free throw percentage (79.2) and assists per game (2.8).

Throughout his career at Columbia, Foley has battled multiple injuries, but has always performed exceptionally when healthy. Last season, Foley led his team in scoring with 10.9 points per game, despite playing in only 19 contests. Foley also had a team-high 2.5 assists per game.

These numbers earned him a spot on the Academic All-America third team last year.

—Michele Cleary

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Check tomorrow's paper for a look at this past weekend's action in men's basketball around the Ivy League.

TOMORROW



SPORTS

TUESDAY, FEBRUARY 23, 2010 • PAGE 8



Sophomore Eliza Matache registered a huge win at No. 5 singles over the weekend to clinch a victory over previously unbeaten Buffalo.

TOMORROW

A quick look at Walsh's trading spree



TOM DI BENEDETTO

The Mouth that Roared

Chris Bosh, and now have the freedom to offer them both max contracts this summer. This fact, combined with the ballyhooed arrival of Tracy McGrady, has left many Knicks fans unwilling to examine the true long- and short-term effects of Donnie Walsh's February dealing spree. I am not one of those fans.

Trade #1:

Knicks get: C Brian Cardinal

Timberwolves get: C Darko Milicic

The big "who cares?" trade of the three that happened last week will be just as insignificant in the long term as it initially appears. I call the Knicks winners because they dumped a contract and gained a Scalabrino-like locker room leader in Cardinal, who will probably never see the Madison Square Garden floor. Milicic is a full-fledged NBA failure, which is amazing considering the fact that he was drafted ahead of Dwayne Wade and Carmelo Anthony.

Trade #2:

Knicks get: G Eddie House, G JR Giddens, and G Bill Walker

Celtics get: G Nate Robinson, F Marcus Landry

Isn't it sad that Nate was traded just five days after becoming the first-ever three-time champion of the dunk contest? In return, the Knicks got three expiring contracts in the form of a smooth-shooting locker room guy, a guard who couldn't cut it for Bill Self at Kansas, and Michael Beasley's sidekick from the one year he spent at Kansas State. House might help, but he seems like a piece better suited for next year's puzzle, and I don't think the Knicks are entirely interested in bringing him back. Also, Bill Walker is a 6'6" shooting guard. That's about all, but at least it looks good on paper.

As for the Celtics, they addressed their need for energy off the bench by adding the league's most energetic bench guard, Robinson. Coach Doc Rivers told the media after the trade that he would not have made the deal if he did not believe it would make his team better. And I buy it. My biggest question for Donnie Walsh: If you are attempting to make yourself an elite team in the Eastern Conference quickly, why would you trade one of the most valuable bench assets in the game to a team that will presumably become your biggest division rival next season? Are you trying to tell me that there weren't at least five other teams inquiring about Nate? That, I don't buy.

Interesting side note about the Nate-D'antoni fall-out that led to the point guard's departure: Apparently the feud started over multiple in-game eye-rolling incidents. Yet it was not the young, temperamental guard showing disrespect to his coach that caused the problem. It was instead Coach D'antoni's sarcastic body language that drove Nate crazy. Only the Knicks.

Trade #3:

Knicks get: G Tracy McGrady, G Sergio Rodriguez

Kings get: F Carl Landry, F Joey Dorsey, and G Larry Hughes

Rockets get: G Kevin Martin, F Jordan Hill, F Jared Jeffries, and option to swap for NYK 2011 first-round pick and NYK 2012 first-round pick

This one is a doozy, for several reasons. First, it's kind of complicated. The Rockets can

SEE DI BENEDETTO, page 7

Columbia cooling off from 3-point range



ALYSON GOULDEN FOR SPECTATOR

MARKED MAN | Noruwa Agho hasn't seen many open looks since his scorching start to the season this year.

Slumping Lions struggling to convert from downtown

BY MICHELE CLEARY
Senior Spectator Staff Writer

For most teams, 37.3 percent shooting from beyond the arc isn't too bad. But for Columbia, who led the nation in 3-point percentage after its first 12 games, 37.3 percent is not acceptable.

Throughout its game against American University on Jan. 4, the Light Blue (9-15, 3-7 Ivy) shot lights-out from long range, knocking down 48.2 percent of its shots. Since then, the Lions have made a meager 27.7 percent from 3-point land, resulting in a 3-9 record for the past 12 games.

Columbia has been particularly hurt in the Ivy League by its decreased accuracy from beyond the arc, as the Lions have dropped seven of their 10 games so far in conference play. In its three wins, the Light Blue is shooting 46.5 percent from long, but in its seven losses, it is only shooting 19.6 percent.

In one of their more recent losses, a 48-44 defeat at Dartmouth on Friday, the Lions made only two of their 23 treys.

"Two-for-23, it's a little discouraging," head coach Joe Jones said after the loss. "Just couldn't make open jumpers when we were left open."

A major reason why the Light Blue shot so poorly was its 3-point specialists, senior guard Niko Scott and sophomore guard Noruwa Agho, who combined to go 2-for-15 from 3-point land.

"Our 3-point shot, we rely on it a lot," Scott said after the Dartmouth game. "Me and Noruwa, we're depended on to make a good amount of those shots that we get."

Columbia's dependence on Scott and Agho is understandable. Two weekends ago, Scott knocked down seven of his nine 3-point attempts en route to a career-high 29 points in the Light Blue's win at Penn. This season, Scott has a 42.2 3-point shooting percentage and just moved into the all-time top 10 for 3-pointers made by Columbia players (127).

Agho, too, has shot extremely well from long range this season, nailing 46.4 percent of his shots. In fact, Agho led the nation in 3-point shooting for a while early this season, as he was shooting 59 percent heading into the Lions' Jan. 11 match-up with St. Francis. Agho now sits at No. 24 in the nation.

The Light Blue opened its conference slate with three straight losses—two to Cornell and one to Harvard. In those three games, Columbia was limited to just 19.4 percent from beyond the arc. During that three-game stretch, Scott and Agho combined to go just 3-for-17 from long.

After Columbia's Jan. 23 loss to Cornell, senior point guard Patrick Foley attributed the Lions' poor 3-point shooting (26.7 percent) to the Big Red's defense and to a lack of ball movement on the part of

SEE 3-POINT, page 7

Reigning rebound champ getting help from teammates

BY SARAH SOMMER
Senior Spectator Staff Writer

Before the 2009-2010 season even began, Columbia women's basketball head coach Paul Nixon said that the Lions needed to improve their rebounding. While Columbia returned all-Ivy first-team forward Judie Lomax, the reigning NCAA Division I rebounding champion, Nixon felt that the rest of his team had to become more active on the boards. For Columbia to have a shot at the Ivy League championship, its effort on the glass had to be a collective one.

The Lions (15-9, 6-4 Ivy) bought into Nixon's philosophy and excelled during nonconference play. While Lomax led Columbia on the boards in all of its non-Ivy games, she was not the Lions' sole rebounder. Guard Kathleen Barry and

center Lauren Dwyer, in particular, proved to be solid complements to Lomax on the court.

In a two-point win over Long Island, Lomax pulled down 12 boards, while Barry added 10, and Dwyer added six. In a three-point victory against Manhattan, Lomax corralled 15 rebounds, while Dwyer grabbed eight, and Barry grabbed six.

But the Lions' greatest rebounding achievement came against Atlantic Coast Conference opponent North Carolina State. Led by Lomax's game-high 20 boards, Columbia outrebounded the Wolfpack, 49-45, in Raleigh. Dwyer and Barry combined for 15 rebounds in the two-point loss.

"When you can go and play an ACC team on their court, and rebound them ... you're doing some good things as a team," Nixon said. "Obviously, since we've been in conference play, it [the team's rebounding] has not been nearly as consistent as I had hoped."

In its 10 Ivy League games this season, Columbia

has been outrebounded five times. The Lions went 2-3 in those matchups, with Lomax held to nine or fewer rebounds in the three losses.

"Judie Lomax's prowess on the boards is not a mystery or a secret to anybody, particularly not the smart coaches and players in this league, and they're developing some game plans and placing some emphasis on that area," Nixon said. "At the beginning of the season, we had some other players who were really taking advantage of Judie being on the floor to go get some rebounds. And I feel like here, recently, it's been a little bit more of kind of standing around, waiting for her to get the rebounds, instead of everybody really trying to crash hard."

Barry did not play in the Lions' defeats against Yale and Princeton due to a knee injury. Columbia was outrebounded in both games. Barry was also sidelined for the Lions' victory over Penn,

SEE REBOUND, page 7

What to Watch

The editors' picks for the week ahead

NEW YORK:

Knicks vs. Celtics, Tuesday, Feb. 23, 7:30 p.m., Boston, MA

The Knicks hit the road today to face the Celtics, in their first meeting since the trade that sent Nate Robinson to Boston and Eddie House to New York.

COLUMBIA:

Columbia vs. Princeton, Saturday, Feb. 27, 7 p.m., New York, NY

The men's basketball team will be hosting Princeton this weekend. The Lions will look to even out the season series, as the Tigers won the first matchup 55-45.

NATIONAL:

Ladies' Ski Cross Finals, Tuesday, Feb. 23, 5 p.m., Vancouver, Canada

Turn on your television tomorrow, to witness the Ladies' Ski Cross Finals in the 2010 Olympic Winter Games. The winner will be the first-ever gold medal recipient in the event.

Rutgers Church
Lenten Lectures

Unknown Gospels

Presented by Rev. Andrew Stehlik, Th.D.

February 24th - Lost Gospels, Papyri fragments and Agapha
Lost Gospels or censorship in the Bible?

March 3rd - Gnostic Gospels of Thomas and Judas
Early Christian Esoteric Spirituality

March 10th - Infancy Gospels of James and Thomas
Everything you wanted to know about Christmas

March 17th - Pilate Cycle and some other later works
Political and religious spin-making observed

Light meal starts @ 6:30 Lecture begins @ 7:00 Childcare provided
Rutgers Church - W. 7th St. just west of Broadway - (212) 877-8227

Further information - <http://rutgerschurch.com>