



ZARA CASTANY / SENIOR STAFF PHOTOGRAPHER

BUDGET WOES | Senator Kirsten Gillibrand spoke at the David N. Dinkins Leadership and Public Policy Forum on Monday.

Fulbright recipient headed to Ukraine

BY KARLA JIMENEZ
Spectator Senior Staff Writer

Kaley Hanenkrat, BC '11, will leave the country for the first time next year—as a Fulbright scholar. Four days ago, the Ohio native learned that she would spend next year in Kiev, the capital of Ukraine. “At first I thought, ‘What if it’s a giant rejection letter?’” Hanenkrat said. “It took everything I had not to scream because I was in the mail room.”



MARIA CASTEX / STAFF PHOTOGRAPHER

POLITICS | Kaley Hanenkrat, BC '11, will conduct political research for a year in Ukraine.

The scholarship, funded by the U.S. Department of State’s Bureau of Educational and Cultural Affairs, is the largest international exchange program in the U.S. The Fulbright allows students, scholars, and professionals to attend a university program, teach, or conduct research abroad for an academic year. Hanenkrat will conduct research at the National University of Kyiv-Mohyla Academy in affiliation with the university’s law school dean. Although the research plans are still uncertain, Hanenkrat said she plans to research activists in the opposition movement, a group which led the revolution in Ukraine, and their role in gaining power in the country. She explained she wants to learn about their preparations for their elections in 2012 and their view on political changes. Hanenkrat is a political science major concentrating in Slavic studies and is currently president of the Columbia University Democrats. She also participates in the Ukrainian Film Club screenings, and said she looks forward to giving back in some way to the Eastern European community. “Meeting the Ukrainian community in New York City has

been great,” Hanenkrat said, adding that she’s learned a lot about the culture, history, and films of the region from students at Columbia. Hanenkrat can get caught up in animated conversations about everything Eastern European from borscht to bride kidnapping in the Caucasus region. And though she’s traveled to rural areas in West Virginia and Pennsylvania with the College Dems, she has never crossed American borders. “Getting my passport will be pretty exciting,” Hanenkrat said, adding that she looks forward to being in a completely different environment. “It’s exciting to see a city I’ve spent hours reading about.” Aaron Schneider, dean of studies at Barnard, was among the first who heard the news from Hanenkrat. “Barnard really helped me,” Hanenkrat said. “He [Schneider] made sure I emphasized the values Fulbright was founded on.” Although it was a stressful process, she said in retrospect it was a lot of fun. “Because I’m so passionate about what I want to research, it wasn’t as daunting as I thought it would be,” Hanenkrat said. karla.jimenez@columbiaspectator.com

New SGA officials promise to reach out

BY AMANDA EVANS
Spectator Staff Writer

Barnard Student Government Association’s newest elected officials said they are unfazed by this year’s lower voter turnout. Jessica Blank, BC '12 and SGA’s president-elect, said the decrease in participation of eligible voters from 48.8 percent last year to 41.5 percent has inspired her and vice president-elect Rachel Ferrari, BC '12, to focus on increasing SGA’s presence in students’ lives. This year, students had to decide on 15 constitutional amendments in addition to voting for the candidates of their choice. Students who submitted their ballot without voting for amendments weren’t counted in the election, which may have eliminated some votes. “I think the constitutional amendment page was an issue. A lot of students didn’t want to do that, but if you didn’t fill out

that part and hit submit your vote didn’t count,” said Blank. Ferrari agreed that the decrease in turnout wasn’t a disappointment because of those problems. “The constitutional amendments page isn’t as user-friendly as it can be and this is something we can work on for the future,” she said. Blank beat Gabrielle Ferrara, BC '12, and Mitzi Steiner, BC '12, for the position. Ferrari ran unopposed. Ferrari added that she would have liked to educate students more about not having their vote counted if they didn’t fill out every part of the ballot. “Unfortunately the spring is so busy we were unable to,” said Ferrari. Both Ferrari and Blank want to focus on SGA becoming more accessible to students in the upcoming year. “SGA has been the most informative experience for me at

Barnard. I’ve felt really close to Barnard since I joined my freshman year, so we are going to do a lot of PR to make sure everyone knows about it [SGA] and has the opportunity to have the same experience.” Blank said she is also committed to better connecting SGA to students. She explained she would like to use her knowledge of working with the various student offices as president of the McIntosh Activities Council, which plans many Barnard events, to help clubs make use of Barnard resources. “There are so many funds clubs can apply to and I don’t think they are aware of all of them,” said Blank. She added that she would like to see the creation of a club liaison with SGA that clubs can go to with any questions or problems and learn about specific policies they may be unaware of.

SEE SGA, page 2

Senator Gillibrand talks budget crisis

In keynote address, Gillibrand calls budgets ‘moral documents’

BY JACKIE CARRERO
Spectator Staff Writer

Just days after a national government shutdown was averted, Senator Kirsten Gillibrand spoke about the crisis in state budgets at the Italian Academy. Gillibrand was the keynote speaker for the 14th Annual David N. Dinkins Leadership and Public Policy Forum on Monday, and in her speech she called on students to create change and get involved in public policy in a time of pressing budgetary crises. “Budgets are moral documents, they’re about choices that we make, what are our core values, what should we care about,” Gillibrand said. “What we see at the federal level are choices that are not the right choices for our future—cutting education,

cutting women’s healthcare,” Gillibrand said. “How can you cut spending for Pap smears, for mammograms ... these are the safety nets that we need for all our families.” Gillibrand spent little time on budgetary issues at the state level, and instead focused on her personal political experience. She described her interest in politics as stemming from an event similar to the Dinkins Forum. “I came to an event like this and the speaker at this event was Andrew Cuomo and he was giving a speech on the importance of public policy,” Gillibrand said. “I wanted to know how do I get involved, how do I make a difference.” Gillibrand was joined by several other prominent panelists, including former Governor

SEE GILLIBRAND, page 2

Theater group inspires teens in Harlem

BY DAPHNE CHEN
Spectator Staff Writer

It’s Saturday afternoon, and Jamal Joseph is coaching 30 or so kids through a rehearsal in Prentis Hall, a Columbia building on 125th Street facing the construction pit that will become the new Manhattanville campus. He stands up and holds his fist in the air. Immediately, solemnly, the kids and teens around him, who have been chatting, dancing, singing, and laughing, stop and do the same thing. “What is Impact?” Joseph asks quietly. They respond in unison. “It’s not a game!” “What is Impact?” “It’s not a game!” “Why is it not a game?” “Because what we do now matters forever!” Joseph is chairman of the film division at the School of the Arts and a founder of Impact Repertory Theater in Harlem, a youth arts organization dedicated to what Joseph calls artivism—the combination of art and activism. At Impact, the students come from Harlem, the Bronx, and Queens and range in age from eight years old to alums who have returned after college to teach at 28. They sing, dance, act, and rap. They tease each other. They get angry at each other. But

most of all, they say they try not to judge each other. “The idea of a safe space among young people is a primary idea, a place where they can come and obviously be physically safe, but also a place that allows them to be who they are without judgment,” Joseph said. “We have kids who are homeless, we have straight kids, gay kids, skinny, heavy, and as the face of Harlem begins to change, we do too.” * In 1992, Joseph, along with two friends and his wife, founded Impact with nine kids in the basement of a Harlem community center. The program quickly grew, and Impact earned a place in the international spotlight in 2007 when they were featured in the movie August Rush singing a song that Joseph co-wrote called “Raise It Up.” Less than a year later, Joseph and 25 members of Impact were performing “Raise It Up” onstage at the 80th Academy Awards, having snagged a nomination for Best Original Song. Today, Impact has grown into a current class of 78 students and almost 1000 alumni. “When I first came, I knew it was going to be good, but then I realized that I would have another family,” 12-year-old Jabari Salley said. “At Impact I feel safe from the streets, safe to get a

good education and to talk about things like Japan and Haiti.” When asked what he wants to be in the future, Jabari answers, “Director.” Everyone except for his mother, Asia Salley, is confused. Director of what? “Of Impact,” he answers, nonplussed. Salley smiles. Former Impact student and current artistic consultant Carlton Taylor is resting nearby. He was one of those 25 performers at the Oscars, with a voice more powerful than most. He probably has the talent for a Broadway musical, but chooses to come back on Saturdays and help Impact rehearse for their musical. “My father was murdered when I was 14, right before I joined Impact. And we had this song called ‘Gunz’ that affected me because of what I had experienced—my mother was a cop, and my dad died from gun violence.” He hums a bit of the lyrics, stopping on the line that describes a child growing up without a father. “The song reminded me of all the things I would never get to do with my father,” he said. “It’s been 12 years since my dad died—I’m 26 now. At the time, singing this song made me feel active, like I could do something

SEE THEATER, page 2



DAPHNE CHEN FOR SPECTATOR

SING IT OUT | Students in Impact Repertory Theater practice a song at a Saturday rehearsal.

SPORTS, PAGE 6

Baseball begins seven-game homestand

After a 1-3 weekend road trip, the Lions return to the comforts of Robertson Field. They host St. John’s today at 3:30 p.m.



OPINION, PAGE 4

Losing its edge

Modern pop has brought about the demise of music.

Fake identity

Derek Arthur argues that fake IDs are a part of Columbia culture.

A&E, PAGE 3

Less familiar art forms emerge at first-year exhibit

The 2011 first-year MFA exhibition opened Friday, April 8, and will run through April 16 at the Miriam and Ira D. Wallach Art Gallery.

EVENTS

Why French Matters

This roundtable discussion is a response to recent concerns about the status of the study of French and other foreign languages and cultures in U.S. higher and secondary education at a time of increasing globalization. Buell Hall, 6-8 p.m.

WEATHER

Today



56°/45°

Tomorrow



51°/44°

Players don't always keep team in mind

SIMMONS from back page

off base, but I just cannot see a college athlete, especially one here, displaying that kind of apathy. Sure, we may not be the cream of the Ivy League athletic crop, but I've been around here long enough to realize that people don't think of their sport as some sort of trifling activity—a sport is a commitment to which you devote yourself. It's not just about individual statistics and doing whatever self-serving thing you want. Representing the Light Blue instills a much greater source of pride, so that you realize no matter what you do, good or bad, it reflects not only on your reputation, but that of Columbia University as well.

And that's much bigger than any one careless player who is too selfish to care about the consequences of his actions.

Myles Simmons is a Columbia College freshman.
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ZARA CASTANY / SENIOR STAFF PHOTOGRAPHER

JOINING FORCES | Jessica Blank (left), Barnard's incoming SGA president, will serve with vice president Rachel Ferrari.

Mentoring, alumni interaction priorities for incoming SGA

SGA from front page

Ferrari said she hopes to foster better communication between SGA and the administration.

"Each administrator that's respective to certain committees will meet or speak with us weekly," Ferrari said.

Blank also wants to create a mentorship program that continues beyond freshman year.

"After the NSOP program there should be mentoring for

sophomores as well, even for seniors. Students should have the chance to be mentored by young alumni and faculty," Blank said.

She added that she wants to create new programs for specific majors, and continue strengthening alumni connections.

"Things like Thanksgiving with Alumni are fantastic initiatives I would like to see continued," she said.

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ZARA CASTANY / SENIOR STAFF PHOTOGRAPHER

PACKED TO THE GILLS | Senator Kirsten Gillibrand spoke at the Italian Academy on Monday.

Gillibrand speaks out against cuts to 'safety nets'

GILLIBRAND from front page

David Paterson and President of the American Federation of Teachers Randi Weingarten.

Although the focus of the forum was on state budgets, recent national events also shaped the discussion.

John H. Coatsworth, the dean of the School of International and Public Affairs, spoke about how budget problems intersected with the recent economic turmoil.

"The threat of the recent government shutdown is but the latest example," Coatsworth said. "Our country is being held hostage by a struggle for political power and interests."

Attendees felt that the

timing of the conversation about state budgets reflected what was on everyone's minds.

"It's a huge issue and extremely important today," Gary Kurtz, a Morningside Heights resident, said. "We need to establish an ongoing dialogue about this issue."

Ester Fuchs, a professor at SIPA and the forum moderator, focused on the special position of students as people especially educated about government.

"Students aren't an ordinary voter or ordinary citizen," Fuchs said. "We need to focus on how students can influence the policy."

Other panelists, including Paterson, focused more on the state New York state budget, citing the state's excessive debt.

"Between April 2008 and April 2009, New York state experienced the highest budget deficit escalation in the history of the U.S.," Paterson said. "As a nation, right now in this crisis we're going the wrong way."

Panelist Dall Forsythe, Vice President for Finance and Operations at the Atlantic Philanthropies, agreed on the necessary interaction between the state and federal governments.

"At the state level we can change planning and change rhetoric," Forsythe said. "The federal government has to plan for what it did improvisationally and how to include assistance for states."

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Students say Impact group changes lives

THEATER from front page

if even one person can hear the song and make a better choice."

*

Kids like Taylor and Jabari can seem like visions of a young Jamal Joseph, who grew up in a foster home between the Bronx and Harlem and never knew his father. By 15, he had joined the Black Panthers. By 21, he had been arrested and convicted in the famous 1970 New Haven Black Panther trials.

His activities as a Panther included, ironically, protesting on the steps of Low Library—steps he now walks as a Columbia professor.

It was in the federal penitentiary at Leavenworth where Joseph began to flourish as an artist and activist.

"Prison can be a very creative place," Joseph said. "A lot of times you'll walk by on your way to your cell and you'll see incredible paintings, guys who taught themselves to paint, people are playing instruments, they're singing. I found a new way of revolution. In the Black Panthers, we thought it was with guns. In prison, I realized it was with art."

He describes his attempt at writing a play for Black History Month while in prison, in which he cast only black prisoners. While rehearsing in the courtyard, which Joseph described as segregated between black, Latino, and white prisoners, a big name from the Latino section approached Joseph.

"At first we thought they were there to fight us," Joseph said. But then the guy said, 'Yo, I don't think that guy really is doing his character, homes.'"

Joseph rewrote the play to include a part for him.

"Then a couple of guys from the white gang came, because they thought the blacks and Mexicans were teaming up to do something," Joseph said. "We gave them a part too, and before we knew it we had

a multicultural group."

Today, Joseph believes that a lot of Harlem's problems are the same as the ones he faced growing up—drugs, violence, and poverty. Impact focuses on developing its students' creative talents, but also requires them to earn good grades and to learn about current events and leadership.

"The things I was lacking in childhood, like having role models and a safe environment, shows up in my work at Impact," Joseph said. "Having the feeling of just wanting to belong, wanting to feel safe, wanting to express who I was. Every kid goes through that, right? And here we are, going on 7 o'clock."

He points around the room, where over half of Impact's kids remain, even though practice ended two hours ago. They don't want to leave.

*

At Impact, songs and conversations address topics as diverse as poverty, politics, gun violence, and sex. One girl proclaims in the song "For City Girls," "If you can be with her when you bust a nut, maybe you can be with her when she has your child."

"To us there are no taboo subjects, because with young people there are no taboo issues," Joseph said. "They have to deal with it all. When these kids think, 'Wait, my life is important? What I'm going though is important?' That's when—although it's an overused word—but that's when the sense of empowerment comes in."

At the leadership training session before rehearsal, the students watch a slideshow about the Japan earthquake on the New York Times website, talk about their recent performance at the United Nations, and present poems they have written.

Mi-Chal Ryan, a 15-year-old aspiring actress, presents her piece. Her first line is, "There is a difference between things you can't remember, and things you

can't forget." Joseph makes note of Ryan and looks over her poem afterward, impressed.

"I was lying in my bed one day, and I was thinking about how my mom got cancer and I couldn't forget the day when she walked into the house and everyone was crying," Ryan explained later. "So that's when I thought, there's a difference between some things I remember, like when there's things that make me feel good, and then things that I can't forget no matter what."

But if there is anything Impact kids can do, it is survive.

The group has managed to as well, even though they've been left with financial difficulties after the spotlight on Impact quickly died down after their Oscars performance.

A nonprofit organization, Impact doesn't charge its participants (though Joseph notes, "There's no cost, but it's not free. They work for it").

And while Impact has received contributions from individuals and corporations as varied as Amtrak and JPMorgan Chase, the theater is still what Joseph calls a "hand-to-mouth organization." Between administrative costs and program costs like the free lunches offered to students, Impact costs a few hundred thousand dollars to run each year.

"We get some donations, but we barely get enough. It's always tough here," Joseph said, attributing the group's survival to its network of alumni.

From 11 a.m. to 5 p.m. every Saturday, however, it doesn't seem so tough in this Prentiss Hall room. The kids practice hard, and they know they are talented.

Joseph knows it too. In the middle of rehearsal, he picks up a call on his cell phone.

"Hey," he says into the phone, and holds it up toward the music. "Listen."

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MARIA CASTEX / STAFF PHOTOGRAPHER

ART DEGREE | Wallach Art Gallery’s 2011 first-year MFA exhibition features work from 27 students and was curated by Anna Craycroft, SoA ’04. The exhibit opened last Friday, April 8, and will continue to be on display through April 16.



Barnard alum writes a book about newly released ‘Red Riding Hood’

BY NICOLLETTE BARSAMIAN
Spectator Staff Writer

Plenty of students know of Catherine Hardwicke, the famed director of movies like “Twilight,” “Red Riding Hood,” and “Thirteen.” But fewer might know that Sarah Blakely-Cartwright, BC ’10, has been a part of each and wrote a recently released novel of the same name about the movie “Red Riding Hood,” which is in theaters now.

Hardwicke has been a longtime family friend of Blakely-Cartwright. They met at a party for “LA creative types,” as Blakely-Cartwright called it. Blakely-Cartwright said in an email, “Catherine has such a young soul that we just gravitated towards each other.” Since then, the two have spent a lot of time together, traveling together through Europe and Morocco.

Around the time of “Thirteen,” the aspiring writer was “basically living” in Hardwicke’s Venice Beach bungalow. Blakely-Cartwright said, “She [Catherine Hardwicke] was the funniest person I knew, plus she had eight surfboards and an unlimited repository of art supplies.” While she and Nikki Reed were writing the script, Hardwicke approached Blakely-Cartwright about playing a part in the film.

“Thirteen” is a film that a lot of students who grew up in the 2000s talk about. When asked if she ever mentions her role in day-to-day conversation, Blakely-Cartwright said, “Usually, I just inhabit the character as a performance piece à la Franco. I pull out a halter top that says ‘Bootylicious’ in rhinestones and start introducing myself as Medina-with-the-ghetto-booty.”

To film “Twilight,” Blakely-Cartwright was flown to Portland

over Barnard’s spring break. “I have a line that you have to listen very carefully for,” she said of her small part. “I say in an urgent voice: ‘I’ve got 911!’ when she’s [Bella’s] almost hit by the truck, saved only by Edward’s vampiric strength. Talk about chivalry!”

Blakely-Cartwright’s film experiences have led to lasting relationships. “I talk with Shiloh [Fernandez] every day and Amanda [Seyfried] every few weeks,” she said. Fernandez and Seyfried costarred in “Red Riding Hood.”

They also facilitated the writing of her novel. “They all had well thought out insights into their characters, which was very helpful to me. Writing the novel’s characters ended up being a real collaborative project,” Blakely-Cartwright said.

The newly minted novelist credits Barnard for developing her writing skills. “Not only in terms of what I was taught, but also in the incredible support I was given,” Blakely-Cartwright said. “Barnard is a place that pledges its support for its students in so many, very tangible ways.” She recommends that other students who are aspiring writers seek out professors Mary Gordon, Anne Prescott, and Maxine Swan—just in time for class registration.

Barnard’s support has served her most notably through alumnae connections. For example, Blakely-Cartwright co-wrote Amanda Seyfried’s voice-over in “Red Riding Hood” with Karen Croner, who adapted the novel “One True Thing,” written by Anna Quindlen, BC ’74.

Lastly, Blakely-Cartwright lauded “all of Barnard’s amazing resources, all of the amazing girls—women—there who are now my best friends and my sisters.”

ILLUSTRATION BY REBECCA SCHWARTZ

Cultivate life back into roommate relationships

BY LIANA GERGELY
Columbia Daily Spectator

With the stress of impending finals and the realization that another year has quickly come and gone, roommate relationships can become more like bubbles of tension than comfortable support systems for Ivy League life. But blooming flowers and warm spring temperatures create the ideal environment for reviving roomie bonds—and ending the year on a positive note.

During the frigid winter months, even the most beloved Morningside Heights activities become incredibly unappealing. With temperatures rising, consider picking up a cup of Pinkberry’s new lychee flavor and lounging in Riverside Park. Or, swap hot chocolate at Starbucks for an iced chai tea latte and sit on Low Steps to share the best and worst memories of the past year. Nearly all roomies can bond over food and drinks, so embracing the edible is the first place to start rekindling a connection.

Embarking on an adventure past 110th Street is also much more feasible in April than in January, and getting out

MFA first-years display unconventional prowess

BY DANIELLE ARONOWITZ
Columbia Daily Spectator

A multitude of motorized artistic works and a bustling audience crowded the halls of the Miriam and Ira D. Wallach Art Gallery last Friday, April 8, for the opening of the “2011 First-Year MFA Exhibition.”

The exhibition, curated by Anna Craycroft, SoA ’04, includes the work of 27 first-year Columbia Masters of Fine Arts students and will be on display through April 16.

The MFA program includes students from across the globe, pursuing drawing, painting, photography, digital media, sculpture, and other forms of visual art. The diversity of interest among this year’s first-year class is obvious from the exhibit’s myriad unique pieces that push past the boundaries of contemporary art. On opening night, the limited gallery space quickly filled with traffic as visitors gazed with intrigue at the art on display, some of which was bursting with sound and motion.

Alexandra Lerman’s “Between Frames,” positioned at the beginning of the exhibition, includes a series of postcards. Each depicts a different scene of global political violence, each with related quotes on its reverse side.

Just ahead in the gallery is Korakrit Arunanondchai’s painting of sharp geometrical shapes that radiate outward from a common center. The composition alludes to violence hidden within the subtle three-dimensional pull of the chromatic shapes. Several samurai swords pierce through the board to the backside of the painting where they engage in an even more disturbing scene visible only in the space behind the painting.

The stillness of the first few pieces on display quickly turns to brisk action with a number of works that include actual movement.

Jeremy Couillard’s painting, a futuristic scene of seemingly robotic pieces of technology pictured from

varying perspectives, incorporates a layer of movement and stimulation with tiny video screens embedded into the canvas where portions have been cut out. Each screen is connected to a file server laying flat on the floor that controls the clips of computerized graphics being played. The hum of the machinery brings the painting to life—an autonomous world of technology takes over the space at the push of a button.

Behind a velvet curtain, Mira Hunter’s video, “Time Piece,” projects an explosive still-frame animation of a gas bomb as photographed by 65 different cameras.

Gallery-goers will easily have their attention distracted from these pieces, though, by the immediate thrill of Molly Lowe’s piece “Into Shape.” An incessant squeaking noise draws visitors to an amorphous object struggling to move underneath a large pink sheet of spandex. The piece’s spontaneous movements are quite hypnotizing, but within a few moments it becomes clear that the concealed gadget is actually a human being on a piece of exercise equipment. The once supernatural movement slowly becomes a more familiar and yet abnormal form of human activity.

Lea Cetera’s sculpture of a wooden cube, which stands on a tilted axis and features video clips of kittens projected on each of the six sides, has a similarly hypnotizing effect. The six sides, six kittens, and the persistent sounds of meowing and licking leave the viewer in a trance of sorts, lost in the provocation of the scene.

As a whole, the exhibit presents a mix of beautifully traditional forms of painting and photography, as well as a refreshing collection of less familiar forms of sculpture, collage, and performance. The unconventional design styles create a setting where one can muster no will to make sense of what is on display, but only a desire to absorb every ounce of visual stimulus available.



ILLUSTRATION BY STEPHANIE MANNHEIM



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You can't always get what you want

BY LEO SCHWARTZ

It's hard to survive an entire day free of Rebecca Black; she's like herpes or glitter—entirely impossible to get rid of. Either her anthem is being blasted on College Walk, the newest late-night host's spoof of her is appearing on my newsfeed, or she's on my computer after I feverishly pull up her video on YouTube. (I'll admit it, "Friday" is as addictive as crack.) Rebecca Black has become such a phenomenon, most would say, because her song is so truly, terribly dreadful. The reality is, though, that her song is just the fourth horseman of the apocalypse, signaling that the end of music is nigh (the first three were American Idol, Auto-Tune, and Ke\$ha).

Music these days has become a joke. Talent doesn't even come into question anymore. Not only do few pop artists write their own songs—most people would be surprised to realize that just about every hit of the past decade was written by about five different "producers"—they're incapable of singing, let alone playing an instrument. While some artists use digital innovation in music for good, such as Radiohead and James Murphy (RIP LCD Soundsystem), the majority of the mainstream music industry is using advancing technology only to enhance voices and make sure that no pop star will ever have to take singing lessons again.

A recent quote by the writer of "Friday"—the creepy, inexplicably placed rapper in his 30s rhyming about school



AARTI IYER
Culture Vulture

This Thursday night, students will take to the streets to fight against sexual violence. As part of Columbia's annual Take Back the Night march, they will walk up and down Broadway, replacing the sounds of nighttime traffic with chants and cheers to "take back the day, take back the night," reminding us that "whatever we wear, wherever we go, yes means yes and no means no."

Last May, Spectator ran an anonymous opinion piece ("On the failure of Columbia's sexual assault policy," May 2) describing an experience fraught with procedural errors and what the writer calls "egregious flaws in the Disciplinary Procedure for Sexual Assault." Because of a federal law protecting students' confidential records, the University was unable to respond directly to the writer's claims, but the specific veracity of the writer's claims is not as important as the possibility of their veracity. It's disconcerting to think that a panel might recommend a respondent's expulsion after a full hearing of the case, only to have the final consequences lay in the hands of a dean of students. While a judge is present throughout cases, the dean of students is not required to be present for student hearings at all—while a judge's sole role is to listen to cases and deliver fair rulings, a dean of students holds so many roles that he or she may be untrained with the aftermath of sexual assault or lack other experience. A dean of students almost necessarily holds multiple interests, and it's this person who could conceivably lessen the punishment of expulsion into a warning, with no recourse for the complainant.

And while no justice system is perfect, it is much more difficult to imagine a state court failing to inform the victim of a defendant's appeal, as the writer claims Columbia did, or suffering from the kind of incompetency and procedural errors that the writer describes throughout the University's process.

Not that taking one's experiences to the police is a palatable option for many students, given the University's disciplinary hierarchy. According to the University's Policy and Procedure Against Sexual Assault, "if a criminal investigation is underway or if the student has chosen to file a complaint with the police or the District Attorney's Office, the disciplinary procedure will be suspended pending the outcome from the DA's office." Full investigations and trials infamously can take months—while, in the meantime, the victim will have no options if his or her rapist lives on the same floor, takes the same classes, or participates in the same clubs. The result is an unfair choice between pursuing justice in a court of law and not having to confront one's attacker in a 9 a.m. discussion section. Because of the nature of residential college life, especially on a campus as small as Columbia's, students are forced into avoiding full investigations (and bad press), at least until the University reaches its own verdict.

The legal system has one aim—to seek justice—but does the University? Fourteen forcible sexual offenses were reported on campus in 2009, according to Columbia's 2010 Annual Security and Fire Safety Report, either to Public Safety or the police department. Given studies by the Department of Justice that claim one in four college women will be the victim of rape or attempted rape before she graduates, it is safe to assume that many more sexual offenses on campus go unreported. After all, though the Annual Security and Fire Safety Report considers knowledge of unreported crimes from leaders in academic and student life, such as deans, coaches, and administrative heads of student groups, the report fails to include information from the offices students are most likely to turn to in the case of sexual assault: Counseling and Psychological Services and the Ombuds Office. The University claims this is because "the law does not impose a reporting obligation on persons with counseling or pastoral obligations," which still does not explain the choice to exclude anonymous knowledge of crimes from these two offices. The practice also precludes the possibility for students to have their experiences included in security briefs without going to trials or hearings. It's a subtle manipulation of data that underrates the true frequency of sexual assault and rape on campus.

The result is a culture of sexual violence that's impossible to talk about properly because it's impossibly defined. "Consent is Sexy" posters featuring strawberries and bananas may look cute on dorm room walls, and NSOP workshops may provide the semblance of awareness to nervous parents, but these conversations take place only in very limited contexts. Let this Thursday's Take Back the Night march be a message to the University to reform its policies regarding sexual assault so that students are provided with safety when coming to it for help, not just for condoms.

Aarti Iyer is a Columbia College senior majoring in creative writing. She is the former editor-in-chief of The Fed. Culture Vulture runs alternate Tuesdays.

buses in the music video—perfectly sums up my argument: "People talk so much about how silly or stupid the lyrics are, but pop songs, they're meant to be catchy and to tell things in a stupid way." Tell me why we treat Rebecca Black and her thoughtful index of the chronology of the week as a joke, but Ke\$ha—who for whatever reason feels the urge to kick people to the curb unless they look like Mick Jagger (I would stake my entire record collection on the fact that Ke\$ha can't name one song off "Sticky Fingers")—is a full-fledged pop star.

Not only do few pop artists write their own songs, they're incapable of singing, let alone playing an instrument.

Not only that, but as the mastermind behind "Friday" rightfully claims, mainstream music has become unbelievably simple. I give up on listening to lyrics now, because they usually make me cry—not because of their poignant vignettes on love, but because they're usually atrociously stupid. The structure of music, too, has dumbed down. For example, some people point to Taylor Swift as the savior of pop—she writes her own music and is a talented musician, too! In reality, just about every one of her songs uses



DEREK ARTHUR
Shining Bright Blue

Here's a bit from the pages of American History 101. When the 18th Amendment was ratified in January 1919, it gave constitutional authority to the temperance movement that had been growing in the decades earlier, and the period of Prohibition was born. In 1928, Herbert Hoover referred to the effort as "a great social and economic experiment." Though its defenders aimed to reduce crime and other social problems, it did not take long for major flaws of this experiment to come to light—the birth of an illicit underground liquor market, a drop in the average drinking age, and higher levels of drinking. Corruption increased, as well as the number of alcohol-related arrests toward the end of the 1920s. Eventually, lack of support made enforcement nearly impossible—with the ratification of the 21st Amendment in 1933, the game was over.

Fast forward from the basement speakeasies of the 1920s to Morningside Heights, where, just a couple weeks ago, police raided the local bar scene. Unlike the frequent police raids of Prohibition-era America, this crackdown wasn't targeted at drinkers in general, just minors using invalid identification. But this is nothing new: According to reports by Spectator ("Students surprised to see police checking IDs at popular bars," April 4), these surprise raids occur about four times a year. However, with the recent arrest of a Columbia student for allegedly buying 42 false IDs, the question of the fake has resurfaced. How big of a problem is that little piece of plastic?

Here, the maxim that the historically ignorant are doomed to repeat their errors rings true.

Popular belief about Prohibition is that it led to alcohol abuse by making alcohol inaccessible. I've heard similar arguments made about fakes, but I don't know how true it is. Every school year at Columbia begins with eager first-years flooding EC suites or bonding over jungle juice in Carman doubles. In my own personal experience, the worst alcohol abuse occurred in these first few weeks, measured by how often my floor's duct tape scarlet letter "C" (for CAVA) switched suites. Obviously drinking and partying are not part of every first-year's NSOP-era experiences. But for those who wanted it, there seemed to be little in their way. This was a time before many of my friends had their fakes; yet, in the halls of first-year housing and elsewhere on campus, alcohol was rarely in short supply.

So why bother with a fake at all? Fake IDs don't promote alcoholism per se. College culture and personal desire have taken care of that. What a good fake does is make access a little easier for those who want

a lengthy catalogue of about 10 different chords rearranged in different orders. In other words, someone who has been taking guitar lessons for about two months could write songs as complicated as T-Swift's.

I don't blame people for enjoying catchy songs, it just makes me sad that utterly untalented people, such as Justin Bieber, Katy Perry, and, yes, Rebecca Black, effortlessly achieve such monumental heights of fame when the success of the most exciting breakout artists of the past few years, such as Mumford & Sons, Titus Andronicus, and the Avett Brothers, is inconsequential. This is one of the reasons I was so excited when the Bacchanal lineup was announced. Of course, I love Snoop Dogg as much as the next suburban, white Jewish boy obsessed with rap, but Das Racist excited me more. They represent a new wave of artists who use a deconstructionalist approach with music, or, as New York Magazine describes, are "sawing the legs out from under hip-hop as they celebrate it." In other words, they devote an entire song to a combination Pizza Hut and Taco Bell, and then name-drop Edward Saïd in the next. They have come to terms with the absurdity of the state of modern music, and, instead of throwing in the towel, they embrace it in an entirely creative and original way. I'm still praying that "Friday" was just a deconstructionalist prank played on all of us.

The author is a Columbia College first-year. He is a Spectator associate editorial page editor.

it, but it specifically opens the doors to a different option—off-campus boozing. We don't forget that we attend college in New York City, possibly the greatest college "town" of all.

It's a reality that police and the administration must already be aware of. Fakes aren't necessarily the social problem—they just conveniently gather underage and potential abusers in the few local bars. In the fight to uphold the law, police and the administration have to pick their battles. They don't endorse underage drinking, though for the sake of pragmatism they often must turn a blind eye. But as recent events have shown, the law is not forgotten.

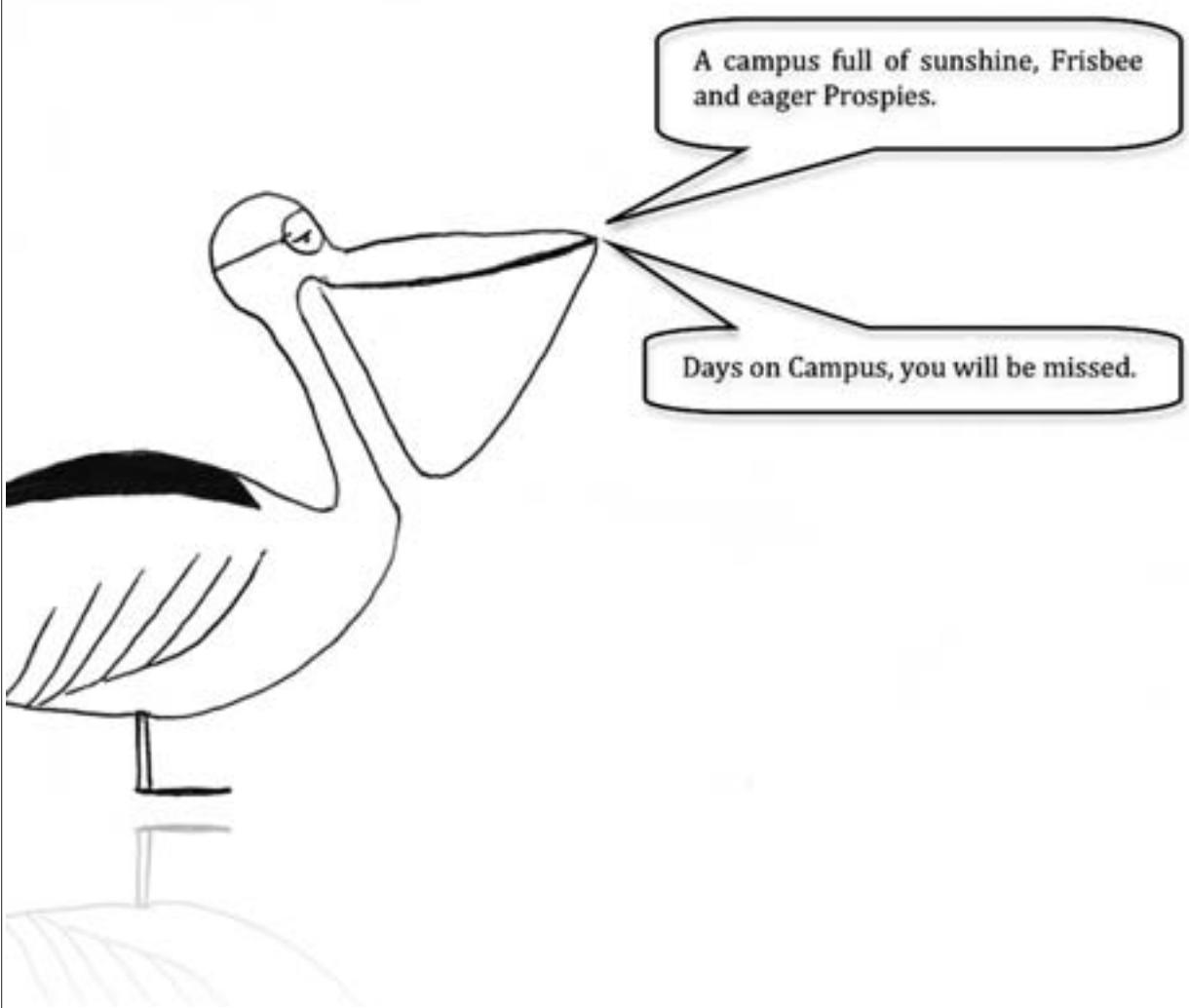
Even with the recent crackdowns, police rarely showed any venomous will. Former University of Georgia student and collegeotr.com blogger "Tony H.," seconds the belief: "Every year the police supposedly 'crack down' on IDs at the beginning of the year. But, cops know what goes on. They really don't even care; they just don't want stupid teenagers getting into trouble." Coming from Princeton Review's number one party school for 2010-2011, he may know a thing about fake IDs and alcohol.

Fakes aren't necessarily the social problem.

Lessening the consequences of false identification or underage drinking is a terrible idea. The reality is that fakes are illegal and the risk of confiscation or criminal prosecution is part of the fine print. Fakes are a part of campus culture—despite police busts or confiscations, they will endure. But so will law enforcement. It is a struggle of yin and yang—the goal is not total annihilation of the other, but rather a sense of balance. No doubt that in the Morningside college bubble, alcohol consumption by minors provides good income to bars and alcohol vendors. Though no concrete statistics exist, I think I can safely assume that the majority of the underage population at Columbia doesn't have a valid ID, but that doesn't mean the rest are chronic alcoholics. Even if they are, what Prohibition has shown us—and authority thankfully seems to understand—is that although regulation is always necessary, trying to micromanage the undergrad thirsties is just inviting in more problems.

Derek Arthur is a Columbia College sophomore. Shining Bright Blue runs alternate Tuesdays.

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5	4	9	3	7	8	6	1	2
2	6	3	1	4	9	8	5	7
9	5	2	8	1	7	3	4	6
4	7	6	9	3	2	1	8	5
8	3	1	6	5	4	2	7	9
6	1	4	7	9	3	5	2	8
7	2	5	4	8	6	9	3	1
3	9	8	5	2	1	7	6	4

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					6			

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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

1 Poker Flat chronicler Harle
5 Syrup brand
9 Scatter
14 Plane opening?
15 Fans-speaking republic
16 Sports venue
17 Where sea meets sand
19 Like most attics
20 Mob enforcer
21 Gp. concerned with fluoride safety
23 Links elevator?
24 Old Great Lakes natives
25 Behind-the-scenes worker
28 Christmas mo.
29 Water temperature gauge?
31 Pro vote
32 USPS carrier's assignment
33 Words of sympathy
35 Potato cutter
37 Light controller—either of its first two words can precede either part of 17-, 25-, 51- and 61-
40 Flora eaters, perhaps
42 Brief and forceful
43 Pilot's no.
44 Toothed tool
47 Unused
48 Rock guitarist's aid
51 Distract
54 Spring time
56 Place for a pint
57 Place for a cup
58 Anatomical ring
59 Ship's native
61 Senry's job
63 Carrying a lot of weight
64 Cold capital?
65 Largest continent
66 Used hip boots
67 Feat
68 Wrenmaking waste

DOWN

1 Lambasted
2 Put to work again
3 Telling
4 Singer with the Mel-Tones
5 Brick baker
6 George W.'s first press secretary
7 Attached with clubs and such
8 In the future
9 Glum
10 Lie's undoing
11 Fact-finding process
12 Understanding between nations
13 Method
18 It stretches from Maine to Florida
22 Make better, as cheddar
25 Lord's laborer
26 Failing object's direction
27 ____ Spiegel, German magazine
30 Stumblebum
33 Roadside rest stop
34 Clairvoyance, briefly

36 Like many a slick road
37 Passé
38 Lash flash?
39 Suffix with cord
40 Scale fourths
41 Fictional Arabic woodouter
45 Wall St. hedger
46 Ares or Mars
48 Stimulate
49 Uncle ____; Berle nickname
50 Western dry lakes
52 How to turn something into nothing?
53 Effect's partner
55 Go by bike
58 Youngest to reach 500 HRs
59 Auto club offering
60 What mad people see?
62 Pint contents

ANSWER TO PREVIOUS PUZZLE:

STEP	COMP	ITALO
TODD	ARCH	MOLAR
IBIS	NAME	APRICE
COTES	INCENSE	
KOO	KIA	OLD TUB
STREET	VALUE	APU
PERIL	DISC	
CITYSLICKER		
BMOG	OBOES	
HIM	STATES	SECRET
ONE	COLT	TAP ALE
CUTOFFS	SUSAN	
ZIP	YOUR	LIP SHIP
SNORT	EURO	MANI
AGNES	DRAW	ADEN

xwordeditor@aol.com 04/12/11

By Jerome Gunkerson
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Manny gives reason to love Ivy sports

Sometimes I feel like every time I write a column, it's about how something in the realm of professional athletes has ticked me off. Well, lo and behold, the selfishness of a Major League Baseball player has once again reared its ugly head.



MYLES SIMMONS

A Second Opinion

This past Friday, Manny Ramirez made the decision to retire from MLB rather than face a 100-game suspension after positively testing for performance-enhancing drugs for the second time. Ramirez became a slugger during his time with the Cleveland Indians in the late '90s, but developed a reputation as one of the most consistent power hitters in the game while playing for the Boston Red Sox for the majority of the 2000s. Although his eccentric personality led to the saying, "That's just Manny being Manny," based purely on his numbers, Ramirez was undoubtedly one of the best hitters of all time. Unfortunately, he'll never make it to the baseball hall of fame because he was caught cheating—twice.

In discussing the NFL lockout in a previous column, I said that their dispute was one of greed and had me craving the paycheck-less NCAA. When I heard about Ramirez, it left me with a similar feeling. I think being a student at Columbia has heightened my sense of sports morality, so that when I hear about lying, cheating, and selfishness among professionals, it makes me feel bitter. There is a certain feeling of respect associated with representing the Light Blue and I don't think anyone could get away with what Ramirez has done in an Ivy League institution such as our own. And maybe it's naive of me, but I don't think anyone would try. Yet, I still have conflicting feelings when it comes to condemning this particular cheater.

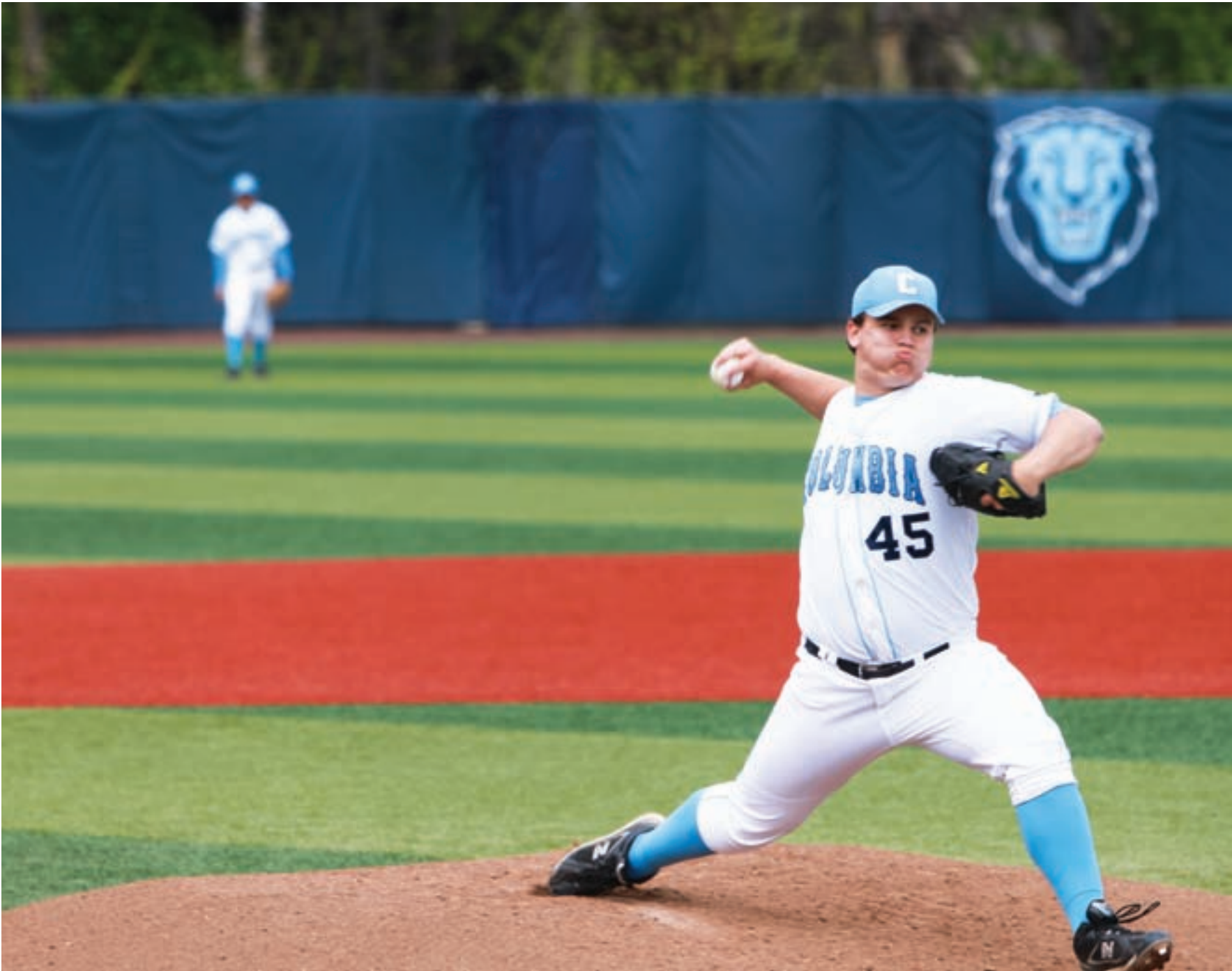
I grew up idolizing Ramirez in Cleveland, where he and the Indians ruled the city's sports scene in the late '90s. I have so many memories of him hitting home runs all over what was then Jacobs Field and the little patch of grass where he played a halfway decent right field. Even though the term "Manny being Manny" hadn't yet been coined, I remember people talking about how he saw sports psychologists in order to help him with his issues off the field. Many Cleveland sports writers give a lot of credit to the Indians organization for getting Ramirez the help he needed in order to continue his career successfully.

Maybe I just have a soft spot for a childhood hero, but now when I think of what Ramirez has done to tarnish his legacy I just feel sad. It's one thing to get caught taking performance-enhancing drugs—and a fertility drug at that—the first time, but twice? And as such a high-profile player, it's ridiculous to me that Ramirez would think he could get away with it at all.

And that's the problem I have with Manny being Manny. His decision-making was not only ridiculous—it was completely selfish. He never considered what might happen to his team if he were caught cheating yet again, let alone the first time. Granted, Ramirez is a 39-year-old at the tail end of his career, but he was going to be an integral part of the Tampa Bay Rays lineup. As the player fifteenth on the all time home run list—and third among active players behind Alex Rodriguez and former Indians teammate Jim Thome—he was still a threat to pitchers around the league, even if he was just a shell of his former productive self.

The worst part of that selfishness is that Ramirez seemed to regret neither taking the drugs nor the reverberating effect from his retirement on the Rays. ESPN Deportes quoted him as saying, "I'm at ease. God knows what's best. I'm now an officially retired baseball player. I'll be going away on a trip to Spain with my old man." No apology. No remorse. Complete and utter narcissism. Perhaps he is just so aloof and in his own mind that he doesn't even care.

So that is what has got me craving the feel of college sports. I might be



FILE PHOTO

THE GIEL DEAL | Sophomore pitcher Tim Giel has the second lowest ERA, 2.63, of all Columbia pitchers, behind only classmate Stefan Olson.

Lions prepare for St. John's, look to win once again

BY RYAN YOUNG
Specator Staff Writer

After a rough stretch on the road, in which the Light Blue lost four of five, Columbia begins a stretch of seven straight home games today. The Lions (12-15, 3-5 Ivy) have a quick turnaround from their weekend trip to Yale and Brown, where they lost three of four games, with a matchup this afternoon against St. John's (16-13).

The Red Storm comes in off a weekend series in which it took two of three games from Big East foe Seton Hall. St. John's, the defending Big East champion, sits in the middle of the conference standings with a 5-4 league record. Columbia lost 5-4 when it traveled to another Big East opponent, Rutgers, last Wednesday. Head coach Brett Boretti admitted it's exciting whenever the Lions host competition from the Big East.

"St. John's has a great program, we've played them tough the last couple

of years, we've come close to beating them and I'd like to see us get over the edge this year and get a W against them," head coach Brett Boretti said.

The Red Storm is led by red-hot junior shortstop Joe Panik, who not only leads the team with a .391 batting average but is also coming off a week in which he went 8-13 at the plate and scored six runs.

Columbia, however, will not counter the St. John's bats with any of its top four starters.

"We already used our weekend guys obviously, they just pitched, so they're not going to be available on Tuesday," Boretti said. "I think Zack Tax, Max Lautmann, [Harrison] Slutsky, [Tim] Giel will be available, as will Dave Speer. I see us going probably through those five guys first and then seeing where we're at, at that point."

Boretti used the same formula in the previous two non-conference midweek games, but both resulted in losses. While the four starters that the Lions use on the weekend, junior Patrick Lowery, sophomore Stefan Olson, and

seniors Geoff Whitaker and Daniel Bracey, have generally been outstanding, the bullpen has been inconsistent in Ivy contests. Slutsky struggled in Saturday's nightcap at Brown, failing to record an out and allowing three men to reach base in the ninth inning, all of who would come in to score, which tied the game. And while Giel put forth a good effort coming in to relieve Slutsky, he has already allowed a game-winning hit each of the last two weekends.

Boretti has been using non-conference games to get pitchers like Slutsky and Giel more playing time than they would get in Ivy games and to see how they perform. He also wants to focus on helping out his pitching staff by limiting the defensive lapses, especially after committing six errors over the weekend.

"Defensively, and the guys know it, when you give teams extra outs, it comes back to bite you and in our league, every team is so even," Boretti said.

The Lions committed two errors in each of the three losses over the

weekend, while they played nearly perfect defense behind Whitaker in the lone win at Yale.

"We have to tighten up the defense so we're not putting ourselves in a position where we feel like we have to play perfect baseball all the time," Boretti said.

Boretti also wants to limit the number of base runners Columbia allows.

"It's when those three guys are on base that you get a hit, those are the innings that usually turn into the game-winners," Boretti said after witnessing these big innings against his team over the weekend.

Nevertheless, the Lions will look to put the losses behind them and build on the momentum of their last win in today's game.

"Getting that fourth game of the weekend hopefully gets us going in a good direction heading into Tuesday and we can keep playing good baseball," Boretti said.

Columbia takes on Rutgers today at 3:30 p.m. at Robertson Field at Satow Stadium.

Dartmouth dominates competition, Harvard struggles

BY ROBERT WREN GORDON
Spectator Staff Writer

Dartmouth caught up to both Penn and Princeton during last week's play, while Harvard still struggles to win games.

BROWN

The Bears' (4-4) Tuesday game last week against Quinnipiac was cancelled, pushing their first action of the week to Wednesday against Siena. Brown lost both games at Siena in seven innings, first by a score of 6-3 and later by 4-3. However, the Bears turned things around, beating the Light Blue 2-1 in seven innings on Saturday before beating them again 6-5 in 11 innings. Brown went on to lose its first game on Sunday against Penn 14-5 in seven innings but bounced back to beat the Quakers 4-2 in the second game of the doubleheader to wrap up the weekend. The Bears have a double header today against Marist and travel to Connecticut on Wednesday before hosting Harvard this weekend.

CORNELL

The Big Red (2-6) didn't play until last weekend, as their mid-week game against Binghamton was postponed. On Saturday, Cornell was swept by Dartmouth, falling 3-2 in 10 innings in the opener and 4-2 in the second game. On Sunday, the Big Red split with Harvard, losing 11-8 before winning 18-5. The Big Red has a doubleheader at Le Moyne College on Tuesday and then

visits New York City to play the Light Blue this weekend.

DARTMOUTH

The Big Green (6-2) made a huge leap in standings this past week, due in part to five consecutive wins. The winning streak began on Wednesday against Quinnipiac with the Big Green winning 16-8. Dartmouth was able to carry the momentum into the weekend, sweeping both Cornell and Princeton. The Big Green continues play this Wednesday against Holy Cross before traveling to Yale for a four-game set.

HARVARD

The Crimson (1-7) had a huge weekend, winning its first game since March 27. Harvard started off the week losing 12-1 at Bryant on April 7 in a game that was postponed from April 5. In Saturday's action, Harvard was swept at home by Princeton, losing 5-3 and 3-1. However, the Crimson managed to earn their first Ivy League victory during their first game against Cornell on Sunday, winning 11-8. The momentum did not last as Harvard fell in the second game 18-5. The Crimson plays Northeastern on Tuesday and travels to Brown to open the weekend.

PENN

The Quakers (6-2) defeated Keystone last Wednesday, 8-7, before heading on the road to play Yale on Saturday and Brown on Sunday. The Quakers split both series with Yale and Brown, defeating the Bulldogs 2-0 in the first match and losing 13-6 in the second. On Sunday against Brown, the Bulldogs won the first game 14-5 but

lost the second 4-2. The Quakers continue play on Wednesday at La Salle and will then host Princeton for a four-game series this weekend.

PRINCETON

The Tigers (6-2) share the top spot in this week's standings with Dartmouth and Penn. With the notable exception of Sunday's games at Dartmouth, the Tigers won all of their games last week. Princeton started the week off against Rutgers, beating the Scarlet Knights by a score of 11-8. The Tigers later swept Harvard on the road in Cambridge, first by a score of 5-3 in seven innings, and later by 3-1. Princeton then traveled to Hanover, N.H. to play Dartmouth, where it lost both games, by scores of 4-3 and 5-2, respectively. The Tigers play Monmouth this Wednesday and then travel to Philadelphia for a four-game series with Penn.

YALE

The Bulldogs (4-4) split its conference games this weekend against Columbia and Penn, beating the Lions 6-3 in the first game and losing 8-1 in the second game on Sunday. At home against Penn on Saturday, the Bulldogs lost their first game by a score of 2-0 before demolishing the Quakers 13-6. Earlier in the week, the Bulldogs' Tuesday home game against Northeastern was cancelled. Yale also beat Sacred Heart 3-2 last Wednesday. The Bulldogs continue play this afternoon at home against Connecticut and travel to Fairfield on Wednesday. Conference play resumes on Saturday with a four-game series against Dartmouth.

LEAGUE LEADERS

HOME RUNS

NAME	SCHOOL	HR
Billigen, Brian	Cornell	7
Way, Marcus	Harvard	5
Maas, Jermey	Penn	5
Mulroy, Sam	Princeton	5
O'Dowd, Chris	Dartmouth	5

ON BASE PERCENTAGE

NAME	SCHOOL	OBP
Coble, Ennis	Dartmouth	.485
Maas, Jeremy	Penn	.463
DiBiase, Matt	Brown	.462
Pizzano, Dario	Columbia	.460
Sciafani, Joe	Darmouth	.452

SLUGGING PERCENTAGE

NAME	SCHOOL	SLG
Billigen, Brian	Cornell	.688
Sciafani, Joe	Dartmouth	.626
Maas, Jermey	Penn	.606
Pizzano, Dario	Columbia	.596
O'Dowd, Chris	Dartmouth	.579

OPPOSING BATTING AVERAGE

NAME	SCHOOL	AVG
Olson, Stefan	Columbia	.170
Lally, Vinny	Yale	.201
Sulser, Cole	Dartmouth	.213
Hendricks, Kyle	Dartmouth	.220
Perlman, Max	Harvard	.223

EARNED RUN AVERAGE

NAME	SCHOOL	ERA
Olson, Stefan	Columbia	1.55
Perlman, Max	Harvard	1.91
Hendricks, Kyle	Dartmouth	2.12
Hunter, Kyle	Dartmouth	2.12
Sulser, Cole	Dartmouth	2.41