

## Breakdown of Nutella expenses released

BY CECILIA REYES  
*Spectator Senior Staff Writer*

After news of Columbia students' fondness for Nutella went viral overnight, the University backtracked, releasing details of its expenditures on the nutty spread in an uncharacteristically cheeky press release.

A spokesperson for Dining Services said that the University spent \$2,500 on Nutella in the first three to four days it offered the chocolatey treat in February but that since then, the cost has dipped to \$450 per week.

Spectator reported on Tuesday that, according to Columbia College Student Council representative Peter Bailinson, CC '16, Dining Executive Director Vicki Dunn told CCSC's Dining Advisory Committee, of which Bailinson is a member, that the school spent close to \$5,000 on Nutella the week of Feb. 11. Dining declined to comment on the price of Nutella when Spectator asked about the \$5,000 figure last week.

Bailinson, who is also a Spectator outreach and development associate, first posted the \$5,000 price tag on the Class of 2016 Facebook group on Feb. 22, where he urged students to take smaller portions of Nutella. "Please don't take more than you need at that one meal, or we won't be able to continue having Nutella," he wrote.

It was unclear whether a miscommunication transpired between Dunn and CCSC representatives. A spokesperson for Student and Administrative Affairs declined to comment about why a CCSC representative would have reported the \$5,000 figure.

After dozens of news outlets—including the New York Times, NPR, and BuzzFeed—picked up the story on Wednesday and Thursday, Columbia's Office of Communications and Public Affairs went to great lengths to combat the unwanted media

SEE NUTELLA, page 3

## Lions in third after one day of competition

BY PHIL GODZIN  
*Spectator Staff Writer*

The men's swimming and diving team, unbeaten in dual meets since November, has finished day one of the three-day Ivy League Championships in third place with 301 total points—but still far behind the top finishers.

In the first preliminary race of the morning session, sophomore Dominik Koll started the championship weekend the best way he could for the Lions, setting a personal best in the 500-yard freestyle at 4:21.10. As the first seed in the finals later that day, Koll



SEE SWIMMING, page 3



JENNY PAYNE / SENIOR STAFF PHOTOGRAPHER

HOME SUITE HOME | Emily Tobin, BC '15, decorates a wall in one of the current special interest suites.

## At bookstore, local youth absorb new languages

BY CHRIS MEYER  
*Spectator Senior Staff Writer*

Even as some members of her audience wandered off to play with an array of colorful toys or were ferried in and out of the room by watchful parents, Luise Mahler kept reading to the small group of toddlers huddled at her feet.

Perched on a small chair in the middle of Book Culture's child reading room Thursday afternoon, Mahler read from Maurice Sendak's "Where the

Wild Things Are," a common choice if not for one detail—the book was in German.

The reading was part of an expansion of Book Culture's foreign language reading program for children, which also includes volunteer-taught classes in Spanish and French. Mahler, a Berlin native who now lives in Morningside Heights and studies art history at Hunter College, said the program would bolster the young readers' foreign language skills.

"It's a fantastic resource for

the neighborhood because with weather like this, it's difficult to keep kids indoors," she said. "And it's good for their development to be with children of other age groups and get exposure to other languages."

Although many of the children were too young to speak a second language, Mahler tried to engage her audience as well as she could, drawing laughter when she used monster voices to describe how the creatures

SEE READING, page 3

## CU, African collaboration continues online

BY SHARON LIAO  
*Spectator Staff Writer*

For Columbia's Joint U.S.-Africa Materials Initiative, sustainable development is cross-continental.

The research institute hosted a program in December that allowed American graduate students to research sustainability in Ethiopia alongside African students, and by the end of the semester, it will launch a website that allows researchers to collaborate with their African counterparts.

Simon Billinge, a professor

of materials science, applied mathematics, and applied physics at Columbia, said the website is designed to be a "research exchange" that will allow for collaboration and help both sides do research with fewer resources. It will provide a forum for discussion on research and enable students to exchange scientific materials and resources for experiments.

The website came out of the Materials Research School, a two-week program JUAMI hosted in Addis Ababa, Ethiopia.

Funded by a grant from the

National Science Foundation, the school sent 20 American graduate students, including two from Columbia, to attend workshops and participate in lab groups focused on topics ranging from batteries to solar cells.

Eric Isaacs, GSAS and a Ph.D. candidate in physics, attended the school and continues to collaborate on research with an African graduate student from the University of Dar es Salaam in Tanzania, who he met through the program,

SEE JUAMI, page 2



AYELET PEARL / SENIOR STAFF PHOTOGRAPHER

MATERIALS WORLD | Professor Simon Billinge co-founded a website to collaborate on African research.

## Social Justice House to open at BC in fall

### Special interest housing community to replace 3 suites

BY ABBY ABRAMS  
*Spectator Senior Staff Writer*

With housing registration for the next school year now open, Barnard students have a new option to consider—the Social Justice House.

This new special interest housing community will replace Barnard's three special interest suites, which allow groups of friends to create their own interest communities each year.

Barnard is now focusing its resources on one special interest house that it hopes will benefit the entire student body. Like Columbia's Intercultural Resource Center, the Social Justice House will aim to encourage dialogue and action beyond its residents.

"We started getting feedback from students about the IRC at Columbia that that was an ideal living situation, but Barnard students couldn't live there," Frank Cirioni, associate director for residential life and housing, said. "The IRC will serve as a source of inspiration, but the great thing about this is that we are going to give it to the Barnard students and let the students run it."

The Social Justice House will be located at 616 W. 116th St. in suites 5A and 5B, which together hold 11 students. Students can apply individually through a form on the Residential Life and Housing website until 5 p.m. on March 15.

Applicants will go through an interview process and find out whether they have been accepted on April 1, before housing lottery room selection begins on April 5.

"I know a lot of students on Barnard's campus who are passionate about social justice, and this is a great way for them to focus on it and get involved."

—Sara Vallancourt, BC '15

After evaluating the previous special interest housing program, Residential Life identified several concerns, including a limited impact on the larger community, minimal staff and faculty involvement, and a lack of consistency in year-to-year program themes.

The new model will fix these issues, Cirioni said.

Currently, special interest housing groups are required to organize a minimum of three

SEE HOUSING, page 2



COURTESY OF RELATIVITY MEDIA

## This Weekend: Dance away the pain

BY CHARLOTTE MURTISHAW  
*Deputy Weekend Editor*

The worldwide Flamenco Festival tarries in New York City for a few days with the Ballet Flamenco de Andalucía, which takes center stage in this weekend's lead story. Learn about flamenco's roots and its worldwide appeal courtesy of Spec dance specialist Gretchen Schmid and insiders from the troupe.

The theater gets no rest this weekend, as the CU Players stage their rendition of "Dog Sees God," which imagines the Peanuts comics characters as hormone-riddled teens. Elsewhere, Eric Wimer gives

you the heads up on what foreign dance troupes to check out.

Arts lovers play with a full deck this weekend: In the music department, columnist David Ecker explains why complacency may doom the record industry's newly optimistic upward trend, while Rachel Dunphy checks out the classic Armory art show.

Eat up at Dakota Bar, a new establishment on 72nd, or kick back with a stroll around Corona, Queens, a neighborhood with more to offer than, say, HamDel again.

SEE WEEKEND, pages B1-B4

### OPINION, PAGE 4

#### Acknowledging ASL

Sara Nović calls for Columbia to recognize ASL as a foreign language.

#### A clear night sky

Leo Schwartz muses on Patagonia's clear night skies.



### SPORTS, BACK PAGE

#### Lions basketball to end season on road

Men's basketball will travel to Harvard and Dartmouth to finish its season. While on the road, the team's four seniors will play their last games as part of the Light Blue team.

### EVENTS

#### The Economic-Security Nexus In Northeast Asia

The Weatherhead East Asian Institute hosts a brown-bag lecture. 918 International Affairs Building, 12 p.m.

#### Entropy Central

Matthew Reiley explains Central Park's management and restoration. 200 Buell Hall, 6:30 p.m.

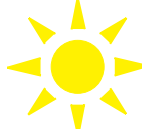
### WEATHER

#### Today



41°/34°

#### Tomorrow



50°/37°





JENNY PAYNE/ SENIOR STAFF PHOTOGRAPHER

**JUSTICE FOR ALL** | Barnard students have the option to apply to live in the Social Justice House, which is replacing two special interest suites.

## Social Justice House will aim to encourage dialogue, action

### HOUSING from front page

events each semester, or one event per month. They receive a budget from Residential Life based on the programs they hold.

“We’re hoping to have a higher expectation” for the Social Justice House, Cirioni said. “We maybe won’t set a number of events. ... I don’t want this to just be about programs but about facilitating a dialogue.”

“Any student on campus with something to say can have a dialogue and participate and use this house as an ally and an advocate,” he said.

While Residential Life plans to keep the program to one house for its first year, Cirioni said that if the Social Justice House is successful, he is open to introducing other houses in the future.

“We want to really focus on starting with Social Justice

House and letting it be student-run to the extent that it can be self-sufficient. Once we see if this is the model that works, we are always open to new ideas,” he said.

Some students said they were excited about the new opportunity, especially upon hearing that its goals will align with those of the IRC.

“I think it’s a actually a very good idea because especially with Columbia housing, there are some opportunities that Barnard students can’t participate in, so it’s good that people do have the option to do that,” Nilam Patel, BC ’16, said.

Sara Vallancourt, BC ’15, is living this year in the Flying Monkey Salon, an arts-themed special interest housing suite. She said she understands the change and agrees that a social justice house is a good fit for Barnard.

“I know a lot of students on Barnard’s campus who are

passionate about social justice, and I think this is a great way for them to focus on it and get involved,” Vallancourt said in an email. “That being said, I do wish that there was at least one more special interest group on Barnard’s campus, as I think having more themes allows a greater number of students to participate.”

Some students felt less enthusiastic about the new theme, saying they preferred the more casual style of commitment provided by the current program.

“I thought it sounded way too serious for special interest housing,” Avery Vaughan, BC ’14, said. She said that when she applied with friends for a special interest suite last year, “We had a fun, lighthearted theme—something about New York.”

Cirioni said Residential Life decided to start its new model with the Social Justice

House because of high student demand. The administration has been in communication with student leaders since last semester, Cirioni said.

“We hope people will be excited, will welcome it with open arms,” Cirioni said. “Even if you chose not to live in the house, you can be involved. You can be an active part and member and ally.”

Vallancourt said that after her positive experience with special interest housing this year, she expects other students to want to take advantage of this new opportunity.

“My hope is that if this model for SIH is successful, ResLife will eventually consider expanding the program and creating one or more special interest ‘houses’ that are also permanent in the same way that Social Justice House will be,” she said.

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## After two-week program, JUAMI members turn focus to website

### JUAMI from front page

helping him run calculations for his experiments.

“It’s one of those nice things where just through meeting him, we were able to start a collaboration,” Isaacs said. “If you are trying to do science in the developing world, you have all sorts of challenges that are unimaginable to researchers in the U.S. or Europe.”

Isaacs believes that the collaboration at the forefront of JUAMI could allow researchers to build up critical scientific infrastructure in the developing world.

“It’s a crucial time in which people can go through programs like this to collaborate,” he said.

Alex Okello, a masters student in physics at Uganda’s Makerere University who attended the program, said in an email, “One of the best things that was born was to perform collaborative research

in which practicals could be done in laboratories in the U.S. and analysis could be done by African researchers.”

**“It’s definitely coming together, and there’s a high probability that actual tangible results will come out of this.”**

—Ben Frandsen, GSAS

“It was a lot of fun getting to know people,” Ben Frandsen, GSAS and a Ph.D. candidate in physics, said. “We learned a lot and formed strong

friendships.”

The program was taught by professors from Columbia and across the globe, including Saiful Islam, a professor at the University of Bath in the United Kingdom.

Islam said he was struck by “not only the scientific but also social interactions” that grew out of JUAMI.

“It was extremely rewarding to mentor and give lectures to future leaders in the scientific field in the U.S. and Africa,” he said.

“The point is for us to find out what their needs are, for them to find out what capabilities there are, and for us to explore how we can help each other,” Billinge said. “My goal is for young people on both sides to make lasting friendships and collaborative relationships—for people on both sides to understand each other better.”

Billinge and others involved in the Materials School hope

to hold another program in two years and are looking to expand it.

“There’s a good chance we could make a series of schools,” Billinge said. “We could expand beyond East Africa and energy materials.”

But for now, JUAMI members are focusing their efforts on developing the website, capitalizing on the relationships formed at the school.

According to Frandsen, the website will also include links to lectures given at the school, computer codes essential to materials sciences applications, and more upcoming opportunities, “all of which will aid JUAMI members in their efforts to expand their research opportunities.”

“It’s definitely coming together, and there’s a high probability that actual tangible results will come out of this,” he said.

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### NEWS BRIEF

## 168th Street subway station to undergo renovations

After more than a year of delays, the 1 train platforms of the 168th Street subway station, which serves the Columbia University Medical Center, will finally undergo renovations later this spring.

The project will preserve, renovate, and reinforce parts of the station, especially the brick arch and a bridge connecting the up-town and downtown tracks. The station complex, which is known for being poorly ventilated, dirty, and difficult to navigate, will also be cleaned up.

Metropolitan Transportation Agency spokesperson Deirdre Parker said in an email that the contract for brickwork replacement in the 168th Street as well as the 181st Street stations will be announced later this month. The work will take around two and a half years.

Parker said that construction would begin approximately two months after the contract is awarded.

The project was originally scheduled to start in December 2011, but the MTA delayed the renovations to synchronize work with other stations and reduce delays, DNAinfo reported last year. Medical

center staff and students, as well as University Trustees, had expressed desire to see the station renovated.

The 168th Street and 181st Street stops are among the deepest in the city, with stations resembling large brick-lined caverns. But time has taken its toll on the structures, with a section of the ceiling of the 181st Street station collapsing onto tracks in 2009.

Parker said it was still too early to predict the service disruptions that will be caused by the construction.

Commuters at the 168th Street station Thursday were divided on the renovations.

Yoon Park, who works nearby, said it would improve the station “for aesthetic purposes” but that she did not “think it’s the best use of their money.”

Samer Kalaf, who commutes from 242nd Street-Van Cortlandt Park to Midtown, said he thought the renovation was a good idea because the station was dilapidated.

While he would rather have an easier way to transfer from the 1 to the A or C train than a crowded elevator, Kalaf said, “Making it look nicer would be good, too, I guess.”

—Christian Zhang  
and Avantika Kumar



# Limited Production

The Columbia Daily Spectator will run Monday and Wednesday only next week.

Good luck on midterms!

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HARRISON LIEW FOR SPECTATOR

**SPOONING** | Students at Ferris Booth Commons said the media response to Nutella-Gate was surprising.

## University ‘statement’ mocks Nutella stories

### NUTELLA from front page

attention, releasing a statement entitled “Nutella-Gate Exposed: It’s a Smear!”

With a dateline of “(Not April 1),” the statement was littered with nut puns and featured a doctored image of Alma Mater holding a spoon and a jar of Nutella.

The statement denied the satirical allegation that comparative literature professors and Nobel Prize-winning neuroscientists at Columbia had received a National Science Foundation grant to study “the Proustian impact of Nutella on

human memory.”

It also fabricated a quotation by Chief Digital Officer Sree Sreenivasan, described in the statement as “a noted Nutella nut and social media maven,” reporting that he said, “I’ve already retweeted this thing in several time zones myself since I assumed it to be true just based on the Nutella consumption in my house.” The press release quickly noted in parentheses that “Sree didn’t say any of this... but he easily could have.”

Students at Ferris Booth Commons Thursday said they were surprised the story received

so much attention.

“I’m not one of those people that judge for taking a lot,” Tolu Obikunle, CC ’16, said as she ate a bagel with Nutella.

“It’s blown out of proportion, probably by students and the media,” Joshua Dillon, CC ’16, said. “I hope they don’t get rid of it,” he added.

“When there’s something to protest,” Ana Camila Gonzalez, CC ’16, said, “everyone wants to put their say in.”

*Avantika Kumar contributed reporting.*  
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## Light Blue faces challenge in top-ranked team

### BASEBALL from back page

Boretti said.

On Friday, Columbia will head to Tucson, Arizona, for a three-game series against the Wildcats. Boretti said last month that the Lions make a point of playing nationally ranked teams prior to division play, and the Wildcats are a prime example of this.

“The guys are anxious to get back out there and play against a top-20 team in a pretty neat environment,” Boretti said. “It’s a once-in-a-lifetime experience that you get to play against the defending national champions as an Ivy League school, so it’s something that we’re looking very forward to.”

In their last contest, a mid-week matchup against Texas

Tech, the No. 16-ranked Wildcats prevailed 6-2. Two middle-of-the-order threats—Brandon Dixon and Johnny Field—had particularly successful days at the plate. Field had three hits and two runs, while Dixon increased his RBI count to 20. They have been two of Arizona’s top offensive producers all season.

Arizona’s style of play is comparable to that of Columbia. Like the Lions, the Wildcats boast dominant, consistent pitching, and offensively, they prefer small ball to the long ball. Boretti noted that these similarities could benefit Columbia.

“We’ve tried to practice against ourselves in those pressure types of situations and put pressure on our guys that way,

so hopefully, we’re used to it and can respond appropriately,” Boretti said. “I think for us, it’s continuing to be strong and play good defense, and for our pitchers, throw strikes, force early contact.”

The Wildcats will be the obvious favorites this weekend, but Columbia’s goal in non-conference play is to gain experience that will help the team develop cohesiveness.

“You take one game at a time, and you just continue to try to get better as a unit, as a team,” Boretti said. “We’re not winning a championship this weekend—we’re trying to continue to play good baseball, continue to learn about ourselves.”

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## Volunteers lead reading sessions for children

### READING from front page

in Sendak’s story threatened to “fressen”—German for devour or gorge—the book’s main character.

Mahler, who also brought her two-year-old daughter to the reading, volunteered to take charge of the German session after attending similar foreign language programs with friends a few months ago. In addition to Sendak’s book, she read a popular German children’s book that used the story of Noah’s Ark to teach the alphabet and part of another book written by German author Cornelia Funke.

Many of the parents in

attendance said they did not expect their children to immediately pick up the language they were hearing. Instead, they were interested in the intellectual stimulation of exposing their children to other languages, even if they could not speak or understand them.

Parent Martha Wilkie said she brought her three-year-old son because she wanted to expose him to the language she had never learned from her own German parents.

“I think it’s just about hearing a different language and different styles,” Wilkie said. “And the concept of just knowing that there are different languages in

the first place is very important.”

Some parents said they were drawn to the event more by the atmosphere than by the language itself. Monica Canetta, who speaks Italian, said she would consider volunteering to run an Italian session if there was enough demand for one but that she was drawn by the idea of having a place where her one-year-old daughter could play.

“They really open it up to kids, so they can play with toys and get to know each other,” she said. “And it’s good to get them exposed to other languages.”

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ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

**PERSONAL BEST** | Junior Andrew Wood holds the tenth-best Ivy 100-yard breaststroke time.

## Lions need over 100 points to improve ranking

### SWIMMING from front page

shattered his career-best time once again by clocking in at 4:20.96, finishing in second place for 28 crucial points.

Sophomore Daniel Gosek and senior John Wright finished fifth and eight, respectively, in the 50 free prelims, before finishing fifth and sixth in the finals for 49 total points. Three other Lions combined for 41 points

in the group B finals. Wright later joined sophomores Omar Arafa, Stanley Wong, and David Jakl to finish fourth in the 400 medley relay for 52 points. In the one-meter dive, sophomore Micah Rembrandt and senior Jason Collazo earned 30 points in the group B finals.

The top two teams, Harvard and Princeton, currently have 467 and 423 points at the end of the first day, respectively, and will look to distance

themselves even more from the rest of the field. The two teams have several swimmers whose best times are among the top in the Ivies. For the Lions to keep up, sophomore Kevin Quinn, junior Philipp Gaisert, and Jakl will all need to have strong performances in the 100-yard butterfly on Friday.

The championships continue this Friday and Saturday in Providence.

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## SPORTS BRIEFLY

### WOMEN’S TENNIS

On the heels of a three-match winning streak, the Lions, ranked No. 51 in the nation, hold a 5-3 record on the season. The women’s tennis squad will face Fordham in Inwood this weekend. The last three victories for the Light Blue came against Maryland, Akron, and Stony Brook, all by the score of 6-1. Freshman Kanika Vaidya has been impressive for the Lions, with records of 7-1 and 6-1 in doubles and singles play, respectively. When paired with junior Bianca Sanon, Vaidya has been undefeated, as the No. 28-ranked pair holds a 5-0 record. The Rams, with a 3-4 record on the season, split their last two matches, falling 6-1 to University of Massachusetts but topping St. Joseph’s by a score of 5-2. Play begins at 3 p.m. at the Dick Savitt Tennis Center on Friday.

—*Ike Clemente Kitman*

### LACROSSE

The lacrosse team (1-2, 0-1 Ivy) will host Cornell (3-0, 1-0 Ivy) in its first Ivy home game this Saturday in an effort to get back to .500. The Lions will be seeking their first ever win against the Big Red, which has led the series 16-0 since the program’s inception in 1997.

Despite Cornell’s dominance, particularly in last year’s 19-7 drubbing, the Lions are seeking to have a strong bounce-back game after an 11-10 double-overtime loss to Brown last weekend in Providence. Cornell’s Lindsay Toppe leads one of the nation’s top offenses with 14 goals and 8 assists over just a three-game span. Taking on the Big Red’s offense will be Light Blue senior Kacie Johnson, who currently leads the Ivy League in scoring with 4.33 goals per game, in a match that promises to have great scorers on both sides of the field.

The contest begins Saturday at 1 p.m. at Robert K. Kraft Field.

—*Robert Mitchell*

### ARCHERY

The archery team will travel to Harrisonburg, Va., this weekend to participate in the 44th U.S. National Indoor Championships at James Madison University. Grace Kim and Sarah Bernstein will return to the competition as sophomores after bringing home gold for the Light Blue last year in the recurve team division. The archers will also include junior Mary Quien and sophomore Gladys Velez-Caicedo, who shot in the compound division of the competition in 2012 and placed third in the East Region. The event will begin Friday at Godwin Gym.

—*Kelly Reller*

### WRESTLING

The Columbia wrestling team (6-8, 2-3 Ivy, 3-5 Eastern Intercollegiate Wrestling Association) travels to Rutgers this weekend to compete in the EIWA Championships. The EIWA is one of the most competitive conferences in Division I wrestling, and this year looks to be no different.

Four Columbia wrestlers were selected to the All-Ivy team, giving the Lions another boost of momentum. Senior Stephen West was unanimously selected to the first team for the second consecutive year, and fellow senior Steve Santos, who is ranked fifth in his weight class, will join him. Both senior Jake O’Hara and junior Matt Bystol were selected All-Ivy Second Team. Additionally, in the final NCAA coaches’ panel rankings for individuals, three Lions were in the top 25 of their weight classes—Santos (5th, 149 pounds), O’Hara (20th, 157 pounds), and West (21st, 174 pounds).

The Light Blue enters the championship coming off of a dominant 25-12 win over Ivy and EIWA rival Brown. With the individual wrestlers’ accolades, the Lions are set to be strong competitors this weekend.

—*Sara Blad*



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# All-denominational

BY RISHAN DA SILVA

Religion, for me, is the outward expression of my faith and belief in a higher power, which I have come to know as God, through my belief in Christianity. It used to be through the specific denomination of the Anglican Church, which in America is known as the Episcopal Church, but over the duration of my university experience I have moved toward becoming nondenominational or all-denominational.

In 2011, I transferred to Columbia as a junior and have since been attending the Hillsong Church in NYC. I also got involved in a Christian group on campus known as InterVarsity Christian Fellowship, where I have weekly group meetings with my “Life Group.” This group is a group of friends whom I hang out with, and we come together on Fridays to discuss the Bible and share our various faith experiences over the week. When I began university, I joined this group because I felt that there would be a stigma against those of faith at Columbia, and I also wanted to create balance among my extracurricular activities. Outside of my Christian group, I am a member of two groups that are secular and non-Christian: the Beta Theta Pi fraternity and a South Asian dance team known as Columbia Raas.

I therefore felt that the Christian group would be a good way for me to overcome any social conflicts that I encountered with my faith. However, this was not the case. Columbia is a place where I do not have to feel ashamed about my religion. I can openly talk about my religion with my non-Christian friends, and in class discussions, viewing certain texts through a religious lens is valued as an alternative ap-

# An overwhelming silence

BY SARA NOVIĆ

Columbia is discriminating against me. They’re not doing it along race or gender lines, though if that were the case it’d certainly be easier to draw attention to the issue. Instead, the institution is engaging in audism, discriminatory behavior on the basis of a person or group’s ability to hear or speak “normally.” Unfortunately, many institutions, businesses, and people are audist due to a lack of education on the subject. But most of these institutions are not so academically dishonest as to simultaneously declare themselves experts on the disability studies.

I recently “overheard” a conversation in which a colleague of mine touted Columbia’s Center for the Study of Social Difference as being at the forefront of the burgeoning field of disability studies. Indeed, after clicking through the affiliated departments’ websites, it was clear that Columbia does fancy itself a leader with regard to the study of disability issues.

# But the campus has been quiet on the issue of late, and the topic is only becoming more exigent.

And yet. American Sign Language—my language—continues to be blatantly disregarded by the administration as a language worthy of scholarly pursuit or academic credit.

Spectator’s continued coverage of ASL’s plight here at Columbia is a testament to its efficacy as a watchdog and voice of student, faculty, and employee concerns. But the campus has been quiet on the issue of late, and the topic is only becoming more exigent.

I could argue that American Sign Language has, since the 1960s, been recognized by linguists as fulfilling all the requirements that mark a complete language, and that ASL’s grammar, syntax, and vocabulary is distinct from that of English and other signed languages. In fact, ASL’s grammar is most similar to Japanese, a course for which students do acquire language credit. I could mention that students studying ASL are eligible for foreign language credit at hundreds of universities throughout the country (including many of our Ivy League counterparts) and that it is one of the most-used languages in the United States, with millions of native speakers across the U.S. and Canada. I could dispel concerns that ASL, having no standardized written form, is untestable, by highlighting again the many universities commonly administer receptive and expressive exams through the use of translation into written English and employment of video technology, respectively.

But these arguments have already been made, most of them seven years ago, when a petition on the matter was circulated at Columbia, and the University remains content either to issue statements that disregard proven linguistic fact or to stay silent altogether.

Barnard’s 2008 acceptance of ASL as a course eligible for elective credit is a nice gesture, but it does nothing to address the ongoing duplicity of the institution with regard to the issue at hand: ASL is a foreign language, and should be credited as such at all schools.

Like any people unified by a shared language, the deaf community possesses a strong and unique culture, including a vast tradition of literature and poetry passed down through the generations. By denying that American Sign Language is in fact a language fit for study by its community, Columbia is engaging in an intellectual hypocrisy tantamount to declaring itself a leader in race and ethnicity studies while maintaining racist policies—an act that would no doubt garner national attention.

When ABC Family airs a silent, all-ASL television episode in its primetime lineup (this week’s “Switched at Birth”) and it takes the top ratings in its time slot, it’s safe to say that sign language is no longer a niche interest; ASL is not only the glue that binds the deaf community together, but an integral part of American mainstream culture. The longer Columbia ignores ASL and deaf culture, the more its reputation as a beacon of diversity, progressivism, and leadership is marred.

On the front page of its site, the Center for the Study of Social Difference declares its mission: “to investigate problems of social, economic, and cultural inequality.” The CSSD and the University at large may do well to start with themselves.

The author is an MFA candidate in fiction and literary translation in the School of the Arts, and an instructor of University Writing.

proach. I have had countless conversations over what religion means to me without others trying to prove me wrong, despite our evident differences in belief. Besides my Christian friends, many of my closest friends at Columbia are Hindus, Muslims, agnostics, and atheists. The members of the fraternity who know of my religion accept my beliefs, and this comes as no surprise, as the fraternity is diverse and pluralistic. Additionally, a lot of the members of Columbia Raas, many of whom have ties to Hinduism, openly talk with me about my faith and are more than willing to make exceptions if there are conflicts between church and practice times.

# I have found that engaging with difference is much more constructive and beautiful.

Over the course of working for my undergraduate degree, I have shifted toward becoming nondenominational—or, as I prefer to call it, all-denominational. This was not due to any specific instance, but rather due to the accumulation of understandings gained from my courses. I have come to learn that socially constructed differences often result in conflict, be it through nationalism or Christianity. I believe that while the different denominations in Christianity have different methods of worshiping, we all worship the same God. Instead of focusing on our differences, I prefer to look at our similarities. Though our interpretations of the Bible may differ, this does not mean that any one denomination

# Look to the stars, Sisyphus

One of the hardest parts of living in New York is that you don’t get to see the stars. When I read back that sentence, I gag a little bit, so let me clarify to avoid seeming like a poetry-reading romantic: Looking at a completely clear night sky is one of the most profound, grounding activities you can do as an individual.

For better or for worse—and I would probably err on the “for better” side—unless you’re a philosopher, or an acid-head, the vast majority of us go about our daily lives avoiding those trite, pesky little existential conundrums like “Why does the world exist?” and “Is life meaningless?” and, if you’re lucky enough to be a Bostonian, “Super Bowls XLII and XLVI clearly prove the existence of a God, and a God who’s a Giants fan at that, so what’s the point?”

I like to think of life sort of like the first season of the second-greatest island-based TV show of all time, “Lost.” We’re running around, trying to survive and get accustomed to our surroundings and go about very normal routines of jealousy, love, loss, etc., and there’s a giant smoke monster that’s impossible to rationalize out there. We know it’s there, but we just pretend to ignore its presence until it’s about to kill us, because otherwise we would go absolutely crazy. (The smoke monster in this extended metaphor is existentialism and the meaning of life, and the greatest island-based TV show of all time is, of course, “Flight of the Conchords.”)

# How could you go about a normal routine during the day with such a view waiting for you every night?

But when you look up at a truly clear, completely unadulterated night sky, the monster is really impossible to ignore. As of late, all I’ve been used to is the maroon-tinted, never-really-nighttime New York night sky, and the slightly less light-polluted suburban night sky of my hometown, so I really forgot what it’s like to look up and see a night sky as it’s supposed to look. When I first walked out of my sister’s house in Paraguay at night and looked up, I almost fell over. Patagonia was even better, since, in my godforsaken, remote little town, they turned off all electricity every night at midnight. I won’t waste words with describing these

is truer than the others. Without excluding ourselves and retreating to groups in which we are comfortable, I find that engaging with difference is much more constructive and beautiful.

On one occasion, I had an encounter with a professor who made an insensitive remark, yet when I spoke to him about this, he profusely apologized and engaged in a long discussion with me about my faith and religious views. Columbia, has been an accepting place when it comes to my religious beliefs. Just the other night, when my friend spoke of his Hindu faith, I was able to find similarities in my own faith and constructively engage with him over our differences. Columbia is a place where people do not have to be ashamed of their beliefs if they can justify them in a logical manner.

Other than that one instance, I have not been on the receiving end of any stigma against my beliefs. Is it because America was founded on deep-seated Christian values? Or is it because we have come to a point in our education where we can critically engage with difference without renouncing it? I would tend toward the latter. In my opinion, we live in a world where we are constantly being defined by the different labels to which we subscribe, but subscribing to a label does not have to mean renouncing all others. Religion and academia do not necessarily have to go in polar opposition to each other; the interplay can make both more fulfilling. Columbia is a place where you can engage with others, find similarity across differences, and critically explore and develop your beliefs in your religion and faith.

The author is a Columbia College senior majoring in political science and anthropology.

skies—because, again, not a poet, but there are literally clouds of stars. It’s just staggering.

When you look up and see perfectly clear, seemingly endless clouds of stars, you see a representation of the infinite that’s impossible to understand and, even worse, impossible to rationalize. It’s impossible not to think about how small we are, knowing as we do that those endless bright dots are incomprehensibly massive, incomprehensibly far away, and incomprehensibly part of billions of other galaxies like our own, which is already incomprehensible enough. And it’s impossible not to think about how little we know about everything once we escape from our own little everyday worlds.

And we know a lot. Whenever I look up and see a terrifyingly populated night sky, I am always struck by the fact that this is how it has looked to humans for a couple hundred thousand years—humans who knew a hell of a lot less about what they were staring at than we do. Can you imagine staring up at the sky a few thousand years ago and seeing the stars? And diagramming them, and realizing that they move on a perfect schedule? How could you possibly go about a normal routine during the day with such a view waiting for you every night?

The orientation for my study abroad program was last week, in an estancia in the Argentine pampas. The first night, a few of my new compadres sat out in the perfectly tranquil night in lawn chairs, and one by one they went to bed as their jet lag and trans-hemispheric journeys caught up to them. I stayed sitting with a friend who had traveled with me in Buenos Aires, enjoying the serenity of the countryside after a couple of weeks of madness in the city.

I looked up and realized this would probably be the last time I would be able to see so clear a night for a long time. We started talking about the absurdity of our lives at that moment, and as conversations late in the night after a couple beers tend to do, we started getting college-philosophy-y. And the conversation turned to the insanity of the night sky and, inevitably, how impossible it is to derive any true sense or meaning for ourselves in the face of such a vast and infinite unknown, especially with the majority of our lives looming before us.

But my friend said, “One must imagine Sisyphus happy.” I don’t really think I had ever fully understood that line by Camus, in a nonacademic sense, until that moment. I had just concluded two of the most whirlwind months of my life, and I was about to start another crazy three and a half. And I was sitting in the Argentine pampas staring at star clouds. And sure, I guess, relative to the night sky life is inherently meaningless. But for those lucky enough to have the level of opportunity that we Columbia students have—man, is it a good time. And thinking about it is a trip in itself.

“The struggle itself toward the heights is enough to fill a man’s heart.”

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



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6	9	4	8	7	5	1	3	2
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4	8	7	3	5	2	9	6	1
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### Crossword Nation: "Funky Time"

by Elizabeth C. Gorski

This puzzle marks the beginning of a partnership with Spectator and Crossword Nation. Every Friday, turn to the classifieds page for a puzzle by prolific constructor Elizabeth Gorski, BC '76. Check Spectrum today for a Q&A with Gorski on how she got into constructing, where she gets her ideas, and how Anna Quindlen taught her to accept rejection.


**ACROSS**

- 1 Man of fables
- 2 Ogler
- 3 Most wait-like, as a runway model
- 4 Sitcom planet
- 5 Check-cashing times
- 6 Scouring pad brand
- 7 Therapist's reply
- 8 Cellar, in real estate ads
- 9 Gossipy celeb website
- 10 Explodes, like a volcano
- 11 Prefix meaning "both"
- 12 Subway track
- 13 Last word of a New Year's song
- 14 Pacific salmon
- 45 "Sexiest Man Alive" in 450 A.D.?
- 49 Beanie or beret
- 50 Bygone Olds model
- 51 Jessica of "Fantastic Four"
- 54 Had a hunch
- 57 Corn unit
- 60 "Blue" country singer Rimes
- 62 French wine region that's a favorite among nerds?
- 64 \_\_\_ blue streak (babble on)
- 65 Caviar source
- 66 Light \_\_\_ (like a soufflé)
- 67 Perfume by YSL
- 68 Big container of coffee
- 69 Like most movies

**DOWN**

- 41 Pickle variety
- 42 Actress/singer Zadora
- 44 Cheese used in nachos
- 46 "Grateful" song by Alanis Morissette
- 47 Move fast
- 48 The Robert \_\_\_ (river boat)
- 51 Choir member
- 52 High jump
- 53 Island featured in "Eat Pray Love"
- 55 Light brown color
- 56 Jordanian Queen
- 58 Dust Bowl figure
- 59 Admiral who explored the Antarctic
- 61 "Platoon" setting
- 63 Costa Rica's \_\_\_ Peninsula

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	<b>WOMEN’S BASKETBALL</b> vs. Dartmouth Levien Gymnasium Saturday, 7 p.m.
	<b>BASEBALL</b> at Arizona Tucson, Ariz. Friday, 8 p.m.
	<b>BASEBALL</b> at Arizona Tucson, Ariz. Saturday, 8 p.m.
	<b>BASEBALL</b> at Arizona Tucson, Ariz. Sunday, 3 p.m.
	<b>MEN’S SWIMMING &amp; DIVING</b> Ivy League Championships Friday, Saturday, all day
	<b>ARCHERY</b> US Indoor Target Nationals Harrisonburg, Va. Friday, all day
	<b>WRESTLING</b> EIWA Championships Piscataway, N.J. Friday, all day
	<b>WOMEN’S TENNIS</b> vs. Fordham Dick Savitt Tennis Center Friday, 3 p.m.
	<b>SOFTBALL</b> at Rider Lawrenceville, N.J. Saturday, 1 p.m.
	<b>LACROSSE</b> vs. Cornell Robert K. Kraft Field Saturday, 1 p.m.
	<b>FENCING</b> NCAA Northeast Regionals - St. John’s Sunday, 1 p.m.

## Light Blue to take on Crimson and Big Green in final home games

**BY CAROLINE BOWMAN**  
*Spectator Senior Staff Writer*

Coming off a 58-55 win over Brown last weekend, the women’s basketball team (4-21, 2-9 Ivy) will take on Harvard (17-8, 8-3 Ivy) and Dartmouth (6-20, 4-8 Ivy) in its last weekend of conference play.

Harvard remains the only conference rival that the Light Blue has yet to face this season. The Lions were originally slotted for their first contest against Harvard on Feb. 9, but the game was cancelled because of winter storm Nemo.

Although the Lions have yet to encounter the Crimson this season, Harvard’s recent performances in the Ancient Eight prove that it is going to be a formidable opponent for the Lions.

Last weekend, the Crimson shocked first-place Princeton in a 58-55 upset, ending the Tigers’ 33-game conference win streak. Crimson guard Christine Clark earned Ivy League player of the week honors for her 14-point performance against Princeton. Clark was one of three players to finish the night in double figures against a strong Princeton defense.

Lions’ head coach Paul Nixon expects a challenge in limiting offensive production from Clark.

“I think she’s an aggressive player when she decides to put the ball on the floor and attack the basket—she does a really good job with that,” he said. “So I think us being able to limit her dribble drive attacks where she is able to get into the paint at will is going to be very critical, as well as having help side defenders ready to rotate or attempt to block the shot or take the charge.”

For the Lions, dribble penetration from the strong core of guards—led by

seniors Tyler Simpson and Brittany Simmons—will be essential in putting points on the board against the Crimson.

“We are going to be at our best if we can stick with what worked for us well over the weekend, which was not relying strictly on jump shots but getting some solid points attacking the basket,” Nixon said. “Whether it’s attacking through drives from the guards or feeds to the post, we have to do a good job of getting high-percentage looks around the rim and not settling for all outside shots.”

After falling 62-52 to Dartmouth in early February, the Lions will need to emphasize aggressive offensive tactics on Saturday if they hope to defeat the Big Green. The Lions managed to stay even with Dartmouth for most of their first matchup but failed to match the Big Green’s scoring production late in the second half, allowing Dartmouth to run away with the win.

Nixon said that the team’s increased offensive confidence in the last month will make for a stronger offensive performance against Dartmouth this time around.

“I think our offense is running a lot more fluidly now,” he said. “All season, we have played with more confidence on offense at home. And I think Dartmouth is one of the better defensive teams in the league, but I think we’re playing with a little more fluidity on offense in general, and so I do expect us to be able to score with more regularity.”

The matchup against Dartmouth on Saturday night will also be the last home game for the senior class. Nixon expressed his gratitude for the seniors’ contributions as team leaders during the course of their careers.

“When you look at Brittany Simmons and Tyler Simpson, who have served as team captains this season, I think they have done a good job of holding the team together through what has been a very difficult year in



HALEY SCHOECK FOR SPECTATOR

**SENIOR LEADERSHIP** | Senior standout guard Tyler Simpson runs the fast break. Simpson and the Lions are in action today and Saturday in Levien.

the win-loss column. They have continued to be positive teammates and good leaders and definitely stepped it up by example. Since we have gotten into Ivy League play, it’s really elevated their games,” Nixon said.

Nixon also discussed the contributions of senior guards Taylor Ball and Diana Lee at the point guard position, as well as senior forward

## Lions look to build on first win after slow start to season

**BY NOAH STEBBINS**  
*Columbia Daily Spectator*

Coming off a Sunday win against Iona amid four weekend losses, Columbia’s softball team (1-4) has a bit of momentum going into the weekend’s two games against Rider. The games will take place Saturday at 1 p.m. and 3 p.m. in Lawrenceville, N.J.

Sophomore Alix Cook leads the Lions offensively with a .333 batting average and a .412 on-base percentage. After going two-for-four last weekend against Iona, Cook will be instrumental in helping the Lions secure two victories.

Junior Emily Caruthers and

sophomore Kayla Shimoda will also play a big part in how the Lions fare against Rider. Last week, Caruthers drove in freshman Alyssa Swearingen, helping to tie up the game, while Shimoda pushed the Lions to a 2-1 victory. Freshman Nicole Borchard and junior Emily Snodgrass have contributed to the Light Blue’s offensive productivity as well, putting up batting averages of .267 in the first five games.

After a 1-4 performance at the Towson Invitational, the Lions will need all the victories they can get, especially with the Rebel Spring Games looming. At the Rebel Spring Games, scheduled to take place in Kissimmee, Fla., from March 15 to March 20, Columbia will be put to the test when it plays a total of 10 games in just five days.

sports@columbiaspectator.com



FILE PHOTO

**COOKING WITH FIRE** | Sophomore Alix Cook leads the Light Blue in almost every batting category. Catch Cook and the Lions play this weekend at Rider.

## Lion’s best fencers head to Northeast Regional Championships

**BY SPENCER GYORY**  
*Spectator Staff Writer*

Twenty members of the Columbia men’s and women’s fencing teams will travel to St. John’s this Sunday to compete in the NCAA Northeast Regionals, which play a crucial role in determining who earns a bid to the NCAA Championships in San Antonio, Texas, later this month.

Columbia will be one of 17 teams with fencers attempting to qualify from

the Northeast, the largest region in the country.

NCAA Regionals is one of the most challenging tournaments on the collegiate circuit—both physically and mentally.

From an endurance standpoint, the fencers need to be at the top of their game for over 20 five-touch bouts. Furthermore, they will not be able to take even a single touch lightly because touch differential serves as a tiebreaker.

“The tournament itself is more of a grueling meet because it’s 20-something bouts in a day,” sophomore sabrist Michael Josephs said. “You have to keep

the intensity up because every bout and touch matters. If you lose at Regionals 5-4, it’s much better than losing 5-0, so you have to fight for every touch.”

Regionals also represents a tremendous mental challenge.

“I’ve been fencing for 11 years, and I would definitely say that Regionals and NCAAs are two of the hardest tournaments I’ve ever done,” senior foilist D’Meca Homer said. “They require a lot of focus and a lot of concentration right from the get-go.”

Junior epeeist Alen Hadzic believes that quickly moving past losses was critical to his success at last year’s

Regionals and NCAA Championships, where he finished second.

“Last year at NCAAs, I didn’t let any bouts drag along,” Hadzic said. “I actually lost my very first two bouts at NCAAs, and I didn’t really think that much of it. At the end of the day, I came in second. It’s really about keeping cool and focusing on the next touch or the next bout.”

**“I feel we have a very good chance to qualify 12 fencers to this year’s NCAAs.”**

—Michael Aufrichtig,  
fencing head coach

The Lions are expected to qualify more fencers than the eight they did last season, largely because of the number of talented freshmen that joined the program this year. A maximum of 12 fencers can qualify from any one team.

Because the winner at NCAAs is determined by the aggregate number of bouts won by a team’s fencers, the number of Columbians who earn a spot will be critical to the team’s chances for a high finish.

“I feel we have a very good chance to qualify 12 fencers to this year’s NCAAs and for sure exceed the eight fencers from last season,” head coach Michael Aufrichtig said in an email.

The competition will begin at 10 a.m. in Jamaica. Live coverage of the event will air on ESPN3 beginning at 3:30 p.m.

sports@columbiaspectator.com

## Light Blue basketball will finish season with pair of road games

**MEN’S BASKETBALL**  
**from back page**

can finish around the basket.”

That strength in the post will play a key role on Saturday night in Hanover, N.H., when the Lions take on Dartmouth in their season-ending matchup.

While the Big Green is sitting squarely in last place in the league, it proved itself against Columbia earlier this season when it managed a 60-57 upset of the Light Blue.

Dartmouth made a big run in the final minutes of that game, led by guard Alex Mitola. Though freshman guard Maodo Lo played strong defense against the Big Green’s top scorer, Smith said Mitola took the Lions by surprise because they had never seen him on the court before.

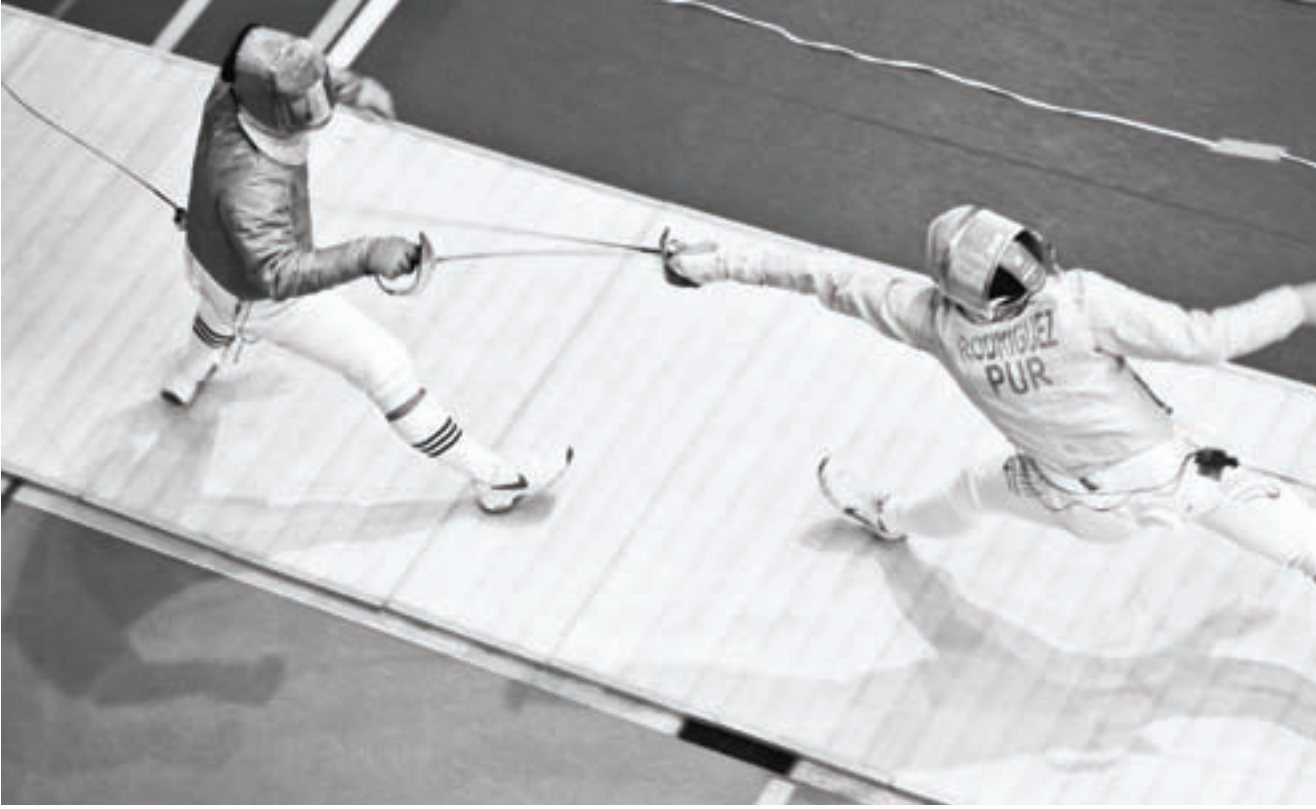
“Mitola definitely got the best of us. Not necessarily Maodo—he had four threes in our place, and three of them were against zone,” Smith said.

The Big Green’s Connor Boehm—who scored a game-high 20 points against the Lions earlier this year—will also present a challenge for the Lions’ forwards, Smith said.

While this weekend will mark the end of the collegiate careers of the Lions’ four seniors—Barbour, Daniels, Mark Cisco, and Dean Kowalski—Smith stressed that the games against the Crimson and the Big Green will be important opportunities for young players, especially Scrivano, to start stepping into the roles they will need to fill next year.

Tip-off in Cambridge and Hanover begins at 7 p.m. on Friday and Saturday, respectively.

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LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

**ON THE ATTACK** | Junior Mel Rodriguez lunges to strike his opponent. Rodriguez and 19 other CU fencers are attending the Northeast Regional Championships, one of the most intense competitions in the country, Sunday at St. John’s.



# PIXBOWL week #7

LAST SEASON'S WINNER

- 1: Columbia@Harvard (-7.5)  
2: Cornell@Dartmouth (even)  
3: Princeton@Yale (+4.5)
- 4: Penn@Brown (-4.5)  
5: Pacers@Heat (-6.5)  
6: Indiana@Michigan (+4.5)



MUNEEB ALAM  
GUESTS

## FRIDAY FAST BREAK



Sam Tydings (18-12)

Lions  
Green  
Tigers  
Quakers  
Indiana  
Not Indiana

DoubleTree cookie chefs are true American heroes

Spring Break '13: Puerto Rico

Nutella  
State school  
Jersey sucks, but New Haven's worse  
Harry Potter  
The Lebrons  
Ace Deuce, bitches



Rebeka Cohan (18-12)



Peter Andrews (16-14)

Columbia  
Dartmouth  
Princeton  
Brown  
Miami  
Michigan

Emergency induction port

Insert Nutella comment here

Columbia  
Dartmouth  
Princeton  
Brown  
Miami  
Indiana



Alexander Bernstein (14-16)



Minnia Feng (15-15)

Columbia  
Dartmouth  
Princeton  
Brown  
Miami  
Indiana

I still have not actually picked yet ...

Where will CU be picked to finish next year?

Columbia  
Dartmouth  
Princeton  
Brown  
Heat  
Indiana



Muneeb Alam (13-17)



Melissa Cheung (16-14)

CU  
Cornell  
Princeton  
Brown  
Heat  
Michigan

Last one

Yes, the Heat have a fight song

Roar Lion Roar  
Give My Regards to Davy  
The Princeton Cannon  
Fight On, Pennsylvania  
Miami  
Michigan



Tyler Benedict (11-19)



Eric Wong (14-16)

Columbia  
Dartmouth  
Princeton  
Brown  
Heat  
Indiana

Holla!

### GAME 1:



AT



#### KEYS TO THE GAME

1

##### Smart in the paint

The Crimson lead the Ancient Eight in blocked shots per game with a whopping 4.4 per contest, making the paint a very dangerous place for Columbia's offense to take sloppy, rushed shots.

2

##### Take care of the ball

Harvard also leads the Ivy League in steals, averaging 7.6 per game. Although the Lions have a good assist-to-turnover ratio, they will have to pay extra attention to ball control.

3

##### Play disciplined D

Although the Lions defeated the Crimson handily in their previous match in Levien, the boys from Cambridge spent too much time at the free throw line, hitting 23 of 28 from the line. If the game comes down to the wire, the last thing the Lions will want is to give Harvard easy points.

### GAME 2:



AT



#### KEYS TO THE GAME

1

##### Control the pace

Dartmouth prefers to play a slower brand of ball, which allows it to set up its offense and score points. When the tempo speeds up, the team will fall behind and begin to make sloppy plays, which will lead to easy Columbia baskets.

2

##### Cover the arc

Dartmouth lit Columbia up from beyond the arc in their previous contest, shooting 7-for-15 from three-point land. The Big Green ended up taking that contest at Levien 60-57, making three pointers an obvious deciding factor.

3

##### Force turnovers

Dartmouth leads the league in turnovers, and the Lions are a team that can capitalize on these mistakes. Additionally, turnovers often result in fast break opportunities, which will aid the Lions in dictating the tempo of the game.

#### BY THE NUMBERS

##### COLUMBIA

POINTS PER GAME



POINTS ALLOWED



REBOUNDS PER GAME



FIELD GOAL PCT.



##### HARVARD

POINTS PER GAME

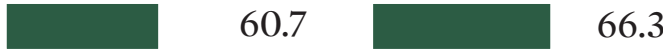


REBOUNDS PER GAME



##### DARTMOUTH

POINTS PER GAME



REBOUNDS PER GAME



POINTS ALLOWED



FIELD GOAL PCT.



POINTS ALLOWED



FIELD GOAL PCT.



Ronak Patel

Columbia  
Dartmouth  
Hoagie heaven  
Penn  
Pacers  
Go Blue

Picks sponsored by the Tortas at Taqueria y Fonda

When the going gets weird, the weird get professional

Lions  
Big Red  
Tigers  
Quakers  
Heat  
Hoosiers



Kyle Perrotti



Eli Schultz

Columbia  
Cornell  
Princeton  
Brown  
Pacers  
Michigan

HAIL TO THE VICTORS!

There's no point in being grown-up if you can't be childish sometimes

Columbia  
Cornell  
Princeton  
Penn  
Heat  
Indiana



Richard Henry



Ike Kitman

Columbia  
Big Green  
Tigers  
Penn  
Heat  
Michigan

Bonzai

This time next week I'll be sleeping.

Lions  
State school  
Tigers  
Buzzer beaters  
Stay out of the kitchen  
Bad drivers



Alison Macke



Gary Cheung

Harvard  
Cornell  
Princeton  
Brown  
Pacers  
Indiana

I'm new here...

So it goes

Columbia  
Cornell  
Princeton  
Brown  
Heat  
Michigan



Jon Cokely



Rishab Guha

Columbia  
Dartmouth  
Princeton  
Brown  
Miami  
Michigan

What am I even doing here.



# GAMEDAY

FRIDAY, MARCH 8 • PAGE 8



**COLUMBIA (12-14, 4-8 Ivy)  
at HARVARD (17-9, 9-3 Ivy)**

FRIDAY, 7 P.M., CAMBRIDGE, MASS.

RADIO: WKCR 89.9 FM, WWDJ 970 AM •  
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**COLUMBIA (12-14, 4-8 Ivy)  
at DARTMOUTH (7-19, 3-9 Ivy)**

SATURDAY, 7 P.M., HANOVER, N.H.

RADIO: WKCR 89.9 FM, WWDJ 970 AM •  
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## Light Blue to wrap up season on road at Harvard and Dartmouth

BY STEVEN LAU  
*Spectator Senior Staff Writer*

An Ivy League title for the men's basketball team has been a pipe dream for the last few weeks, as the Lions (12-14, 4-8 Ivy) have struggled with illness and a lack of offensive production from star guard senior Brian Barbour among other lapses on the court.

But headed into the final weekend of the season, during which the team will face Harvard (17-9, 9-3 Ivy) and Dartmouth (7-19, 3-9 Ivy) on the road, seventh-place Columbia still holds sway over who will be crowned champion of the Ancient Eight.

The Crimson, who sat atop the standings for almost the entire season, dropped to second place last weekend after a pair of losses to Princeton and Penn, allowing the Tigers to claim the top spot with a 9-2 Ivy record.

When Columbia travels to Cambridge, Mass., on Friday, the Crimson will be in dire need of a win to help its chances of going to the national tournament. If the Lions come out on top and Princeton manages a win over Yale, then the Tigers will be assured at least a share of the title.

"Dartmouth's playing a little bit better than Harvard if you're going off what they did last weekend, but the Harvard game—obviously they have a lot

at stake," Lions head coach Kyle Smith said. "I think it's great for our program and guys to play in that environment."

The position in which the Lions find themselves is not too different from a year ago, when the Crimson was vying with Penn for the title, and the Lions had an opportunity to dash Harvard's dreams.

**"I think it's great for our program and guys to play in that environment."**

—Kyle Smith, men's basketball head coach

Though the Lions came up short last year in a 77-70 overtime loss, they have a real chance of defeating the Crimson this time around. It was Columbia that handed Harvard its first conference loss this season in a convincing 78-63 victory on Feb. 10.

In that game, sophomore guard Steve Frankoski led all Light Blue scorers with 27 points, and defensively, the Lions managed to force 13 turnovers.

Smith said that one of

the most important parts of the Light Blue's victory over Harvard was the defensive effort against Crimson guard Siyani Chambers, who the Lions limited to only 12 points and three assists.

"It's a team effort to guard him, and that'll be key," Smith said. "If Chambers is having his way out there and doing what he wants, they're going to be good, simple as that, because he gets everyone involved."

The Lions did not do as well defensively against forward Wesley Saunders, the Crimson's leading scorer, who tallied 27 points the last time he was in Levien.

The Light Blue forwards, including sophomore Alex Rosenberg and senior John Daniels, will need to come up with stops against Saunders, and Smith said the Lions will be counting on their big men to be strong on the boards and on offense.

Sophomore center Skylar Scrivano has had strong showings in recent games, especially against Brown. Smith called Scrivano's defensive performance the silver lining of the disappointing last-second loss to Brown.

"Defense is actually his biggest weakness, and he's really improved there," Smith said. "He is physical, he is tough, and he

**SEE MEN'S BASKETBALL, page 6**



KIERA WOOD / SENIOR STAFF PHOTOGRAPHER

**REACHING FOR THE SKY** | Sophomore center Skylar Scrivano perfectly releases the ball at the peak of his shot. Scrivano and the Lions are in action for the last time this season over the weekend.

## Lions to head west to take on Arizona

BY MOLLY TOW  
*Spectator Senior Staff Writer*

The phrases "national champions" and "Columbia athletics" aren't often found in the same sentence, but this weekend, the Columbia baseball team (0-4) will walk into the den of fellow felines and reigning College World Series champs the Arizona Wildcats (11-4).

The Light Blue is coming off a rough weekend at Lamar, where it only saw defeat. Although the Lions were swept in their first games of the 2013 season, head

coach Brett Boretti feels that the series outcome doesn't tell the whole story.

**"I think defensively coming out of the weekend, we did a very good job."**

—Brett Boretti, baseball head coach

"I think defensively coming out of the weekend, we did a

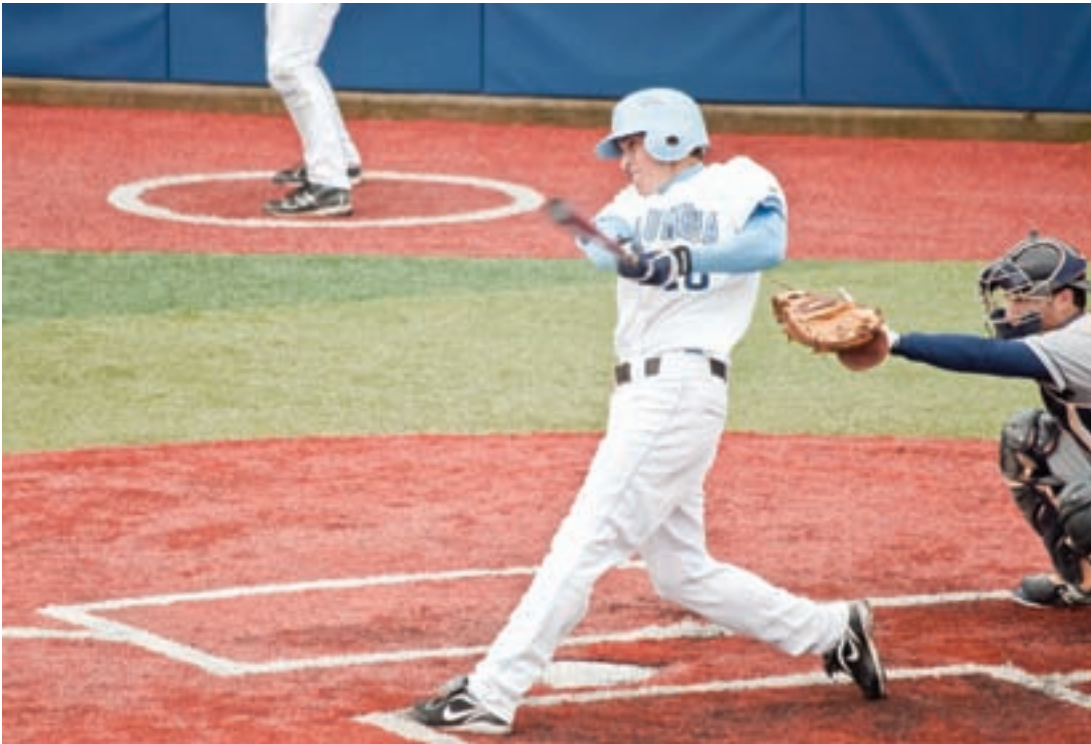
very good job. Our middle infielders played very well—[junior Aaron] Silbar and [senior Nick] Crucet," he said.

Silbar and Crucet also led the Light Blue offensively over the weekend, each registering five hits and knocking in one and three runs, respectively.

On the mound, the Lions saw quality starts from junior David Speer and senior Tim Giel, as well as solid efforts in relief from senior Ricky Kleban and sophomore Mike Weisman.

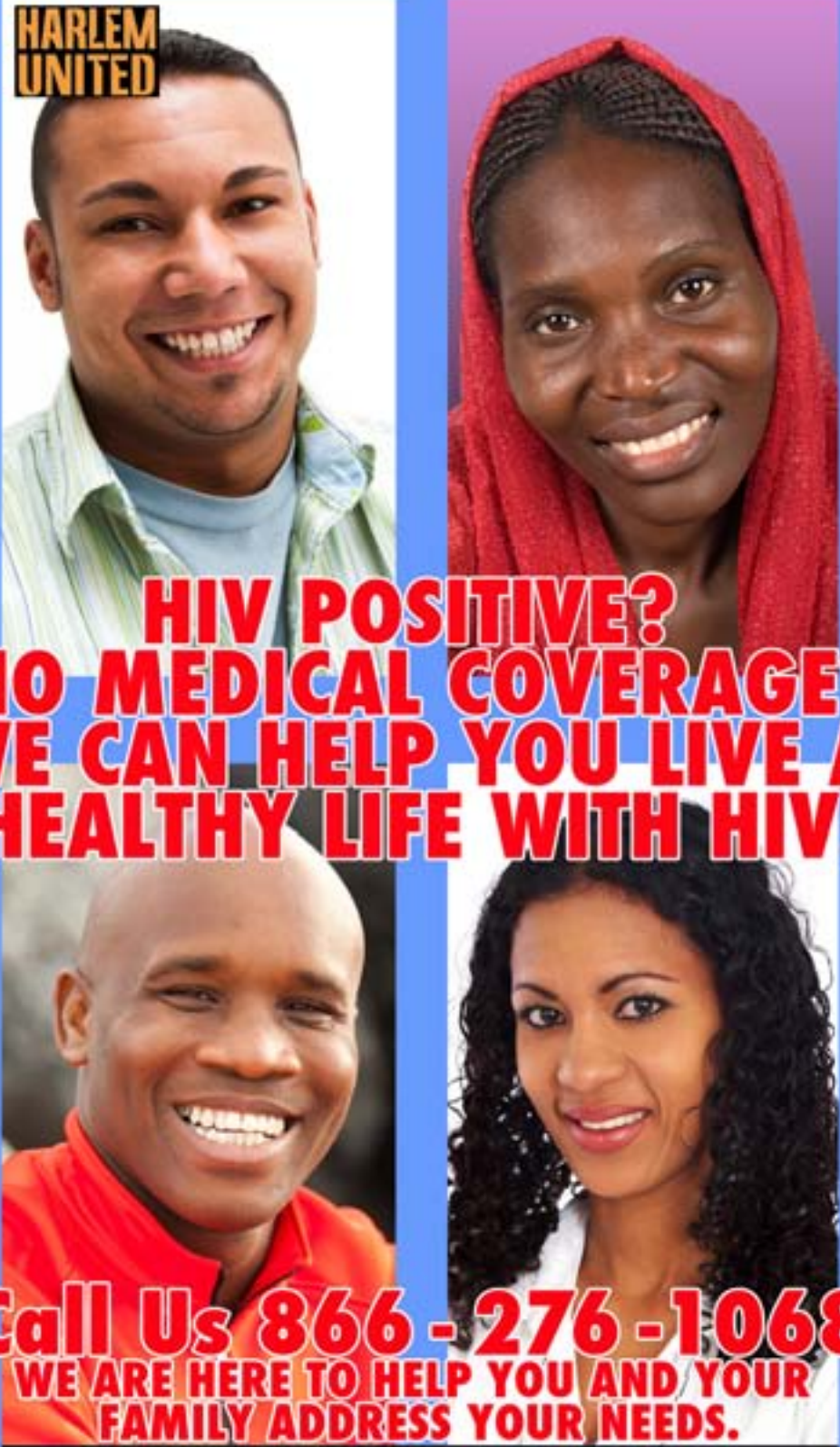

"We talked about being better on Sunday than we were on Friday when we headed down to Lamar, and I think we did that,"

**SEE BASEBALL, page 3**



FILE PHOTO

**FOR THE FENCES** | Junior infielder Aaron Silbar swings big and connects on an inside pitch.



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This publication was supported by grant number X07HA00025 from the U.S. Health Resources and Services Administration (HRSA). This grant is funded through Title II of the Ryan White Comprehensive AIDS Resources Emergency Act of 1990, as amended by Part B of The Ryan White HIV/AIDS Treatment Extension Act of 2009. Its contents are solely the responsibility of Health Research, Inc. and do not necessarily represent the official view of the funders.



# Ballet Flamenco de Andalucía brings Iberian roots to New York

BY GRETCHEN SCHMID  
*Spectator Senior Staff Writer*

American audiences may recognize flamenco from its showy props—long skirts, shawls, castanets, and fans—and consider it a cultural tradition unique to Spain. But the Flamenco Festival, which comes to New York City Center this weekend for the 12th time with a production of Ballet Flamenco de Andalucía's *Metáfora*, presents flamenco as an internationally appealing art form: one firmly grounded in its Iberian roots, but nonetheless relevant and accessible to all audiences.

In recent years, flamenco has enjoyed a resurgence in popularity.

"Ten, 15 years ago, it was something more for aficionados, it wasn't so mainstream. But today—it has been revised and updated by the creation of many artists that have made it relevant for young people, for the modern society," Miguel Marín, director of the Flamenco Festival, said. He attributes this change to improvements in flamenco's production and staging.

"The way of staging [before]—it was too much for people who understand," he said. "Now it's much more accessible. Because the lighting, the way it has been theatrically staged, all the ways the show is presented make it much more accessible."

The staging of *Metáfora* illuminates Marín's meaning. The curtain opens on both the dancers in the foreground and musicians in the background, separated by a red silky sash of sorts that drapes diagonally across the stage. In the second act, the musicians and the red sash are gone, and at the back is a wall of archways through which the dancers enter. Only their silhouettes are visible until they pass through the archway. The set adds another dimension to the performance and suggests that it is a form of flamenco that has been influenced by other forms of contemporary dance that experiment with lighting and set design.

Flamenco's accessibility extends to learning the art itself. The technique, while difficult, is also much more accessible than the technique of other forms of dance because it emphasizes self-expression over perfection.

"I think the challenge in flamenco is how to find your own style," Marín said. "How to have your own identity, how to make flamenco personal, how to connect with it ... it's not so much about a perfect movement, it's about emotion and movement. You can learn flamenco at any age."

Flamenco refers to a three-part harmony of guitar, singing, and dance that comes primarily from southern Spain, although its roots are more widespread.

"In the music, you can see the influence of the Arab music and from the Jewish chants and from the Iberian music and from the gypsy music," Marín said.

The Flamenco Festival is an umbrella organization for a worldwide touring organization of various flamenco companies, dancers, and singers that Marín founded and directed. Ballet Flamenco de Andalucía, Spain's premier flamenco company, is directed by Rubén Olmo and comprised of 19 dancers, singers, and musicians.

*Metáfora* is a crowd-pleaser from beginning to end. At the Wednesday evening performance, the company received whoops and cheers from the audience and a standing ovation at the end. In long, ruffled, brightly colored skirts and fringed shawls, the female dancers gracefully step and whirl their way around the stage, while the men, looking dapper in full suits, dance alongside them. Unlike ballet, where male dancers tend to recede into the background in order to support their female partners, both men and women take the spotlight in flamenco dance.

Athleticism, technique, and beauty are all valuable parts of flamenco—but the art form is first and foremost a means of self-expression. Flamenco dance combines choreography with improvised solos, and this improvisation is what allows flamenco dancers to express their individuality.

"Flamenco is known mostly because of the power of these solos," Marín said. "One of the basic things in flamenco is that singers, musicians, and dancers work together to create what is called *el duende*, or these magic moments on stage. And most of the time that happens through improvisations. So that is important, that there is some room to create that—those moments."

Flamenco is universally appealing because of the importance of self-expression, according to Marín. In his experience, the reception to the Flamenco Festival is equally enthusiastic in foreign countries as in Spain.

"It's very similar, the response in flamenco all over the world—very, very enthusiastic, and this is because the art form is very direct. The audience can really feel what is happening on stage. You don't have to understand anything—the emotion really touch the heart of the people. I think that is what makes flamenco a very international art form."

There are flamenco companies and classes all over the world, including Columbia. Melinda Bronson teaches a flamenco class within the Barnard Dance Department every Friday.

"I think that there is a belief among audience members that if it comes from Spain, it's definitely better—but there are excellent companies and fantastic dancers in this country," Bronson said.

She agrees that self-expression is the central tenet of flamenco. Born in Detroit, Bronson began her dance career as a classical ballet dancer but decided as a young adult to pursue flamenco instead.

"When I was in my late teens—when I had a contract in my hand for a ballet company—I also discovered flamenco and literally let my hair down," Bronson said.

"I fell in love with it and decided that's how I wanted to express myself."

Bronson sees flamenco as a form of self-empowerment.

"The song leads, but the dancer leads next, and the dancer takes a lot of control," she said. "You're going deep into your heart and your soul to say something important. The idea is not to dance choreography, but to dance movement, to move with music."

Her classes are not limited to dance: Bronson tries to bring out this musical aspect of flamenco in addition to teaching the movement.

"I think that once the structure of the music is understood, then there's a greater appreciation of the form. If you just come in as a dancer and only see that part of it, then you're missing a huge part of it."

SEE FLAMENCO, page B3

## This Weekend in \$18

### Inside...

1. **Queens Museum of Art** (free, p. B2)
2. **"Beyond the Hills"** (\$13, p. B4)
3. **"Dog Sees God"** (\$5, p. B4)



Best  
of

# Ethnic Dance Companies

New York has more immigrants on one block than just about anywhere else has in 20. No matter where you’re from, chances are that there is a little slice of home here. With these countries come cultures that mix in the odd brew of the dance scene. Some of New York’s most exciting, upcoming dance performances are from companies that aren’t even from New York at all. Here are a few. —BY ERIC WIMER



## Yasuko Yokoshi

Yasuko Yokoshi fuses classical Kabuki with some modern experimentation. This March, she takes on the “Kyoganoko Musume-Dojoji” (“A Woman and a Bell at the Dojoji Temple”) and reworks it with her signature touch at New York Live Arts. Yokoshi has been serving as a resident artist at NYLA since 2011 and has spent much of that time doing research on the parallels between contemporary and modern forms, so this piece has a mountain of work—and with it, expectations—behind it. It’s already seen as the most difficult piece in existence of this type of Japanese dance, so with Yokoshi’s adaptations on “the ownership of culture,” as she calls it, the performance shouldn’t fail to impress.

March 19-23, New York Live Arts, 219 W. 19th St. (between Seventh and Eighth avenues)

## Royal Ballet of Cambodia

Want to learn a bit of dance before you watch it? Royal Ballet of Cambodia is holding a court dance workshop at the Brooklyn Academy of Music on May 4 while they perform “The Legend of Apsara Mera.” Expect fine, beautifully detailed costumes, fantastic movement, and chanting to evoke the serpent gods in this story of origins. This dance was intended to be performed only for the gods, so it has been meticulously refined. The choreographer of these dances is none other than Her Royal Highness Princess Norodom Buppha Devi, a former prima ballerina. And here’s the kicker if you’re still on the fence: This dance class is overseen by the princess herself. Get a reservation fast.

May 4, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn, N.Y.



## Ice Hot: Nordic Dance Festival

If you’re looking for a company that understands what it is to dance in a city as cold as Oslo, then go to Joyce Theater’s “Ice Hot: Nordic Dance Festival” from March 6-9. Featuring the Tero Saarinen Company, the Danish Dance Theatre, and Carte Blanche, the Nordic Dance Festival will involve a lot of colors and theatrical presentation. Saarinen himself will reinterpret Stravinsky’s “The Rite of Spring,” something of a special project for choreographers—nearly every great choreographer interprets this work at some point in their lives and is often considered a seminal moment in an artist’s career. It can be described very loosely as an intense rendition of a human sacrifice, based on old rituals for the arrival of spring. There will also be a new work called “Scheme of Things,” which is supposed to be extremely technically demanding and deals with the chaos of human relationships.

March 6-9, Joyce Theater, 175 Eighth Ave. (between 18th and 19th streets)

ILLUSTRATION BY KADY PU

## Method Over Music?

When I read last week in the New York Times that in 2012 the music industry saw its first increase in revenue since 1999, I was cautiously optimistic. As I continued to read, however, my optimism turned into an all-too-familiar historian’s scowl. Whether it’s wars or businesses, we just never seem to learn the right lessons from the past. For the past 10 years, the music industry has been suffering because of the dramatic paradigm shift of the digital age. Now, in the face of a modest increase in revenue, articles like the one I read are patting the industry on the back for finally getting with the digital program. I’m not trying to single out the New York Times—the publication was just stating the prevailing opinion. I am, however, trying to squash any illusions that the music industry has finally found its new “final resting place.”

Don’t get me wrong—I’m thrilled that the music industry seems to be adapting to change. I also feel that the passionate and talented men and women who work in the industry deserve all the credit. What makes me cringe is that in extolling the achievements of a digital-based music industry, we’re failing to grasp the most important lesson of the last 20 years: The music industry is highly unpredictable.

It doesn’t matter whether we’re buying vinyl, CDs, MP3s, or simply having the music beamed right into our brains—there will always be an unexpected change right around the corner. There’s no magic formula for the music industry, just like there’s no magic formula for music. It’s not about searching for stability—it’s about connecting unpredictable music with unpredictable consumers. Nimbleness and creativity are required, not predictions and conclusions that will be outdated by next year.

Complacency is the death knell of the industry, and if we keep strategizing based on last year’s model, I fear that we may be headed downhill. This is not the time for record companies to be resting on their laurels and figuring out how to dial back risk—this is the time for bold decisions that transcend current technological realities. At the end of the day, the one constant for this industry is the necessity to sign great artists and put out great music. If companies are overly focused on keeping up with “whatever the latest thing” is, they will fail at this most basic and essential task.

When I worked in the record business last summer, I had the opportunity to talk with many industry veterans. Still an overly cocky freshman, I asked one of them a long and convoluted question about how the mission of the record label has changed, given the dramatic decline in physical music sales, the rise of digital sales, and the increasing amount of music available for free. The answer I got was frustratingly simple, but at the same time probably the only correct answer he could’ve given me. “It’s simple,” he said, beaming. “What we do hasn’t changed. We just put out great music.”

While this may sound like denial to some, it’s important to remember the difference between strategy and purpose. I had momentarily confused the two, and I fear that the media is beginning to confuse them as well. It is the sustained focus on putting out the best music possible, not a single-minded devotion to strategy, that allows and has always allowed the industry to survive the unexpected. As the press continues to laud the industry’s strategy, I think it’s important to keep that in mind.

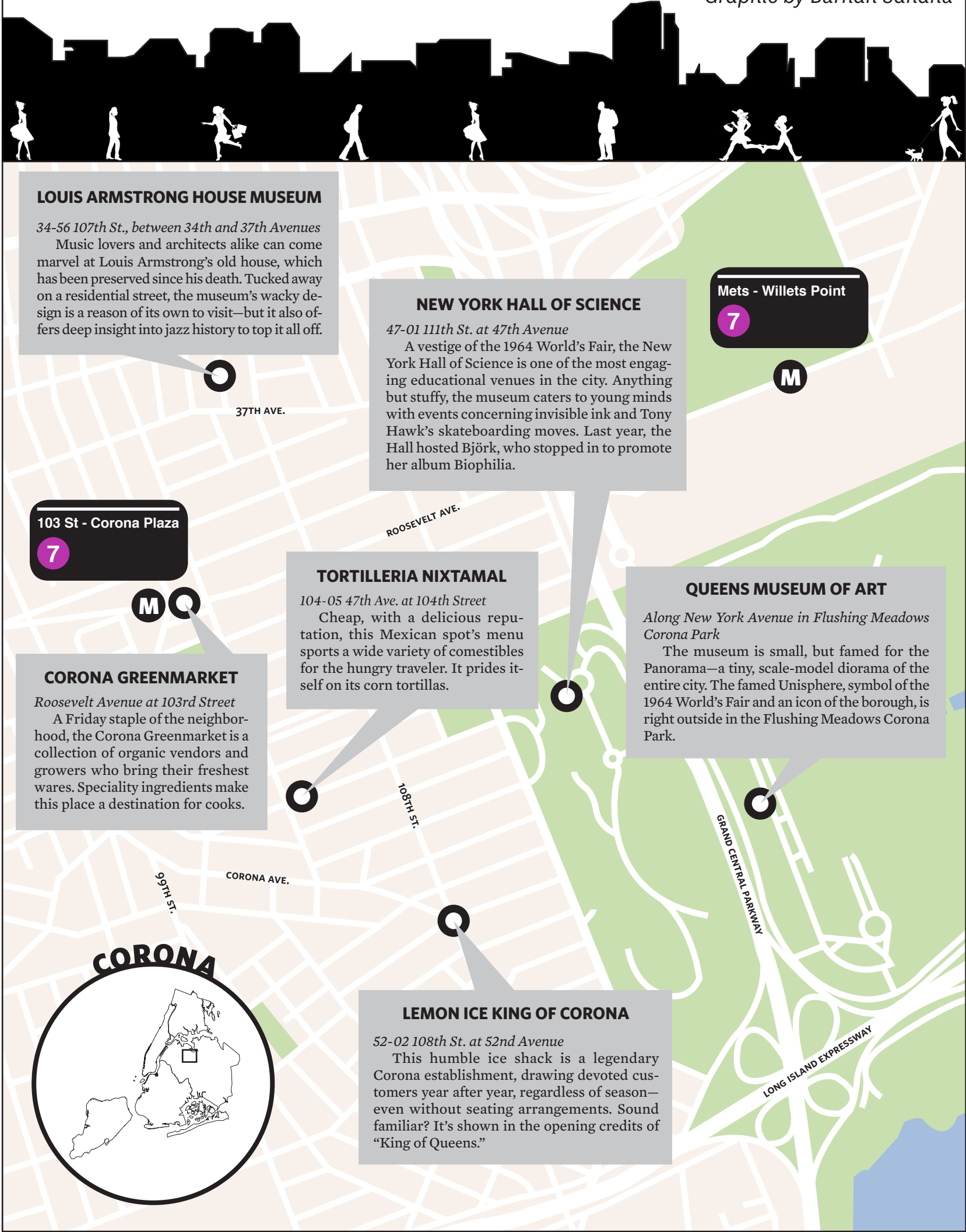
David Ecker is a Columbia College sophomore. Slightly Off Key runs alternate Fridays.



DAVID  
ECKER  
Slightly  
Off Key

# Neighborhood Watch

By Charlotte Murtishaw  
Graphic by Burhan Sandhu







RACHEL DUNPHY FOR SPECTATOR

AVANT-GARDE | This year’s Armory Show is being held at Piers 92 and 94. The show is credited with introducing modern art to America in 1913.

## Armory Show celebrates 100th anniversary, international presence

BY RACHEL DUNPHY  
*Spectator Senior Staff Writer*

Though the outer appearance of Piers 92 and 94, the home of this year’s Armory Show, is relatively unassuming on a dreary March afternoon, the show hits you in the face as soon as you walk through the door.

Split between modern, mostly 20th-century art in Pier 94 and contemporary art by living artists in Pier 92, the works that inhabit the show push the boundaries of big, bright, and superfluous in a way that’s inevitable at a time in history when art can be almost anything.

Though the show in its current incarnation has only been running since 1994, this year marks the 100th anniversary of the original Armory Show in 1913, a world-famous history event credited with introducing modern art to America.

“The amount of art you can see in two piers is incredible,” Renato Danese, owner of the Danese gallery in Chelsea, said.

The show is vast and incredibly diverse. Danese’s exhibit alone features a shield-like protrusions of black feathers displayed beside a cracked and gold-leafed goose egg in a glass case, and, as such, it is almost never boring.

There are some more traditional and subtle pieces as well—but few and far between, and much less memorable than the energetic and grandly scaled works that dominate the show.

“You get a feeling of the global art scene. I wish more people would see contemporary art. There’s so many ways to interpret it.”

-Karlyn Benson, Armory regular

“As the show grows, more and more dealers are inspired to bring better material,” Danese said. The artist has exhibited at the show for the last five years and said it gets better every year.

Candace Kaller, a private art dealer who was exploring the show with a client, said she

thought this year’s show, which features champagne bars and lounges of unique furniture, was particularly strong.

The show has grown in international prestige since its resurgence, and now over 30 countries are represented.

“You get a feeling of the global art scene,” Karlyn Benson, an art history master’s student who has been coming to the show for eight years, said.

“I wish more people would see contemporary art,” she said. “There’s so many ways to interpret it.”

Sarah Burney, who works at Gallery Escape, a New Delhi gallery, was thrilled that her work was showing at the Armory for the first time.

“It’s the Armory,” she said. “It has a great history.”

The in-your-face styles of contemporary art at the Armory Show entertain, but Benson acknowledges that much of the work displayed is often inaccessible. She said that the work can often be hit-or-miss, but at the end it’s always worth it.

“Sometimes it’s boring,” she said. “Sometimes it’s perplexing, but I don’t know, sometimes I see something I really like.”

*rachel.dunphy@columbiaspectator.com*

## MTV star Andrew Jenks reformats docu-series in second season

BY CARROLL GELDERMAN  
*Spectator Senior Staff Writer*

MTV isn’t all about teen moms and well-tanned Italians. The network’s hit documentary series “World of Jenks,” which returned for its second season March 4, follows filmmaker Andrew Jenks as he spends a year with three young people who are each facing enormous challenges.

The format this year differs from the first season, in which each 30-minute episode was devoted to a week spent living with a different subject, ranging from a homeless woman to singer VV Brown. Now, each hour-long episode features the same three subjects.

“It gives you more time to know the subjects and the characters, as opposed to the first season where it was 12 different worlds and you didn’t really have the time to feel like you were getting to know each person,” Jenks said in an interview with Spectator. “It’s just a better way to engage the viewers.”

The first of Jenks’ subjects is Chad, a young man who has autism and is facing several milestones in his final year of high school. Chad first displayed his endearing personality and sense of humor in an episode from the first season, so when Jenks found out from his family that he had a big year coming up, he decided to bring him back for season two.

“I thought that he was a great guy that could de-stigmatize and humanize what it’s like to have autism, so that by that final episode you no longer see Chad as ... the guy with autism,” Jenks said. “Instead, you’re like, ‘Oh, Chad he’s the really fucking funny guy ... and oh right, he has autism.’ It becomes an afterthought.”

For his second subject, Jenks wanted to find a young person suffering from a severe illness. After striking out at various hospitals and clinics, he googled “young person cancer” and discovered Kaylin, a talented fashion designer struggling with the threat of relapse.

She had “an amazing blog where she was able to articulate what it was like to go through chemo,” Jenks said. “There were these amazing lines that made you ... have a better understanding



COURTESY OF MTV

TRUE LIFE | The latest season of documentary series “World of Jenks” follows Jenks spending a year with young people who face challenges, including autism, cancer, and bereavement.

of what it’s like to be 22 and be facing death head-on.”

His third subject is D-Real, a dancer living in Oakland, Calif., a community where gang violence is prevalent. Jenks’ team discovered him on YouTube in a video titled “Dancing in the Rain,” which he made in honor of his best friend and brother, both of whom had recently been shot and killed.

“He had started dance battles all over Oakland promoting peace,” Jenks said. “I thought this guy could really ... shine a light on what’s going on in that sort of community.”

So for an entire year, Jenks bounced between these three subjects, filming important events in their lives and their worlds. It was a challenging experience for Jenks, who joked that he racked up an extraordinary amount of SkyMiles.

“It got tiring and that sort of thing,” he said.

“It was really exhausting. But I think when you’re living with three people that have such great outlooks on life that are going through such tremendous hardships, it puts things in perspective.”

Ultimately, Jenks hopes that a message of hope and generosity will reach his audience.

“What’s nice about Kaylin, D-Real, and Chad is that they are going through so many tough things in their life—but the recurring theme that I saw was their instinct to help other people out,” he said. “If people are watching ‘World of Jenks,’ I would hope that they can, if anything, take that inspiring piece of each character and integrate it somehow into their own lives.”

“World of Jenks” airs Mondays at 11 p.m. Jenks’ book, “Andrew Jenks: My Adventures as a Young Filmmaker,” was released on March 1.

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## Dakota Bar pricy, but worth the ambiance

BY YVONNE HSIAO  
*Columbia Daily Spectator*

The best decision I’ve made recently was swapping out my checkered Converse sneakers for nude stilettos. They certainly went better with the utter chicness of Jennifer Klein’s Dakota Bar—a rather versatile enterprise that is at once an upscale lounge, a restaurant, and an impressive wine bar. Hidden inside a nondescript corner building with slightly childish handwritten messages written on its walls, Dakota has earned its place on the Upper West Side with its beautiful brass instrument chandelier, sophisticated color scheme of dark and bold, and tendency to make a patron’s wallet bleed.

Dakota carries gourmet bar food, which sounded more exciting than it actually was: I was happier about the names of the dishes than the actual nibbles. The seasoned eggplant frites were greasy, and the sauce tasted as if it consisted of mayonnaise rather than yogurt, as claimed. From what I could tell, the relish in the dip was canned and did not do much to undercut the heavy richness of both the fried eggplants and the dairy-based sauce. Thankfully, Dakota did not go wrong with the salted mixed nuts and dried fruit, putting a spin on the traditional peanuts in a cup by caramelizing the nuts with brown sugar (score one for keeping up with the paradoxical culinary trend of salted sweets) and toasting the mixture with spices.

The hors d’oeuvres were better. But their unimpressive presentation, juxtaposed against one of the most incredible restaurant interiors that I’ve had the privilege to experience, was slightly disappointing. I was happily entertained by the texture of the shrimp bruschetta—creamy avocado, granular tomato, and stringy fresh mozzarella crowned a toasted baguette, which was golden and crisp on the outside and pillowy on the inside. I’m not sure what I was expecting when I ordered a Spanish pastry in an American bar, but the mini empanadas were still disappointing. Nine lonely looking empanadas lay there, unevenly spaced and divided by three slivers of pathetic red peppers and garnished with wilted cilantro. Standard tomato-based salsa paired with Italian cheese, black beans, serrano chili, and olives gave way to one-dimensional fare.

As a cheese lover, I was pleased with the artisanal cheese platter. First up was a piece of Romano, a hard cheese from the northern Netherlands with complex toffee-like notes. Then came the Spanish Zamorano with its nutty and sharp taste, which was juxtaposed against its delicate, melting texture. My favorite, though, would have to be the French Tomme Fermier d’Alsace, a smear-ripened cheese with odd but delicious hints of chlorophyll and mushroom.

The entrées were decent in culinary terms, and great in the context in which they were served. The clean scent of arugula testified to its freshness, and its bitterness worked in favor of the crisp romaine. Permeated with fresh potatoes and water-tamed red onions, the salad had a slightly awkward, warm juxtaposition with the sautéed wild mushrooms and tender, but sodium-chocked, duck breast. However, with the tangy and oddly citrusy goat cheese, this experimental dish was complex and satisfying.

The walnut and Gorgonzola ravioli, meanwhile, hovered on the verge of too indulgent. Walnuts already ooze palpable oil when chewed—and when paired with such a rich Italian cheese and beurre noisette, the sage could not undercut the richness of it all, even with its bright notes. General consensus around the table for the drinkers who accompanied me, though, was that the dish went well with the wine, which I didn’t have. This place boasts over 150 types of wines, with call brands for white and red wine next to lesser-known creations and craft beer.

The Dakota Bar is a place I’d go for a splurge (think first date or birthday celebration), fully aware that I’m essentially paying for its ambiance—which is well worth it.

*The Dakota Bar is located at 53 W. 72nd St., at the corner of Columbus Avenue.*

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## Spanish flamenco company hits up NYC

FLAMENCO from page B1

Flamenco music involves professionally-trained guitarists and singers as well as the rhythm of hand-claps, known as palmas, and of the dancers’ step patterns. According to Belén Seoane, the production coordinator of the Flamenco Festival, dancers usually rehearse with live musicians all the way from the beginning to the end of the rehearsal process. This is a departure from most forms of dance, in which dancers tend to work with recordings until a few days before the show.

The genre of flamenco music is just as complicated as flamenco dance, comprised of many different styles known as palos. In Metáfora, the musicians are onstage, not below it, and in some parts it is the musicians who take center stage and not the dancers.

Two guest artists, Pastora Galván and Rocío Molina, are performing with Ballet Flamenco de Andalucía, and each performs a solo during Metáfora. The solos grow more and more elated, the intensity of the music and the steps increasing as the footwork accelerates and the upper-body flourishes more extravagantly. One gets the sense of cathartic experience, both for the dancer and musician—and judging by the hollers and yells from the audience, they were swept along with it.

At the end of each solo, the dancer would come into the spotlight in the center of the stage, close his or her eyes, and look upwards with an expression of intensity. It is the aftermath of the duende, the magic moment of elation during a solo. The word itself may not have a direct translation into English—but just like flamenco itself, the passion and emotion is able to transcend language.

The Flamenco Festival runs through March 9 at New York City Center. Tickets begin at \$35 and can be purchased at [nycitycenter.org](http://nycitycenter.org).

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Flipside

Guide

‘Dog Sees God’

CU Players puts on angsty show inspired by Charlie Brown

BY RACHEL DUNPHY  
*Spectator Senior Staff Writer*

“Dog Sees God,” the CU Players’ first show of the semester, struggles with its identity in more ways than one.

Intriguing right off the bat for its palindromic title and the clever inversion of God and dog (the play includes an obligatory title drop in the quip, “A dog sees God in his master. A cat looks in the mirror”), I wasn’t really drawn in until I first heard the premise: The teenaged cast of Charlie Brown experiences extreme levels of existential angst. Yes. Done. So excited.

And boy, was I not disappointed. “Angst” should not only be the title of the play, but also its tagline and the name of every character. At first I went along with it (loving it all) and watched with giddy—and only a little bit mocking—delight as Charlie Brown, called CB by most, went through a bout of self-discovery driven by the deaths of Woodstock and Snoopy.

Eventually, though, the drama got a little heavy-handed in its representation of the high school experience with intense anti-gay sentiments, allusions to incestuous pedophilia, and psychotic fits, occasionally in actual psych wards. A play that began by questioning everything ended in a way that was so didactic that it felt more like an after-school special than anything else.

The play gets to the essentials of who these characters are, or at least who they’d be if they went to the high school in “Degrassi.”

The acting was consistently strong, though, and most of the cast did a good job of rising to the melodrama of a plot driven mostly by over-reactions and rash decision-making. You would think that after the play’s writer, Bert V. Royal, had written the line of dialogue, “Don’t be so melodramatic,” a couple dozen times, he would have taken the advice to heart.

Lorenzo Landini, CC ’13, and Sam Mickel, CC ’14, are the highlights of the show. Landini plays Van, the kid-philosopher Linus turned high-school-story-pothead character, while Mickel portrays Matt, a violent and temperamental sex addict who has transitioned from the outwardly dirty Pig-Pen.

Although it was written in 2004, the show is a bit of an exaggerated throwback, with all the high school tropes of classic ’80s movies and the cultural attitudes of at least three decades ago. I don’t know how it was received when it first came out, but the commitment of the actors and the often clever referential humor—which always comes at odd and unexpected moments—are the only things that save the show from outright parody.

Though I think “Spring Awakening” is the only play that has license to this much angst (and, honestly, that play has twice the angst of “Dog Sees God,” which doesn’t even have musical numbers), the show was thoroughly entertaining and an excellent use of an evening.

Though at first it’s jarring to see childhood illusions shattered so completely and irreversibly, eventually the play becomes an interesting character study, getting to the essentials of who these characters are, or at least who they’d be if they went to the high school in “Degrassi.”

Seeing “Dog Sees God” will almost inevitably involve turning to mouth the word “what?” to the person next to you several times, and that is exactly why it’s fantastic. It’s essentially a teen soap opera with jokes, and it’s endless fun.

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**WHERE IT’S AT**  
**Time:** Friday at 6:30 p.m., Saturday at 8 p.m.  
**Place:** Glicker-Milstein Theatre, Diana Center  
**Cost:** \$5 with CUID  
**Rating:** ★★★

COURTESY OF CU PLAYERS

**SHADOWS** | CU Players’ first show of the semester, “Dog Sees God,” revisits high school with edginess and fun.



COURTESY OF MARTY SOHL / METROPOLITAN OPERA

**TONIGHT, WE DINE IN HELL** | Riccardo Zandonai’s 1914 opera follows the ill-fated affair between Paolo and Francesca, two lovers depicted in Dante’s “Inferno.” A notoriously demanding work, “Francesca da Rimini” features a frenzied score.

‘Francesca da Rimini’

Epic melodrama returns to Metropolitan Opera stage

BY CHRIS BROWNER  
*Spectator Opera Critic*

“Alas, how many gentle thoughts, how deep a longing has led them to the agonizing pass.” With these words, the poet Dante laments the damned state of Paolo and Francesca—two lovers consigned to the second circle of Hell for all eternity. As many Lit Hum students can attest, this encounter, however brief, is one of the more moving depictions found in Dante’s classic “Inferno.” For Riccardo Zandonai’s 1914 opera “Francesca da Rimini,” which returned to the stage of the Metropolitan Opera on March 4, the details of this pair’s amorous affair are expanded and become the subject of an epic melodrama. The principal roles in this opera are famously demanding to sing—but, for the most part, on Monday night, all four lead singers offered accomplished and compelling portrayals.

Leading the cast, Dutch soprano Eva-Maria Westbroek delivered a vocally uneven performance of the title character. Westbroek’s lush, though unfocused, middle range is well suited for Francesca’s impassioned singing, but the soprano struggled—especially early on—with the role’s many exposed high notes. That said, Westbroek’s singing became absolutely affecting during the extended love scene in the third act.

Tenor Marcello Giordani’s appearances have become increasingly inconsistent over the past few seasons, but his portrayal of the ardent Paolo was surprisingly solid. On this occasion, Giordani sang with an uncharacteristic, though effective, dark timbre in the core of his voice and made quite an impact with powerful, ringing top notes.

As Paolo’s irritable and misshapen brother Giovanni, Mark Delavan was the epitome of a vocal powerhouse. From the first notes of his forceful entrance, Delavan commanded the audience’s attention with a muscular, rich tone. Throughout the evening, the bass-baritone skillfully tackled the demands of his role with an assertive, resonant sound that blossomed within the Met’s spacious auditorium.

Rounding out the quartet of principal singers, tenor Robert Brubaker portrayed Paolo and Giovanni’s deranged brother, Malatestino, with an aggressive presence. His penetrating tenor and chilling physicality combined perfectly in an appropriately unsettling characterization.

This performance also featured a well-cast ensemble of singers in supporting roles. Dina Kuznetsova as Samaritana and Ginger Costa-Jackson as Smaragdi offered achingly beautiful portrayals, while the ensemble of Francesca’s female companions offered many lush moments of lyrical, supple harmony.

Zandonai’s music is richly textured and draws upon many compositional styles for inspiration. Led by the experienced maestro Marco Armiliato, the Metropolitan Opera Orchestra capably evoked the multitude of musical colors that permeate this unique score. Piero Faggioni’s 1984 production of “Francesca da Rimini” is enjoyably ridiculous and is typical of a foregone era of operatic staging. With elaborate, dominating scenery and borderline laughable dramatic choices, this treatment of the work demonstrates both the best and worst aspects of grand opera. All the same, this throwback production certainly makes for an intensely thrilling and wholly satisfying theatrical spectacle.

“Francesca da Rimini” is definitely a piece for the more open-minded operagoer. The frenzied score and over-the-top melodrama might pose obstacles for newcomers, but the massive scenery and even more outsized stage effects will offer excitement for every member of the audience. Zandonai’s work is a veritable operatic rarity, so now maybe the only opportunity to experience it for years.

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COURTESY OF IFC FILMS

**THE DARK SIDE** | Cristian Mungiu’s new film, “Beyond the Hills,” screened at the 2012 Cannes Film Festival, with both of its leads winning Best Actress. Set in a Romanian monastery, the film presents a friendship torn apart and put to its test by chaos.

‘Beyond the Hills’

New flick from Romanian director explores depths of a dark friendship

BY ALEXI THOMAS  
*Columbia Daily Spectator*

When you help a friend, how much sacrifice is too much?

This question drives much of the action in director Cristian Mungiu’s new film, “Beyond the Hills,” which opens in New York and Los Angeles today. This Romanian film was screened at the 2012 Cannes Film Festival to critical acclaim, and both its leads won the Best Actress award.

Cosmina Stratan plays Voichita, a novice in a Romanian monastery, who receives a visit from her best friend Alina (Cristina Flutur), whose presence quickly causes problems. Alina had hoped for Voichita to return to Germany with her, but her plans are ruined, as Voichita seems to have found her place at the monastery and refuses to leave.

Alina’s attempts to convince Voichita to leave escalate until she must be taken to the hospital and restrained. Voichita’s dream of the calm, happy life into which she’d been settling at the monastery grows increasingly distant, the place becoming more chaotic and unbearable as the film progresses. Exorcism, a distant and dark possibility even for the monastery’s priest, becomes the only recourse.

The interaction between rural and urban imagery is beautifully

wrought in the film. Flutur forces us to feel Alina’s pain, loneliness, and distress, while at the same time making us hate her for the havoc she wreaks on Voichita’s quiet, simple life in the monastery.

The film’s themes of love, family, and friendship are strung throughout the narrative, with Voichita torn between saving her monastery from Alina’s behavior and saving Alina from the unforgiving streets of Romania.

Aesthetically, too, the film explores different themes. In its “rural” mode, where calm and content feelings reign, it is shot in a stark, no-nonsense color scheme. The scenes snap into a brighter, more adventurous color in the film’s “urban” mode, where chaos seems to reign.

The soundtrack, which uses the sound effects of walking through snow and thunder, adds a natural element to the hauntingly beautiful compositions. And the well-placed silences are yet another way in which the viewer’s attention and emotions are engaged.

One of the most important questions the film poses is, “What would you do?” The hospital rejects Alina, and she has no family. What can a struggling monastery do with a helpless mental patient?

Mungiu’s brilliance lies in the discomfort he evokes from the viewer. He forces us to step out of our mental boxes—in which we might have read Alina’s story and immediately condemned the monastery—and to consider all of the characters in the film as three-dimensional people with good intentions, but without other palatable choices. The monastery’s slow decline into a place of death and sin, from what used to be a place of happiness, is a slow, emotional process that expands the viewer’s conception of sacrifice, love, and society.

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