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Did you win big in the (housing) lottery?

Check out our guide to the campus housing lottery and find out whether your number will take you home to where your heart is or if you'll be shackled up in an undesirable dorm.



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Scandalous Crime Tales Get Academic

Looking at Mexican crime through a historical lens, professor Pablo Piccato's new book examines how crimes are narrated and why they continue to captivate us.

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New film proves silence can be golden

Director Steve McQueen's film, *Hunger*, tells the story of the 1981 Irish Republican Army hunger strikes, with just seventeen and a half minutes of dialogue.

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Aborting Plan B

Columnist Lauren Salz calls out influential health authorities for oversimplifying the complicated ethics behind the morning-after pill known as Plan B.



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Tennis star chooses Columbia over pros

Ekin Sezen, a freshman from Turkey, was ranked the number one tennis player in Turkey as a junior in high school but decided to go to college instead of going pro.

Sports, page 3

Ivies struggle against nonconference foes

Ivy League teams didn't experience much luck in their last weekend of nonconference play. Overall, the Ancient Eight only won seven of 22 games this past weekend.

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Angela Radulescu / Senior Staff Photographer

BILLS, BILLS, BILLS | As the national stimulus package promises to uplift local economies through federal and state channels, Upper Manhattan—within Columbia's gates and beyond—awaits signs of its own prospects.

Locals, faculty await stimulus package

BY SAM LEVIN
Spectator Staff Writer

Waiting for the relief of federal stimulus money to kick in, Morningside Heights businesses and Columbia administrators anticipate an economic boost that has yet to reveal its local significance.

In January, President Barack Obama, CC '83, announced his plan to inject \$75 billion into the economy in the form of tax cuts and direct spending targeted to homeowners, working families, seniors, and the unemployed. As this stimulus money funnels through federal and state governments, expectation—and sometimes frustration—is building at the local level.

"We are interested in giving shovel-ready projects the opportunity to get funds," said State Senator Bill Perkins, who represents West Harlem. Perkins intends to facilitate a discussion during the first week of April that will be open to the public and focus on the allocation of stimulus funds.

In the meantime, he remains optimistic about the actions Obama is taking to cope with economic woes. "As the first elected official in the state to endorse Obama, I feel he is living up to my expectations in a very important way. He is delivering now."

Perkins said he expects a "multiplying effect, which will result in more jobs, and more people spending money."

Associate Director of the School of Engineering and Applied Sciences Rebecca Rodriguez, who is also the director of the Center for Technology, Innovation & Community Engagement, echoed Perkins' sentiment. She suggested that stimulus funds could likely go to local community programs such as "job creation and training, small business services, and any vehicles that support leveraging the University's resources for economic development."

Rodriguez said, "I am optimistic that a concerted effort from the University in the Upper Manhattan arena would mean there is a good chance

SEE STIMULUS, page 5

Final exam reading period extended to two study days

Students stressed about the elimination of the traditional study week before final exams in favor of one study day may now breathe a bit easier, as the Registrar has agreed to adding a second study day to next year's end of semester exams.

Columbia College Student Council presidential candidate and unchallenged contender Sue Yang, CC '10, announced in an e-mail Tuesday afternoon that the final exam study period would be expanded to two days. Originally the fall 2009 semester was slated in the official academic calendar to have only one study day, a situation that concerned some students and council leaders.

Registrar John Carter and Associate Registrar Brady Sloan have decided to expand the study period from one day to two, a move that has been backed by the University Senate Education Committee and the Committee on Instruction. The finals schedule will be shifted to accommodate the change.

Next semester's study days will be held on Tuesday, Dec. 15, and Wednesday, Dec. 16. The schedule originally called for only Tuesday as a day off before exams.

"I think the Study Day issue and its resolution are a good model of how council can facilitate interactions between students and administrative bodies to bring students the change they want to see," Yang wrote in the e-mail. "The overall process was smooth: from the initial concerns voiced by students and by Bwog, to the ideas generated by students and council members, to the CCSC-ESC joint proposal, to the discussions in both the Committee on Instruction and the Senate Education Committee, to the exploration by Registrar John Carter and Brady Sloan, to the final resolution."

Study days are scheduled for Tuesday and Wednesday because canceling the final Monday of classes is prohibited under New York state law, which dictates a certain number of classes for each weekday in the semester.

Yang said that measures would be imposed to prevent future study day problems.

- Alix Pianin



Diana Wong / Staff Photographer

INSUFFICIENT FUNDS | Subway riders may have to pay \$2.50 a ride, a hike proposed in response to the MTA's significant deficit.

MTA likely to hike fares, cut service

BY MAGGIE ASTOR
Spectator Senior Staff Writer

The finance committee of the Metropolitan Transportation Authority passed what has been widely termed a "doomsday" fare hike proposal on Monday, paving the way for the full MTA board to grant final approval in a vote scheduled for today.

If passed—the likely outcome after apparent failure of negotiations with New York Governor David Paterson, CC '77—the base fare will go up to \$2.50 from the current \$2, which had remained constant since 2003. The cost of a monthly unlimited MetroCard will be \$103, an increase of \$22.

The hike, proposed last July, is particularly controversial because it comes just a year after fares were last increased. While the base fare remained unchanged in that hike, unlimited MetroCard fares went up and the bonus structure—previously a 20 percent bonus on

purchases of \$10 or more—was reduced to 15 percent on purchases of \$7 or more.

The approaching hike has been met criticism from Columbia students and residents of West Harlem and Morningside Heights. Several local politicians have come out in opposition to the proposed service cuts, which include reduced overnight service on the 1 train and the M96 and M104 bus lines and the elimination of the M10 line, which connects Harlem to Penn Station.

"I think it's unrealistic," Kelly Sinn, BC '11, said. "Living in New York, having affordable public transportation is a necessity."

Sinn said she had an unpaid internship at a nonprofit organization and that the small transportation stipend she received did not even cover the current cost of a monthly unlimited MetroCard.

Rider advocacy organizations have also come out in opposition to the tandem of fare hikes and service cuts, condemning the MTA for charging

riders more for less service.

"At \$103 a month, you'd expect they'd have a sauna, a pool, and Pilates classes down there," reads a public service advertisement in many subway cars.

"No business could get away with that," Sinn said. "If a gym was going to raise the cost of their membership and lower their hours, they wouldn't be in business."

MTA spokesperson Jeremy Soffin wrote in a statement, "The MTA remains hopeful that a resolution can be reached on a comprehensive plan, but we must move forward with a vote on March 25 to ensure that the fare increase and service cuts can be put in place in time to balance our budget."

The MTA currently has a \$900 million deficit, and is legally bound to pass a balanced budget each year. In discussions about the current hike, the MTA has proposed raising fares every other year, with the next round to occur in 2011.

maggie.astor@columbiaspectator.com



Genderblind housing possible

LGBTQ students seek to broaden residential options

BY KIM KIRSCHENBAUM
Spectator Staff Writer

Madeleine Lloyd-Davies, BC '11, is worried about discomfort upon moving into her dormitory next fall—and it's not because of her lottery number.

Next year, she will live in the Q house, a special interest community for LGBTQ students. But rather than having the option of living with a member of the opposite sex, she'll be forced to live with another queer girl, making for what could be an uncomfortable living situation.

"We're more likely to get romantically involved than if I were to live with a guy," Lloyd-Davies said. "In the lesbian community at Barnard, there have been so many instances of people sleeping with their roommates."

In light of situations similar to Lloyd-Davies', a number of students are calling for a gender-blind rooming policy. Since the idea was proposed in November by Janelle Batta, BC '11 and a member of the Student Government Association's Committee on Diversity, support has been garnered for changes in both Barnard's and Columbia's housing policies. But as the policy meets administrative obstacles, it remains unclear just how successful the gender-blind rooming campaign will be.

Batta's proposal, inspired by the National Student Genderblind Campaign, would allow sophomores, juniors, and seniors to live together in a double, triple, or quadruple occupancy room. Neither biological sex nor gender identity would be considered in the housing selection process.

"This campaign is meant to remedy the lack of acknowledgment of the LGBTQ population in the Housing office, and to change the institutionalized heteronormative assumption that all Barnard students are straight and therefore should live with women because that isn't who they are attracted to," Batta explained.

In December, Batta presented the idea to the Student Government Association and later met with director of Residential Life and Housing, Annie Aversa, as well as associate director for housing operations, Matt Kingston. Batta said that the administration's response was that Barnard could not move forward with a gender-blind housing proposal without the support of Columbia Housing and Dining.

"If we were to say that a male and female could live in a double together, that wouldn't be able to happen unless Columbia were to allow that student," Kingston said, explaining why Columbia housing's agreement is a prerequisite.

Yet Columbia housing administrators, while aware of the

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EVENTS — MARCH 25

Media Networking Night
In an event geared toward students interested in the media industry, a variety of professionals and alumni will discuss their individual fields. Speakers will hail from companies such as MTV and Newsweek Magazine, among others. Business attire required. *Low Rotunda, 7 p.m.*

Free Massages
Already caught back up in the daily grind? Unwind and relieve tension with free back rubs from trained Stressbusters staff members. *Wien Lounge, first floor, 4 p.m.*

QUOTE OF THE DAY

“At \$103 a month, you’d expect they’d have a sauna, a pool, and Pilates classes down there.”

—Anti-fare hike ad

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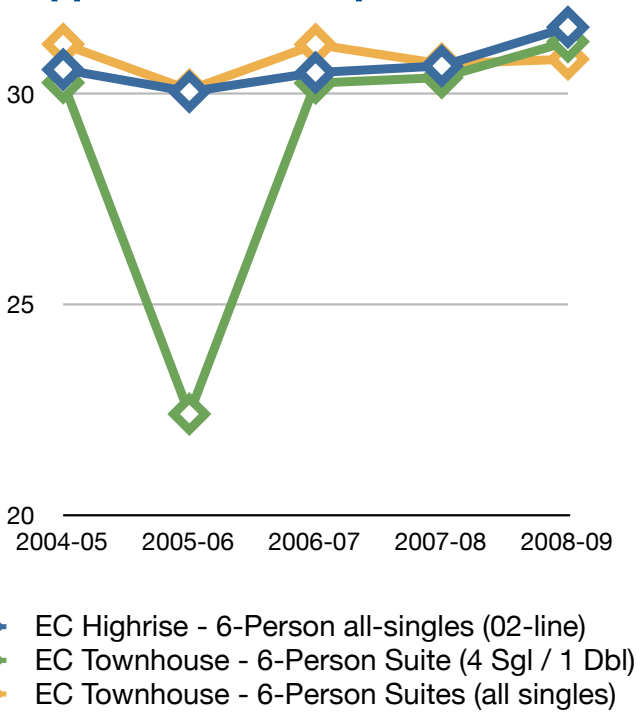
CORRECTIONS

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For general comments or questions about the newspaper, please write to the editor in chief and managing editor at editor@columbiaspectator.com.

SPECTATOR HOUSING NUMEROLOGY
Trends, predictions, and the word on who’s getting shafted

Upperclassmen six-person suites



HOW TO READ THESE CHARTS:

The popularity of each type of room is plotted against the year the data was gathered. The numbers indicate the point value of the last group that picked into that category of housing. Higher lines indicate greater popularity.

SIX PERSON SUITES:

Except the odd year an EC townhouse became available to a mixed senior-junior group, these EC options are exclusive to seniors.

Forty-three 30-point, all-senior groups have entered into the running for an EC Town House or High Rise. With 47 available, there should be a few suites left over—prime targets for senior re-group.

FIVE-PERSON SUITES:

With 17 available five-person suites between EC and Hogan and 28 all-senior, 30-point groups entered, a number of seniors are going to miss out on their top choices. The unlucky among them will have to choose from five-person suites in Ruggles and Claremont, EC Exclusion Suites (which would require two seniors to share a double), or the option to re-group.

FOUR-PERSON SUITES:

With 50 all-senior, 30-point, four-person groups entered and nearly 50 four-person suites divided among EC, Hogan, Ruggles, and Claremont, this portion of the lottery should line up nicely for seniors, though it is possible an unlucky few will miss out if none drop to general selection. The 13 four-person groups with point values less than 30 shouldn't expect anything other than an odd Claremont suite to remain on the board when their lottery numbers come up.

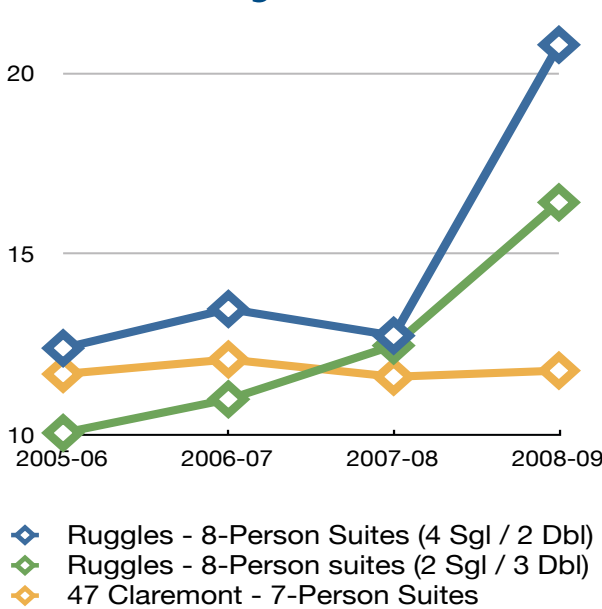
DOUBLES:

The addition of Harmony Hall and a greater number of Watt studio doubles could alter cutoff numbers among doubles that for years have remained consistent. A few lucky sophomore pairs snuck into Watt last year, but increased demand for doubles from juniors, as evidenced by their takeover of McBain's walk-through doubles in the last two years, could limit sophomore options. Watt two-bedroom apartments remain the gold standard—the first suites off the board five years running. Woodbridge remains a choice destination for juniors, but which rooms are available to them varies from year to year.

UPPERCLASSMEN SINGLES:

With the loss of several Watt studio singles, the results of upperclassmen general selection is very much up in the air. Seniors may look to large singles in the newly-available Harmony Hall, while juniors will likely continue to seek singles in McBain and Broadway.

Big suites



EIGHT-PERSON SUITES:

Several years of renovations have sent the popularity of Ruggles eight-person suites skyrocketing. Suites that just three years ago were widely available to all-sophomore groups will likely go solely to all-junior groups this year. Sixteen 20-point groups are seeking 14 eight-person suites, so any eight-person group with a point value worse than 20 should prepare to drop to general selection or sophomore pair-up.

SEVEN-PERSON SUITES:

Twenty-six groups of seven have entered with the hope of snagging one of just 10 Claremont seven-person suites. There could be as few as two suites available to the 18 all-sophomore, ten-point hopefuls. Prospects for sophomores who wanted this option badly enough to offer the singles in these suites to juniors in order to better their point values are looking good. This lottery could easily better last year's 10/1224 cutoff.

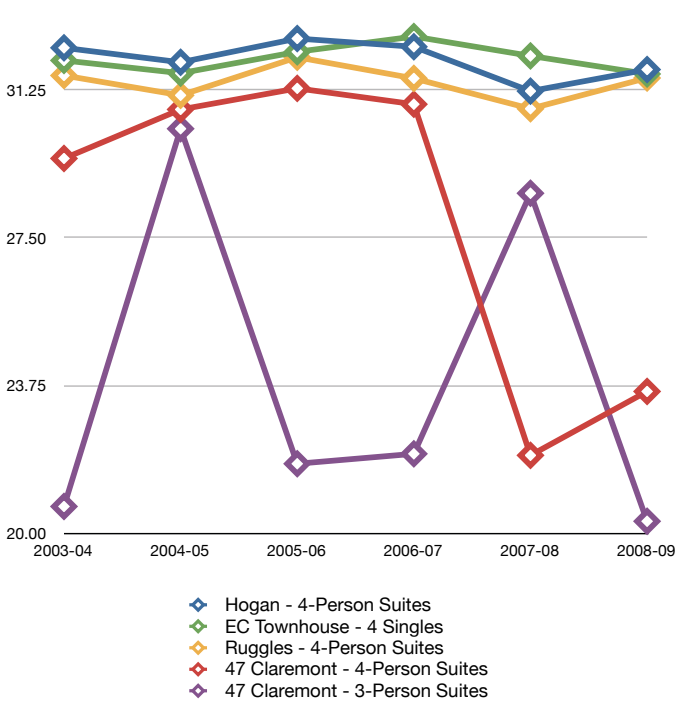
RISING SOPHOMORE SINGLES:

In recent years, sophomores desiring singles who miss out on Farnald have had to settle for Wien. This year, however, with the addition of Harmony Hall, either River or Harmony could come into view as a possibility for sophomores.

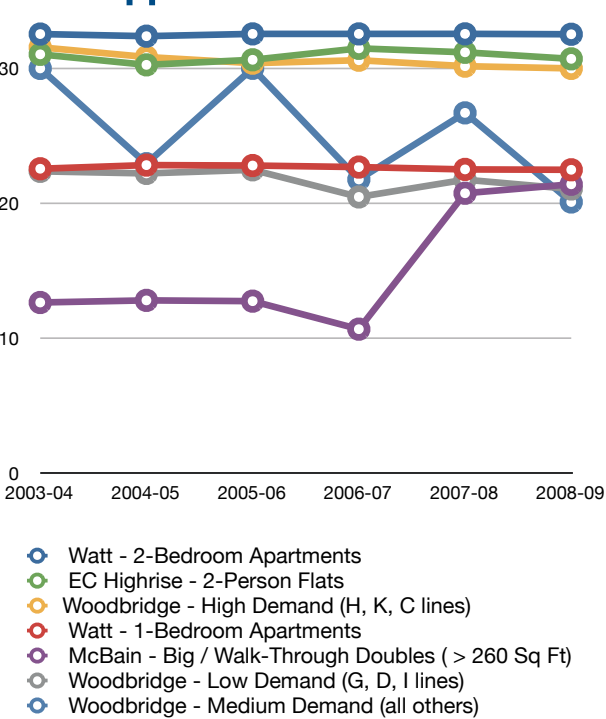
EC EXCLUSION SUITES:
(not graphed)

Fifty-six suites available; 58 groups entered. While close to half of the suites will likely go to 30-point EC-X groups, it is hard to predict how many of the remaining 29 suites will be snatched up by either five-senior groups that miss out on Hogan and EC High Rises or re-grouped seniors. Last year, only 18 EC-X suites survived the carnage, a number that this year would leave out any EC-X group with a point value below 25.

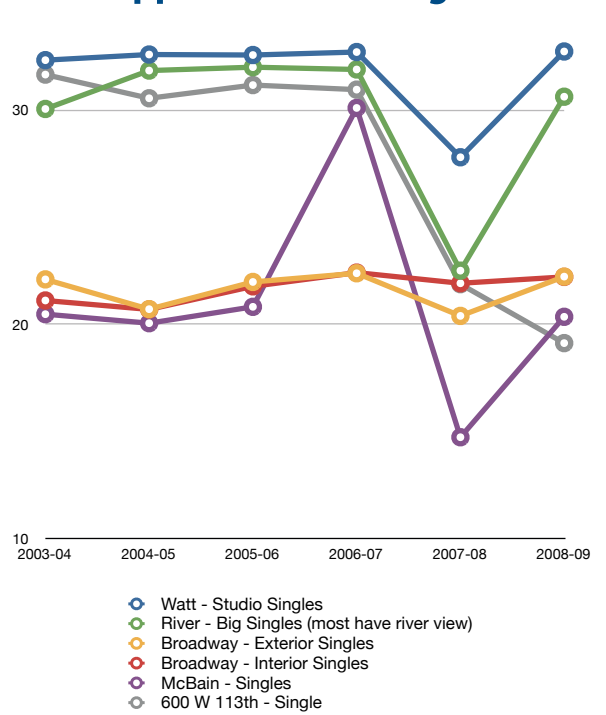
Upperclassmen mid-size suites



Upperclassmen doubles



Upperclassmen singles



Source: Columbia Housing and Dining / Text by Ben Cotton / Graphic by Yipeng Huang



MILLER THEATRE
COLUMBIA UNIVERSITY
20th Anniversary Season

FRIDAY, MARCH 27, 8:00PM

Christopher O'Riley plays

Radiohead + Dmitri Shostakovich

In December of 2002, Christopher O'Riley performed his groundbreaking transcriptions of Radiohead on the Miller stage to an overflowing capacity audience. O'Riley makes a return appearance in a three-concert series with original transcriptions of the music of Radiohead, Nick Drake, and Elliott Smith. Each concert draws connections between the music of one of these popular icons with that of a prominent classical composer.

In addition, O'Riley collaborates with artists Stephen Byram and Jonathon Rosen in the development of live video accompaniment for these concerts. Byram and Rosen integrate individual torrents of imagery; they fuse abstract, figurative, graphic, and subjective art to draw inspiration from and provide commentary on the music as it is performed.

Christopher O'Riley, piano

TICKETS: \$25

CU STUDENTS W/ VALID ID: \$7

CU faculty/staff and Non-Columbia students w/ valid ID: \$15

(Discounted tickets at Box Office only, limit 2 per ID)

UPCOMING O'RILEY CONCERTS:

FRIDAY, APRIL 17, 8:00PM

Nick Drake +
Claude Debussy

FRIDAY, MAY 1, 8:00PM

Elliott Smith +
Robert Schumann

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BASEBALL

Penn, Princeton persevere against strong adversaries

BY JACOB SHAPIRO
Spectator Senior Staff Writer

Over the past few weeks, Ivy League opponents have been traveling around the country to play non-conference matchups in preparation for the start of the Ivy League baseball season this weekend. Here's a look at how they did:

Brown

Two weeks ago, the Bears headed to Alabama for a four-game series with Auburn. Brown dropped all four games, but saw its offense come alive in the final contest that took 11 innings to decide. After adding a run in the top of the 11th inning, junior pitcher Rob Wilcox allowed two earned runs as the Tigers won the game on a fielder's choice.

Brown then traveled to southern California for a matchup with San Diego last weekend. The Bears commenced the four-game set by dropping another game in extra innings 4-3. After taking a beating in game two, Brown won their second game of the season with a 9-8 victory on March 23. Sophomore Ryan Zrenda knocked in two runs and scored twice while Mark Gormley threw seven decent innings

to put Brown in a position to win. Brown will finish up their west coast road trip this week at Pepperdine and USC before heading to Cornell this weekend to open the Ivy season.

Cornell

After starting the season with two wins against Navy, Cornell has dropped 10 consecutive games heading into their home opener against Brown this weekend. The Big Red spent the last week in California taking on Santa Clara, St. Mary's, and Sacramento State, playing nine games in eight days.

Although the Big Red was unable to pick up a win last week, the team was only shut out once, proving its potential for some offensive capability. After losing all three games at Santa Clara, the Big Red gave St. Mary's some problems in the second game of their series taking a lead into the eighth inning. The Gaels were able to break Cornell's bullpen in the eighth when they tied the game at six by adding two runs off of reliever David Rochefort.

Cornell left the bases loaded in the ninth inning and stranded a man at third in the tenth before surrendering the game to St. Mary's in the bottom

SEE BASEBALL, page 5



File Photo

HOME OPENER | The Light Blue held St. John's to just two runs, but lost 2-1 in the effort.

Lions drop home opener to St. John's

BY MICHAEL SHAPIRO
Spectator Senior Staff Writer

Columbia baseball was relieved to step onto home turf at Robertson Field for the first time in 2009 yesterday afternoon following a difficult 17 games on the road. Nevertheless, the Lions were unable to emerge with a win at the home opener against St. John's University as they lost the ballgame 2-1.

Senior Joe Scarlata started on the mound for the Lions and freshman Eddie Medina was given the ball for the Red Storm. After a scoreless first, the Red Storm struck in the top of the second on a one-out, two-hit rally. Freshman designated hitter Joe Panik slapped a double down the left field line and advanced to third on a bunt-single to first base by senior Carlos Del Rosario. Senior Gino Matias then hit into a fielder's choice that scored Panik to give the Red Storm a 1-0 lead. Scarlata finished the first inning but was replaced by sophomore Max Lautmann. Columbia used nine pitchers over the course of the game, who each threw for just one inning.

The Lions threatened in the bottom of the third as Medina walked

Billy Rumpke, Jon Eisen, and Dean Forthun. However, the squad failed to capitalize on the bases-loaded opportunity as senior Ron Williams struck out looking on a 1-2 count.

The Light Blue retaliated in the fourth starting with a single to centerfield that was ripped by senior third basemen Mike Roberts. Designated Jon Tasman followed with an infield base-hit and Roberts made his way to third on a costly throwing error by Red Storm shortstop Matt Wessinger. Freshman Anthony Potter grounded into a double play that plated Roberts to even the game at one run apiece.

Junior relief pitcher Derek Squires was called upon to record outs in the top of the fifth inning, marking the fifth Lion pitcher used in the game at that point. St. John's, however, didn't waste any time responding to Columbia's effort as it tacked on another run. Squires surrendered a triple down the right field line on a 0-2 count to junior catcher Joe Witkowski to start the inning. Sophomore Scott Ferrara brought his teammate home on a gaping single to put the Red Storm



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From a No. 1 ranking in Turkey to Columbia tennis

BY KUNAL GUPTA
Spectator Senior Staff Writer

Ekin Sezgen is a player mature beyond his years.

If you listen to Sezgen, a rising star on the men's tennis team, explain his story, you will soon realize that his success on the court stems neither from his prowess with a racket, nor from his tactical skills. Rather, Sezgen's maturity is the foundation of his game on and off the court.

"I learned life lessons," Sezgen said, about what tennis has taught him. "Tennis is life. It has everything. It has risk-taking, responsibility, decisions at critical times. It's a way of going to different places and cultures."

Sezgen, a freshmen originally from Turkey, began playing tennis at a young age, despite that fact that tennis is overshadowed by soccer in Turkey.

"My parents first got me into tennis," Sezgen said. "They were not good players but they just loved to play. It was my parents' influence that provoked me to play."

At first Sezgen resented the sport, but after a year of watching his parents play, he began to play tennis at a local club.

"When I was 10, I started playing with a coach," Sezgen said, "and he told my parents that I was talented and they sent me to a more professional tennis club."

For Sezgen, it was a tough at first since the club was located on the European side of Turkey, while he lived in the Asian side.

"They hesitated to send me at first," Sezgen continued. "It was a long distance and I was small, but I started going there six days a week."

Sezgen's professionalism was evident at an early age, when he describes why he chose the sport of tennis over soccer, in the soccer-mad nation of Turkey.

Once he committed to tennis, Sezgen began to excel. As a junior, Sezgen was ranked as high as 592 worldwide, and he won an international tournament, beating players ranked in the low 100s. Additionally, Sezgen was the No. 1 junior in Turkey, and played No. 1 singles on the national team.

"I represented my home country in a sport that is not very popular," Sezgen said, "I wanted to gain attention and increase attention in tennis. It was a really good experience, I went to different countries and saw the Turkish flag going upward, and the national march playing. I am proud of myself and my country in a way that I can show myself."

Despite his success on the international circuit, Sezgen had set his sights on college tennis, rather than going professional.

"There is a crucial line between education and turning pro in any sport," Sezgen said, displaying a maturity beyond his years. "You have to have courage to cross that line and I couldn't cross it."

When asked why they came to Columbia, most student athletes respond by talking about the school's combination of academics and athletics. Both of these affected Sezgen's choice, but Sezgen also listed one additional factor.

"I came for a summer session here two years ago," Sezgen said, "and I played here and I talked to [head coach] Bid [Goswami] and some of the other guys who graduated and they gave me information on the school and the tennis team. I knew that I was going to spend every day with those guys, and it was a really important factor for me."

When Sezgen first arrived on campus, he was the only recruit whose game Goswami had not seen yet. Sezgen worked hard during the first few weeks of practice and his work began paying dividends immediately. In his first collegiate match, Sezgen beat Jeremy Feldman from Cornell, last season's Ivy League Rookie of the



Ajit Pillai / Senior Staff Photographer

MENTAL CONFIDENCE | Ekin Sezgen has loved tennis from an early age and has worked to improve his skills ever since. His hard work paid off as he rose to be ranked No. 1 in Turkey as a high school junior.

Year. He finished a strong fall season, by advancing to the quarterfinals of the Intercollegiate Tennis Association Regional Championships, defeating Harvard's No. 5 player 6-0, 6-4.

"He has been a great addition," Goswami said. "Sezgen did great in the fall and I know he will win some big matches for us in the future. Sezgen is real mature for his age both on and off the courts—a real champ."

Sezgen continued his strong play this spring, playing at the highest singles position of any freshmen on the team. He endured a tough loss against Harvard at the Eastern College Athletic Conference Championships, where he was unable to convert championship points that would

have given Columbia the title. Yet true to his characteristic wisdom, Sezgen turned that defeat into a lesson for the whole team.

"I believe everything happens for a reason," Sezgen said. "Our team was really confident. ... We thought we had the best team Columbia ever had, we were a little cocky. The loss was a wake up call for us, I think I made the team realize we had to work more."

Despite the loss, Sezgen managed to keep a positive outlook on both this season and his tennis future.

"I never actually look at Harvard as a rival," Sezgen said. "I look at it like an ordinary match. My goal is not to beat a certain team, but to get better while playing."

Student-athletes: the respect that they deserve



JELANI JOHNSON

CAN'T KNOCK THE HUSTLE

The NCAA basketball tournament is my favorite sporting event in the world. Actually, I lie, but it is a close second behind the World Cup. I have missed nearly all of this college basketball season because I have been studying abroad. While Internet access grants me the ability to access box scores and recaps, there is no substitute to sitting on the couch and watching a live game. Even worse, I missed the opportunity to watch a young Columbia men's basketball team find its way during an Ivy League season of ups and downs. My frustrations aside, as I checked the scores and watched for upsets during the first few rounds of March Madness, I found myself thinking about the role of the student-athlete and how they are viewed by society.

With the NFL Draft approaching, I've begun to hear analysts evaluate prospects and discuss their respective intangibles. When the Mel Kiper, Jr. of the world discuss players, words like "intelligence," "awareness," and "smarts" are often mentioned. However, these "intellect markers" are always discussed after a player's physical attributes. Studies have proven that there is indeed a correlation between a player's Wonderlic Test scores and their on-field success. I am willing to bet that former Florida State safety Myron Rolle is going to be a perennial all-pro for the next decade. If you haven't heard about Rolle, he received a Rhodes scholarship (shout out to Jisung Park) this year and will study medical anthropology at Oxford. When asked about his future goals, Rolle answered that he wants to work as a neurosurgeon and open up a free clinic, failing to mention anything football related despite the fact that he is one of the top football prospects in the world. I respect a man like that much more than I respect the type of varsity athlete that cheats on tests and has other people do their homework for them.

I think people fail to realize just how difficult it is to balance academics with athletic obligations. Although a lot of people on Columbia's campus snicker at the perpetual mediocrity of many of our varsity athletic programs, regardless of their win-loss records, our classmates and Columbia athletes should be commended for their efforts. I remember living in Carman Hall freshman year. My floor was the archetypical Carman experience: people playing soccer in the hallway at odd hours of the night, loud music, floor incest, a lounge with steady video game battles (Mario Kart, GoldenEye, etc.), and general debauchery. Most of the floors in Carman that year were like that, and I remember having a friend on another floor that was a rower. This guy used to go to bed absurdly early every night and wake up when it was still dark outside to go practice. This kid had the sleep schedule of an 80-year-old retiree. I also knew football players and other athletes who had similar schedules. The everyday grind of practice coupled with the academic rigors of an Ivy League institution and the desire to explore campus socially is obscenely arduous.

In past columns, I have often taken good-natured jabs at former Columbia basketball player Ben Nwachukwu. In one column, I even wrote a whole paragraph detailing the parallels between Nwachukwu and Dallas Mavericks center Erick Dampier (or Ericka Dampier as Shaquille O'Neal once called him). Despite my criticism of his inconsistent play on the court, I actually had nothing but respect for the man off the court. Nwachukwu was pre-med while at Columbia and I used to see him studying on the fourth floor of Butler about four times per week. I am sure he was there even more frequently, but more than four visits to Butler in one week would have drive me crazy, so I try to minimize my visits to

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Fill in the grid so that every row, every column and every 3x3 grid contains the digits 1 through 9. That means that no number is repeated in any row, column or box.

				7			9	4
					3	2		
		6		2	5	8		
6		2						
4		3				9		2
						4		8
		5	6	9		1		
		7	3					
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Time & Culture

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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

1 Blue or brown follower

5 Rubik creation

9 Dalmatian marks

14 City north of Carson City

15 Jet-black gem

16 It's prohibited

17 Valley girls' "ick!"

20 Senator Hatch

21 Wagon pullers

22 Hard to hold

23 Donizetti aria

"Regnava — silenzio"

25 Storyteller

Cliché framed around many a hearth

33 Finance major's deg.

35 When repeated twice, "et cetera"

38 Regal home

37 Latticework piece

39 Fish order

42 Eye drop

43 Sweater

synthetic

45 Unheeding

47 "Washboard" muscles

48 Spaceflight management center

52 Proximate

53 007 creator Fleming

54 Eager

57 Realize

60 Jacket type worn by several Bond villains

64 Yellow-skinned ape

67 "A cat must have three different names" poet

68 Savings choices

69 Give sparingly

70 Play area?

71 Voice quality

72 Impressionist

DOWN

1 As a result

2 Century unit

3 Caltech sr.'s goal, often

4 Rectangular game piece

5 Holy animal?

6 Mile or meter

7 Eight bits

8 Breathe out

9 MA and PA

10 School play prop

11 Philharmonic record

12 Kit thing:

13 Discman maker

18 Foe

19 Yves's girlfriend

24 Table section

26 Bank feature

27 "They'll Do It Every Time" cartoonist Jimmy

28 Star Wars letters

29 Hard-to-find guy of kids' books

30 "Love Story" costar

31 Land where Moses died

32 Goofs

33 Internet opinion piece

34 2008 Libertarian presidential candidate

38 Elvis classic

40 Tennyson's twilight

41 Jacques of "Mon Oncle"

44 22.5 deg.

46 Old French capital?

49 Put in stitches

50 Recognition

51 New York tribe

54 Grows up

55 Electrical unit

56 Hip bones

58 Prefix with soil

59 Blueprint

61 Slam dunk site

62 Govern, or word that can follow the first word of the four longest puzzle answers

63 Rehab admission

65 When the French try?

66 Expert ending?

ANSWER TO PREVIOUS PUZZLE:

HAMS	A	PARTY	O	MIT
I	DOL	R	OME	O RICA
C	OLORADO	B	OULDER	
E	T A	O	UTPOSTS	
M	ICHIGAN	F	LINT	
E	MU	L	OUFEN	
W	ALLE	NDA	SUI	
G	EORGIA	I	PLAIN	S
E	S P	SUITCASE		
	PAT	MAN	NEW	
A	LABAMA	M	OBILE	
O	SSOBU	C OOM		
N	EBRASKA	LINCOLN		
E	GADELTON	CUBA		
LADY	R	ESTS ESSE		

xwordeditor@aol.com

03/25/09

1	2	3	4	5	6	7	8	9	10	11	12	13
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70							71					

By Jack McInturff
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03/25/09

Fighting Leukemia



Giving Hope

Science For A Better Life



The word "leukemia" is Greek for "white blood." This is because leukemia patients have extremely elevated levels of white blood cells. Every year about 300,000 people worldwide are diagnosed with this serious and complex form of cancer.

Bayer HealthCare Pharmaceuticals already offers a broad product portfolio of successful therapies for treating various forms of cancer including leukemia and renal cell carcinoma, helping patients to live longer and improving the quality of their lives. Still, research in this field remains one of the greatest challenges in medicine. www.BayerUS.com



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HealthCare

THEATER

Reconsidering
Simplicity in
*Our Town*BY GABRIELA KALTER
Columbia Daily Spectator

If college students want to watch a stress-free, relaxing, yet intellectually stimulating piece of theater, *Our Town* by Thornton Wilder fits the bill.

Columbia's theater scene would benefit from a production of *Our Town*. As Columbia students, we need a little simplicity. The rumbling of the cars on the street and the bustle of the people on the sidewalks call for a little small-town, down-to-earth, Mama's-home-cooking type of play.

With the theatre district just a subway ride away, Columbia promotes a prestigious standard of theater. A play that is malleable—a play that can be tweaked—lends itself to the ambitious minds of Columbia theater. *Our Town*'s simple plotline and minimalist nature allow for strong creative leeway.

Set in the early 20th century, *Our Town* is, at its heart, a portrait of a small town. Like *Seinfeld*, it is merely about daily life, yet also entertaining.

Our Town takes its audience inside the lives of two families in Grover's Corners. Although the story line is quite predictable, the play takes viewers on an emotional journey. Each act presents the viewer with a different milestone in the protagonists' lives: adolescence, falling in love, marriage, and death.

Wilder skillfully constructs accessible characters. These characters breathe through the depth the actors bestow upon them, posing an interesting challenge for Columbia actors. Externally simplistic, each character possesses a unique and complex potential, and Wilder's dialogue is saturated with subtext.

Full of minor roles like the Crowells (the paper boy generation) and Mrs. Soames (the town gossip), *Our Town* creates the small-town feeling of Grover's Corners while allowing for a larger cast.

The stage manager—the main character—narrates the show, and acts as the glue that holds the play together. This meta-theatrical element intensifies the honesty of the play. Wilder employs the character to show that perhaps each of our lives has a stage manager—fate is more influential than it outwardly appears.

Though fateful, the play leaves room for creative license. Props and a set may or may not be necessary. Columbia students would have the opportunity to mold the play to their liking, making it more explicitly applicable to their own lives. They could modernize the play and set it in the 21st century, giving it a technological touch and contemporary feel.

Because of the play's outward straightforwardness, there is much room for interpretation on both the parts of the performers and creative team. The uncomplicated nature and truthfulness of the play is truly what makes it beautiful.



BOOKS



Andra Mihali / Staff Photographer

CRIMINAL ANALYSIS | In his new book *True Stories of Crime in Modern Mexico*, professor Pablo Piccato has compiled seven such stories as explained by seven different historians. A fan of crime-driven movies and television, Piccato hopes that the book's scandalous tales will appeal to historians and non-historians alike.

A history book for the crime novel set

BY CHRIS MORRIS LENT
Spectator Staff Writer

It was Charles Dickens who seized crime as a sort of master connector, something which brings together all the elements of society and exposes their often sordid inter-workings. *Bleak House* is one of the first novels to star a detective, and Dickens labored long and hard to build a portrait of London society around the central lawsuit, a portrait that features and implicates everyone.

According to professor Pablo Piccato, "stories about crime are the central narratives of public life." Piccato, who directs Columbia's Institute of Latin American Studies, is the co-editor of *True Stories of Crime in Modern Mexico*, a collection of seven such narratives.

The material is the stuff of crime fiction, and by its very nature, compelling: A 14 year-old girl avenges her father, a hooker murders a hooker, and a child is kidnapped and killed à la the Lindbergh baby. The first line of the

first chapter, which Piccato wrote along with co-editor Robert Buffington, reads: "It was the perfect murder, really." But this murder was perfect for not just the fiction writer—for crime is all over Latin American literature, from Jorge Luis Borges' detective stories to Gabriel Garcia Marquez's tales of murder in Caribbean backwaters—but also the historian.

Piccato confessed to watching every season of *The Sopranos* and to being captivated by *Goodfellas*. Had he seen *The Wire*? Unfortunately not. Piccato prefers *Goodfellas* to the *The Godfather* trilogy because, he said, it is less mythical, more social. *True Stories of Crime* is a step further in that direction: each chapter analyzes a different incident—all from 1898 to 1938—in a historical context, placing it not only in a broader present but also in a broader past.

As in Dickens, each narrative—Piccato was receptive to the term "meta-analysis"—subsumes a number of other narratives. "The way you tell a story is a way of explaining it,"

he said, "even when you say you're trying to be objective you're saying something about it."

Though each chapter is written by a different historian, common themes bind together the whole book. There is gender, there are causes célèbres, there is honor. "Women in crime always challenge gender roles," Piccato said.

Many of the crimes that captivate us a century later were social watershed events when they actually happened. "Any cause célèbre is by definition a public narrative," Piccato wrote. And tied up with each cause célèbre was the notion of honor, of doing what was right in spite of the law, a flimsy instrument that was too often punished and too rarely protected.

Piccato's office, at the bottom of Fayerweather, makes one think about forsaking public life for a time—it's as expansive, luminous, and lined with books as an old-school Woody Allen drawing-room. What was he working on? "A new book about honor and the public sphere in late

19th century Mexico." Was academia as bad as it was cracked up to be? "I like it," he said, "I basically get paid to do what interests me."

"But the work itself is its main justification," Piccato continued. "From conception to now, *True Crime* took eight years." *True Crime* is an academic book: the narratives are dwarfed in length by the analysis, and each chapter is festooned with footnotes. But it's also eminently accessible: you can come in knowing nothing about Latin American history, and it would still be a good read. "I would be very, very happy if it [*True Crime*] got two thousand readers. ... We're looking for interested undergraduates to read it too," Piccato said.

"Our goal as historians is to examine how crime stories have shaped the way Mexican society thinks about criminals and about itself," Piccato writes in the introduction. And in a way that is self-aware without being self-absorbed, this is exactly what *True Crime* has done.

BOOKS

The life and times of the *Thesaurus*BY TOMMY HILL
Columbia Daily Spectator

To the 21st century student, the word "thesaurus" invariably conjures up memories of long, caffeine-fueled nights made just a little bit easier by a certain handy Microsoft Word application.

But rarely does the modern student think of the lexicographic behemoth that is *Roget's Thesaurus* in its original, printed form, let alone the vast, complex, and deeply eccentric personal history that lies beneath its pages.

This personal history is exactly what Joshua Kendall uncovers in *The Man Who Made Lists: Love, Death, Madness, and the Creation of Roget's Thesaurus*. Kendall reveals the quirky and turbulently dramatic life of a man bent on cleaning up the English language, of a physician by trade who tackled the tangled mass of language with his fiercely rational, scientific mind.

Kendall admitted that he had been brought up viewing the thesaurus as "a bit of a crutch." Contrary to what any frequent user of the Microsoft Word thesaurus might be inclined to believe, however, the work is far from a coldly impersonal classification system. "What I am trying to show is the thesaurus' autobiographical side," Kendall said. "The thesaurus represents language refracted through Peter Mark Roget's personal background."

The book served as an outlet for Roget's obsession for organization and classification, an outlet that helped him maintain his sanity. As Kendall noted, the thesaurus as a classification system "says more about the classifier than the classified."



Courtesy of Penguin Books

A WAY WITH WORDS | Often considered a banal reference text, *Roget's Thesaurus* is rich with personal history, as Joshua Kendall's new book shows.

What the thesaurus shows, more than anything else, about Roget is his genuine commitment to an absolutely anal level of precision. As Kendall put it: "What Roget stands for above all is the precise use of language." Every consultation of the thesaurus, whether in its various printed or electronic forms, channels the 19th-century polymath's spirit of exactitude.

While Kendall expressed a sense of caution towards those who use the thesaurus as a shortcut, he praised "all the journalists who have used it just to say something a little more clearly. Great novelists and poets have used it in the right spirit to add a sense of clarity to their work."

One aspect of the *Thesaurus'* classification system that Kendall particularly appreciates is the room it provides for "endless searching," the power it has to "jog the mind

and produce a deeper level of understanding." The thesaurus is not just a tool—every glance through the work's pages bears the promise of linguistic adventure. "As a writer, I love projects that make me learn and think about things differently. There were several times [in the course of my research of Roget's work] when I was just like, 'Oh my God.'"

Continuing his investigation of the personal side of the lexicographic canon, Joshua Kendall is now in the process of writing an autobiography of Noah Webster, father of the now-ubiquitous *Webster's Dictionary*—a work that, much like the *Thesaurus*, most of us have simply come to take for granted as a grimly faceless classification system.

But as Kendall shows in *The Man Who Made Lists*, beneath the pages of such works can lie the most fascinating and vivid of personal histories.

FILM

A Nearly-Silent Film About
Irish Strikers Speaks VolumesBY PETER LABUZA
Spectator Staff Writer

Despite having the same name, director Steve McQueen is not the actor who rode the motorcycle in *The Great Escape*.

The British artist has been working in the visual arts for many years, and *Hunger*, a devastating and brutal film about the 1981 Irish Republican Army hunger strikes led by Bobby Sands, is his first feature film. Sitting down for an interview last week, McQueen explained that this was a story he needed to tell: "Young people talk about Abu Ghraib and Guantánamo but don't even know what happened in their own backyard 27 years ago."

Hunger is a mostly silent film that tells the story of the people in a prison known in the United Kingdom as "The Maze," where a number of IRA prisoners began protesting by first not cleaning themselves and then later through a hunger strike to gain status not as regular criminals, but as political prisoners.

McQueen, who was 11 at the time of the strikes, said that he was not as interested in the politics of the situation, but in the human implications. "It was one of those times where it was an image on the television screen of this man, and a number underneath this image. It was very strange at first because I thought it was his age but it was the number of days this man was going on a hunger strike."

What keeps *Hunger* from being just another political film—and makes it a unique work of art—is the complete lack of dialogue within the film. Except for a single conversation directly in the middle of the film, McQueen tells his entire story through visuals. "It was all about details that weren't shown. The broader political arguments are there. What I was interested in was what they had to do, what they physically did, in order to sort of be hurt. That's what I wanted people to observe and see."

The film's shots are often exact and absolutely stunning—a man standing against

a wall as the snow falls, a wall covered in excrement being sprayed down, urine sneaking under the doors of a prison cell.

Surprisingly, McQueen denied any influences on his work. "When I'm looking in a viewfinder, I'm not thinking of Scorsese or Spielberg, Fellini or Antonioni, or whoever. I'm thinking what's the best way of shooting a scene. ... Real life is much more inspirational than movies."

Many people have discussed McQueen's single scene of dialogue—an unbroken, seventeen-and-a-half-minute take of Sands talking with a priest about the moral and philosophical consequences of a hunger strike. "I wanted an intimate conversation. ... What's happening is that person is having a conversation with the audience. So having the two in the frame, battle it—what it does is it creates a situation where people's eyes become much more sharp and the ears become much more in tune."

And McQueen is not interested in those who cannot handle the brutality of the film. "If people are going to walk out, they walk out. They turn their back on what's actually going on in the world. If people want to be ignorant of that, that's their business." But through *Hunger*, McQueen makes the argument that in today's world, ignorance is something we cannot afford.



Courtesy of IFC Films

STRONG AND SILENT | *Hunger* tells the harrowing story of a political hunger strike with few words.