

On night shift, lots of laughter, bit of coffee, officers say

BY SONALEE RAU  
Spectator Senior Staff Writer

Vanessa Huntley might have one of the strangest sleep schedules at Columbia. She rarely sees the sunshine anymore and says she enjoys the moon’s glow and the eerie calm that falls over the lawns in the wee hours of the night.

She works Public Safety’s graveyard shift along with a number of other vigilantes, who keep watch over the campus while some sleep, some party, and others finish term papers.

Huntley said she has learned to take pleasure in the simple things as a late-night Public Safety officer—for example, selectively signing in students to East Campus.

“That’s the best part of working at EC. Crowd control! You’re going to get that regular intox on weekends, that’s nothing new,” she says, waving away the suggestion that EC is a challenging dorm to work in. “I worked EC last night and it was very nice. They’re all seniors. Not that juniors aren’t nice!”

Fellow Public Safety officer Dwight Palmer said he enjoys making conversation with students and looking out for the ones he knows.

“I’m a talker myself,” he says as he waves cheerfully to a student swiping into the dorm around midnight. “You guys are very smart. Some of you have a very high IQ, so to speak, though you don’t show it,” he chortles, calling Columbia “a landmark” of education, where he gets to interact with “future CEOs [and] senators” in the making.

Palmer, who has been at Columbia “about 180 days,” works the 11:45 p.m.-6:45 a.m. shift five days a week. “My hours can become difficult at times, but you adjust to it,” he says, with a cheerful smile.

Students are always courteous, if not friendly, he says.



ZARA CASTANY / SENIOR STAFF PHOTOGRAPHER

**NIGHT-SWIPING** | Officer Palmer, above, says he tried a five-hour energy drink once, at a student’s suggestion. He didn’t care for it.

“When they sign in their boyfriends they say ‘hello,’ when they sign in their girlfriends they say ‘hello.’”

However, there are times when some are in no shape to carry on a conversation.

During the night shift, “the most interesting experiences are ... the ones who are really intoxicated. Friday night and Saturday night, those are the drunken nights. As Public Safety officers, a lot of times we have to intervene to try to ... have them report to the dean on Monday morning,” Palmer says with a nod.

Huntley says her interactions with intoxicated students are mostly positive.

“I had a student in Hartley. It was her birthday. She was so funny. She had EMS laughing!” Huntley recalls.

But Palmer said Public Safety officers are often quick to worry.

“A guy’s drunk? C’mon, you gotta learn to handle your liquor. But when you see a female ... [I] don’t like to see that part. Anything can happen,” he says.

Palmer says one of the most entertaining parts of the job is

witnessing kids signing in their parents embarrassedly after he’s seen them walk in drunk the night before. “All the time, all the time,” he chuckles.

“I sneak and read the New York Times”

—Vanessa Huntley, on how to stay amused during the graveyard shift.

He said he has seen many of the students with whom he has formed close bonds receive treatment from Columbia University Emergency Medical Services. Palmer said he recalls one incident in particular, involving a student with whom he used to speak with every morning.

“I see this particular student in the back of the ambulance and I said, ‘Oh no, not you!’” Every day after that, he said, “I would whisper to him,

‘Are you OK?’”

Huntley says she shares Palmer’s affinity for the students.

“I love the students from all over the world. I look out for all the students. They’re my best friends,” she says.

She’s quick to identify her favorite part of the job. “Meeting students of different ethnic backgrounds, different heights, different weights, all walks of life,” Huntley said with a chuckle after entering Furnald around 1:00 a.m. to begin her shift.

“Each night for me is a different assignment—I love my schedule. For example, Journalism, I just checked the labs... only one student there,” she says. In a span of three minutes, Huntley receives several phone calls and walkie-talkie pages—she leans in to “listen to base to see if anything’s happening in Southfield that I should know about.”

Huntley says that despite the odd hours, she’s never dozed off during her shift.

“Sometimes I drink coffee if I’m desperate. I might sip on

a five-hour energy drink,” she confesses with a guilty smile.

Palmer said he tried one once at a student’s suggestion but wasn’t impressed.

Huntley says she has found ways to pass the time during the night shift.

“I sneak and read the New York Times,” she says, adding that all Public Safety officers read the Times as well as Spectator. “I clean, clean my area at night. I make myself useful,” she says. She used to clean the windows in the Public Safety booth at the end of College Walk when she worked there.

The only pastime she eschews completely is midnight snacking.

“I’m burning calories at night!” she says with a confident laugh.

So when does the going get tough?

“When it hits about 4:00, 4:15, 4:30.” Palmer pauses. “5:45, 6:30... and then your supervisor comes in to check if you’re awake,” Palmer says.

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New global centers planned for Chile, Kenya

Santiago center may open over summer

BY MELISSA VON MAYRHAUSER  
Columbia Daily Spectator

Next stops on Columbia’s mission of going global: Africa and South America.

The University’s next global centers will open in Santiago, Chile and Nairobi, Kenya. The Santiago center will open as early as this summer, and the Kenya center could open within the next academic year, officials said.

With the opening of those two sites, the University’s goal is having seven functioning global centers in the next academic year—a clear sign that Columbia’s international presence is growing rapidly.

The University already has centers in Paris, Mumbai, Beijing, and Amman, with a center in Istanbul expected to open in the fall. There are also centers planned for Rio de Janeiro and Kazakhstan.

The centers will serve as locations for undergraduates to study abroad, intern, and complete research projects.

Plans for the Santiago and Nairobi centers are still in flux, and Vice President for Global Centers Ken Prewitt said that Columbia is working to build ties with Kenya’s government to get the Nairobi center open.

Officials are currently in the process of negotiating a document with the Kenyan government that would give Columbia special status in the country, including the right to not pay customs duties and more freedom in determining salary structures.

“It’s important because if it does get signed—and we fully expect it to be signed ... it gives Columbia kind of a particularly important status within the law of Kenya,” Prewitt said.

SEE GLOBAL, page 5

EcoReps to provide free drying racks next year

BY KARLA JIMENEZ  
Spectator Senior Staff Writer

Columbia EcoReps want students to hang everything out to dry—except the environment.

Next year, students will be able to request complimentary drying racks from the EcoReps, to cut the energy used by dryers.

After a successful pilot program last year in the Living Learning Center, Stephen Yang, SEAS ’11 and outer co-coordinator in EcoReps, said the group decided to expand the program to the rest of campus.

Emlyn Resetarits, CC ’12 and head of the energy committee in EcoReps, said the idea originally came from students who saw residents in GreenBorough, the special interest brownstone for sustainability, using them.

“We all have these drying racks and people would come over and see them,” Resetarits said. “They’d get envious that we didn’t have to pay for them.”

The program will kick off next year, but advertising for the program has already begun.

“We think it’ll be successful

now that we’ve put posters in each of the laundry rooms,” Yang said. He added that the group felt the success of the pilot program guaranteed that there would be student interest. The racks will be loaned to students for one year.

Resetarits, who has now taken charge of this program, said that they decided to start next year, instead of this semester as they had planned, because financing took longer than expected.

“The drying racks and posters ... were bought too late in the semester for the program to be very feasible this year,” Reseratis said. “However, the posters are up to hopefully raise interest and awareness of the program.”

Fifty racks have been bought, which adds to a few that were left over from the pilot program, she said.

“Dryers consume more energy than any other appliance,” Zac Accuardi, SEAS ’11 and member of the Green Umbrella, said. “There’s no such thing as an energy star dryer.”

Accuardi explained that dryers convert chemical energy to mechanical energy to electrical energy, which then

provides heat. Each step has an efficiency loss, so what starts as 100 units of energy might end up as only 30.

The drying racks might improve more than just the environment though.

“It gives students an option and it saves the quality of your clothes,” Yang said. “It covers all aspects—environmental and economic.”

Resetarits agreed that, in addition to helping the environment, she thinks students will like the option of saving money.

“I think students will be excited at the option to dry their clothes for free,” Resetarits said.

But D.J. Dlesk, CC ’14, said he doesn’t think he’d have enough space in his room for a drying rack.

“Would it be big enough for all of my clothes?” Dlesk asked as he paid for his dryer machine in Carman basement. “It doesn’t seem convenient [the racks]... I usually do all my laundry in between activities.”

“There’re some things that make less sense to use a drying rack for,” Accuardi said. “It’s not really practical to dry a sheet on a drying rack.”

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Institute collects ideas for improvements

BY GINA LEE  
Spectator Staff Writer

A New Yorker can dream, right?

The Institute for Urban Design is soliciting ideas from city residents about how specific places in all five boroughs can be improved—and suggestions have ranged from the agricultural to the fantastical.

According to Brendan Crain, program coordinator at the Institute, over 250 submissions have been received so far. On the Upper West Side, residents have asked for empty retail space to be filled with mom-and-pop businesses, and in West Harlem requests have been placed for an open-air market.

Those suggestions are in line with typical concerns in the neighborhood. West Harlem residents have often called parts of their neighborhood a “food desert,” and Upper West Side residents—with the advent of complexes like Columbus Square—have both bemoaned and celebrated the increase in chain stores like Michael’s and Sephora.

But other suggestions were more whimsical: a hot air

balloon ferry to take commuters from Brooklyn to Queens, for example.

Residents can submit suggestions during the first stage of the project, called By the City/For the City, through this Saturday, April 30.

On the Upper West Side, residents have asked for retail space for mom-and-pop businesses.

“We’re asking New Yorkers to submit anything from very local things, from dangerous intersections, to rundown parks, to transportation across the city,” Crain said. “We wanted to try to gather a really wide range of ideas from people all over the city to gather sites.”

Whether or not the open-air markets—or hot air balloons—will ever become reality is less certain. The proposals will be compiled in a publication that will be a part of Urban Design Week in September, but the

Institute has no specific plans to implement the proposals.

Still, Crain said the competition could spark interest in making real changes.

“It’s an ideas competition,” he said. “But hopefully, things could evolve.”

The Institute, an organization which offers lectures and publishes criticism of urban design, wanted a more community-oriented approach than other design competitions, in which local support is solicited only at the end of a project.

“We’re assuming that the sites that have the most community support and interaction ... will be more likely to draw attention in that [second] phase,” Crain said.

As for other ideas, Upper West Side resident Daniel Cuff said “more green space” would be nice, and Harlem resident Paul Oviero said better bike paths are a necessity in Manhattan. But other suggestions go beyond urban design—like Harlem resident Victor Martinez’s one request for his city.

“Friendlier cops, ones that you’re not afraid of,” he said.

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OPINION, PAGE 2

Proper reminiscing

Kathryn Brill is nostalgic, but not without purpose.

Let common folk play

Columbia’s varsity athletics crowd our gyms and courts.



SPORTS, BACK PAGE

Baseball completes season this weekend

The Light Blue will wrap up its season against Penn this weekend as it says goodbye to nine seniors, including pitching stars Geoff Whitaker and Dan Bracey.

EVENTS

117th Annual Varsity Show

Columbia’s oldest performing arts tradition, with shows on Friday, Saturday, and Sunday.

Roone Arledge Auditorium, 8 p.m. Friday to Sunday, 2 p.m. Sunday

Alpha Chi Omega Toiletries Drive

Members will be collecting shampoo, body wash, and other items to benefit Harlem women’s shelters.

Lerner ramps, 12-4 p.m.

WEATHER

Today



70°/50°

Tomorrow



67°/52°





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# Let the recreational athletes play

Each Friday, a professor will share scholastic wisdom readers won't find in lectures. Suggestions regarding which professors to feature are welcome.

BY MICHAEL HOGAN

I would like to suggest that our intercollegiate sports program go small time for three reasons.

First, we don't have the space for a big-time program. I got here at the beginning of 1984. Columbia had just become co-ed and had no women's basketball team or volleyball team. The existence of these teams has greatly increased the demand for space by the sports program, while the space has not increased at all. I believe that the amount of time an individual program spends in the gym has increased as well. Certainly, men's basketball did not have organized year-round workouts at the time, and I don't recall ever finding the baseball players occupying the gym.

We have lost other recreational resources besides the gym time which has gone to the varsity program. For example, the tennis courts on top of Leven, which were crummy eyesores, were better than nothing; the lap pool, which used to be more or less always available has been turned into the varsity athlete's weight room; the center court of Leven has been permanently reserved for varsity athletics. I believe that some of the rooms around the track in the blue gym which are now dedicated to crew were once open.

## I would like to see the balance changed in favor of the recreational athlete.

Places that have big-time athletic programs have dedicated facilities for varsity athletes, or, from a different point of view, they have dedicated facilities for the rest of the university. But Columbia's facilities are not good. They would not be great if they were devoted solely to either purpose. There aren't enough of them for both of us. This problem is exacerbated by an apparent effort to derive more revenue from the facilities by booking fee paying groups whenever the gym threatens to become available. Among these, for example, are the "cubs camp" program, skills camps, and the AAU tournament that was in there last weekend.

Second, we're not good at varsity athletics. When I came here 27 years ago, there was hope that Columbia could build at least a consistently strong men's basketball program. We still have that hope.

Third, sports are a bad fit with Columbia and New York City. I am sure that big game day contributes a lot to the culture in Bloomington, Indiana. But this is not Bloomington, Indiana. This is the most exciting city in the world. If we manage to persuade students to spend their autumn Saturdays getting loaded in a parking lot and watching a little football instead of studying, going to the Met, the opera, or the various exciting clubs and neighborhoods in NYC, I do not think we will have done them a service. Compared to the academic opportunities offered by Columbia, and the cultural and entertainment opportunities offered by the city, even a successful sports program would not add much.

So my concrete suggestions are: Cut one or two of those space-eating winter programs, get the athletes in and out of the gym in two hours, and, only in season, make the outdoor sports play outdoors. Leven should be partitioned by taking the management of the recreational facilities away from varsity athletics (I don't know who nominally does this, but it is clearly in their hands).

It is my belief that amateur sports (real amateur, not the pros who are paid in services they don't much want) are community builders. They bring together people from all parts of the University, and these people get to know each other, unlike in the fan experience. I believe that Columbia has crowded out its pickup athletes. I would like to see the balance changed in favor of the recreational athlete.

What is to be gained is a somewhat better student (and faculty) experience. Many very good schools have low-key athletic programs: MIT, Williams, NYU. They are not suffering for applicants. One assumes that their alumni are at least normally devoted. What's to lose?

The author is a Lecturer in Discipline and director of the Actuarial Science Program in the statistics department.

STAFF EDITORIAL

# Casual Friday: Drop it like it's hot

Everything you could possibly care about is occurring this weekend—Bacchanal, Varsity Show, KCST's outdoor Shakespeare production, and Holi. Unlike many sleepy weekends at Columbia, this weekend you're going to have plenty of social options to choose from.

As the perfumed, grassy air wafts across campus on Saturday afternoon, it may become increasingly difficult to decide which event to attend.

Bacchanal promises Butler dwellers a break before returning to an even faster-paced cram session. As thousands of students are expected to attend, Bacchanal will be the largest event of the year, helping to create a sense of campus community rarely felt at Columbia—apart from the solidarity we feel in suffering through exam sessions together.

Earlier this week students received an email saying that Bacchanal would be moved from its usual location—the Steps—to the lawn in front of Butler. Naturally, our first thoughts were "Oh no! What about the lawns!?" but it appears that Columbia is forgoing its fondness for foliage by allowing Bacchanal to take place on the grass. This is a step in the right direction, and we hope that the administration and the lawns will continue to have an increasingly healthy, productive relationship.

Snoop might be allowed to break all the rules, but Columbia students most certainly my not. An email from the Dean of Community Development and Multicultural Affairs reminded students not to bring glass bottles (they didn't say anything about plastic, right?), backpacks (hipsters: get those messenger bags ready), and hookahs (a constant presence on our campus approximately zero days a year). We wonder how the Dean of Green Lawns will manage to restore the precious strips of grass after students trample his young emerald blades with their flip-flops and sweaty bodies.

As you contemplate how to best sneak your friend from NYU into campus or that six-pack into the folds of your clothes, remember this—we're all going to drop it like it's hot this Saturday.

LETTERS TO THE EDITOR

To the Editor:

Spectator's editorial, ("Finding Our Place," Apr. 25) correctly targets the failure of the University's new Global Centers Program to provide a place for undergraduates in either the planning or execution of the program—so far just a belated afterthought of the administration.

A better afterthought would be to remember the recent adage "Think globally, act locally." What tends to be forgotten is that Columbia has been acting globally for some time at the core of its undergraduate program, which developed its Asian Humanities and Civilization courses in the late 1940s as the global extension of its initial Core.

What is new today is that colleges in Asia, recovering and now rebounding from the traumatic effects of westernization, are trying to recover a sense of their own home place in the midst of globalization and have begun to work with Columbia on a global core which would draw selectively on a common list of classics representing the major world traditions. So far more than 30 Asian colleges have joined in this process as reported in a publication of the Heyman Center for the Humanities, entitled "Classics for an Emerging World" (2008). If any of us wants to "Find Our Place," as the Spectator's editorial has it, we should engage in this ongoing process of consultation, recognizing that our world is actually getting smaller and growth today means expanding, not into unlimited space, but into each other's spaces. It is a more crowded world and the crowd has to learn more about each other if we are to survive together. How can this be done without learning how each of us has managed to survive at all?

The classics of the major traditions are survivors

themselves. They tell us what every civilized people have considered their own "tried and true values"—their take on the key issues of human survival—which could still sustain them in the globalization process. If "globalization" does not simply mean a spotting of market opportunities—a chasing of ephemeral, will-o-the-wisps that flash out here and there, all over the place—it should work out from a home base that is recognizable to people working out of their own home bases, hopefully to meet us at least half way. "Working out" means having a sense of where you are coming from and where you want to go. It should not be left to chance encounters and improvisation at global centers anywhere at all.

Working with people abroad who understand the educational problem and are in touch with Columbia's Core program, as well as with our University Committee on Asia and the Middle East, we would have a home base on which to ground our new efforts.

It would be entirely appropriate for Columbia students to take an active role in this effort. While the administration is flying high over the globe, students on the ground here who already have some experience with the Core, and especially with our Global Core courses, are in a good position to take the lead. Spectator is right on target in pressing for this.

Sincerely yours,  
Wm. Theodore de Bary  
John Mitchell Mason Professor of the University and  
Provost Emeritus  
Special Service Professor  
Department of East Asian Languages and Cultures

# Make nostalgia count

I was walking around campus at the beginning of this week, trying to come up with a deep philosophical premise for this column, when I was stopped in my tracks by what might be one of the saddest sights on Columbia's campus. Yes, the bleachers are being assembled, bringing with them the unmistakable scent of graduation. I've been trying to carry on with business as usual, going about my daily activities as if it were still the beginning of the semester, and maybe you have too. But it's time to face the truth: We can't hide from the end of the year anymore. It's coming for us.

My first reaction to the end of the year is usually denial or disbelief. Wasn't it just yesterday that I was studying for midterms? But once I finally realized that I can't stop time and that, like it or not, Columbia will kick us out in a little less than three weeks, I started to become nostalgic. There's an almost universal impulse, when endings roll around, to look back on what's happened to us during that time and try to make some sense of the tangle of events, impressions, and feelings. The seniors are feeling this more than any of us, of course, but to some extent all of us are starting to get wistful about our lives here and the things that happened to us this year. Things like Spectator Senior Columns and Bwog's Senior Wisdom feed off this impulse, although any genuine reflection—as opposed to joking around—is likely to get lambasted in the comments.

Is there any purpose to this nostalgia? Is it just one of those slightly embarrassing feelings that we all have to deal with, or should we enjoy our impulse to look back and actually take the time to reflect on our years here? There's a lot of unfortunate and cheesy stuff associated with endings, from the sentimental "you can achieve all your dreams" speeches of graduations to the overly effusive end-of-year goodbyes from acquaintances you barely know. I think it's this stuff that makes us sometimes want to push nostalgia away or avoid our wistful impulses. On the one hand, it's pretty reasonable. The more mawkish side of endings makes us uncomfortable partially because we've all been through endings before, and we know that in many cases they're not as big a deal as we make them out to be. Life goes on after Columbia ends, even if you're like me and have absolutely zero summer plans. Our



KATHRYN BRILL

## We Should Talk

## If we never take a moment to distill what was useful or enjoyable, we'll lose most of it.

However, I believe that we can harness all this sentiment to our purposes and take a good, hard look at what actually happened to us this year, as well as how we feel about it. The end of a year may not be the end of the world, but it is an opportunity for us to take stock of where this year has taken us. I'm always amazed by the sheer amount that happens during a college year; I wouldn't be surprised if most of us grew and changed as much in eight months here as we would in five years in the real world. If we just let all of it happen to us, never taking a moment to think about it and distill it to what was useful or enjoyable, then we'll lose most of it—the events of 2010-2011 turning into a random catalog of impressions that will eventually fade. This is particularly true for those of us who are returning next year. If we never take the time to consider this year for what it was, 2011-2012 will soon superimpose itself over our memories of this year, and we may find ourselves experiencing the same things next year that we'd hoped to avoid or doing the things we swore we'd never do again. So let's reflect, examine, recollect, and file away this year, without undue effusiveness, but with honesty and a sense of fondness for anything good this year has given us.

Kathryn Brill is a Barnard College sophomore majoring in English. She is a member of InterVarsity Christian Fellowship. We Should Talk runs alternate Fridays.





# Senior columns

Former *Spectator* staff share their experiences and thoughts before graduation. Today we hear from Dino Grandoni, Yipeng Huang, Mira John, and Nilkanth Patel.

## Columbia was the destination, but the journey was rough

BY DINO GRANDONI

Getting to Columbia was difficult for me. I don't mean getting into Columbia—though admissions isn't a walk in the park for anybody. I mean actually driving here.

My first trip to Columbia was God-awful. The bad news began before I even got here, roughly at the halfway point between my hometown of Buffalo, N.Y. and New York City, when my dad accidentally filled his diesel Ford F350 with regular gasoline at a pit stop. As soon as we got back on the highway the engine started heaving, and the vehicle started spewing black smoke. With the wrong fuel, the truck was undrivable.

There are two critical things to know about this truck. First is that, as a newer model, its gas tank is fitted with an anti-siphoning device that prevents the car layman from emptying the tank himself, especially when he's hundreds of miles from home. The truck would have to be taken to a dealership but couldn't be worked on over the weekend.

The second thing is that the F350 is very large, which is perfect for transporting a year's worth of dorm supplies. But having all that stuff now meant that my parents and I needed to cram all of it into a tiny compact car that was the only one available at the nearest car rental agency in Scranton. This turned out to be a barely feasible task—only if certain items were strapped to the roof. Also, did I mention that it was raining?

You might remember your first trip to Columbia as some mix of exuberance and trepidation for what college might hold. My first trip was complete hell. I was naturally nervous enough to begin with, and the last thing we needed was our car to break down.

When we finally did get to New York, my dad's and my tempers were still running hot, and in the heat of the moment, right before my parents were about to leave, he told me, "I wish you hadn't come to Columbia."

He instantly apologized after saying this. My dad and I had disagreed on which college I should go to, so this wasn't exactly news to me. It was jarring, though, to hear this from him the moment I was about to begin college.

So four years later, I have to ask: Was he right? Which college you go to is universally considered one of the most important decisions of your life. And college itself is full of little decisions. Stuff like: Should I wait until 3 a.m. to start this paper? I nearly always answered "yes" to this question. Or: Could I just turn in my *Spectator* column at 8 p.m.? Again, time and time again, I answered "yes." (Let this be a formal apology to all my professors and editors.)

Some decisions in college are a bit more important. College students have to ask themselves: What should I major in? After four changes, I settled on economics (along with political science). Chalk this one up as a regret. They don't call it the dismal science for nothing.

But another question—should I join *Spectator*?—I did answer correctly. In no classroom at Columbia could I have learned what I did in the *Spectator* office—how to write, how to report, how to edit. And there I learned, most importantly, that I want to be a journalist (for now, at least). And it turned out that Speccies, beside being some of the smartest and most motivated students at this school, like to stay up until 4 a.m. and avoid schoolwork just as much as I do.

Looking back at my four years here, with the decisions college students must make, there will inevitably be regrets. I could have been a better student, a better editor, a better roommate, a better friend, a better boyfriend, a better son. But one decision I will never regret is deciding to come to Columbia. This school has meant more to me than anything I have ever done. I've learned more here, done more here, met more incredible people here, and grown more as a person here than I likely will anywhere else in my life. I hope the members of the Class of 2015 that will replace me and every other graduating senior next fall understand how lucky each of them is.

And, for the record, my dad thinks I'm lucky today, too. As someone who couldn't go to college himself, he couldn't be prouder to have his son graduate from Columbia.

Another thing my dad and I now agree on: If I go to graduate school, I'm taking a plane.

*The author is a Columbia College senior majoring in economics-political science. He is a former copy staffer and associate copy editor on the 132nd board, head copy editor on the 133rd managing board, Spectrum daily editor on the 134th board, and a current opinion columnist.*

## Arranging Things

BY YIPENG HUANG

My first layout shift was the night after President Ahmadinejad spoke on campus. With little experience in newspaper design, I moved around boxes of text and photos aimlessly on a computer until 2 a.m., when the editors realized a novice was in charge of the front page and had to take over politely.

Dejected, I signed up for more shifts. I soon fell in love with being part of putting together a daily newspaper. Long nights of production became a staple of my college experience.

My story at *Spectator* isn't adventurous like that of many reporters and photographers. Rather, my journey at *Spectator* involves a lot of figuring out the best way to arrange things. I remember meticulously arranging photos and briefs on Columbia dorms, laboring until the wee hours before declaring it aesthetically pleasing—only to realize the next day that I neglected to include Schapiro dorm. There was the weekend of the "year in review" issue, for which I spent 20 hours with the photo editor, experimenting with arrangements of photo cutouts of influential people at Columbia. I remember all the countless other layouts and designs that worked well—and also those that didn't.

I learned what I could about graphic design, about white space, dominance, and balance. I learned that good design communicates concisely and cleanly, and I learned that good design is hard to describe but is instantly recognizable where it exists. Once, I found a book titled "Arranging Things: A Rhetoric of Object Placement" on a field trip to

the Cooper-Hewitt Design Museum with the design staff and laughed delightfully at the design wisdom in its title.

It wasn't long before I found some of my closest friends at *Spectator* and found it comforting that there was always a place at Columbia where I would be with people similarly fascinated by media and design. For me, the appeal of *Spectator* was magical; it served as a professional training ground, a hobby, and a social club, all arranged in a neat package.

I never thought of myself as a manager, but by junior year I found myself in a newly created position in charge of building the staff. That progressed with long meetings with editors discussing the appeal of *Spectator* to students and devising strategies to recruit and keep them on board.

But despite the many students who expressed interest in *Spectator*, not many were staying around. I was disappointed as sections continued to suffer from understaffing, and I stressed resources for training. It took me three years to realize that no singular story explains how or why students become dedicated to *Spectator*. It took me just one month to realize that there's no way to generalize it in an evangelical recruiting pitch.

An editor said that *Spectator* is valuable because it endows "hard skills" in ways that few humanities classes can teach. As a computer engineering student who spends many of my wakeful hours staring at code, I made *Spectator* my classroom for looking at my world in more complex ways. It was the way I could escape the technical world of engineering and anchor my work—and in something I was

passionate about.

However, no rule exists to prescribe the most enjoyable or healthy way to incorporate *Spectator* into college life. Some gain professionally while learning editing skills. Some find passion in journalism. Some relish in having a space on campus where pizza parties and friends can always be found.

At *Spectator*, I learned that discovering the best arrangement of where to place one's professional, recreational, and social lives is difficult. What is striking about *Spectator* is that of the students who pass through its doors, no two find the same value in joining the student organization, and no two put forth the same aspects of their lives to the newspaper.

I am deeply grateful that I had the magical experience of having all of these lives overlap in a singular pursuit.

But I have also learned that perfect overlap is not the only, and certainly not the ideal, way to arrange these lives. As evident in the imperfect staff retention rate at *Spectator*, and in the anxieties many students feel about careers, interests, and friends after college, finding the best arrangement is a process of aesthetic experimentation that may seem arduous and aimless. A good arrangement like *Spectator* is hard to describe but is instantly recognizable where it exists.

*The author is a School of Engineering and Applied Science senior majoring in computer engineering. He is a former Design Editor on the 133rd managing board and a Staff Director on the 134th managing board.*



WENDAN LI

## Verses of photography and science

BY MIRA JOHN

In "A Wrinkle in Time," Madeleine L'Engle compares life to a sonnet. "You're given the form," she writes, "but you have to write the sonnet yourself. What you say is completely up to you." I've never been one for sonnets, even after taking two semesters of Shakespeare (sorry, Professor Shapiro!), but somehow, even through four years of prose-squashing engineering classes, this passage has stuck with me during most of my time at Columbia.

Perhaps this is partially due to my association with Meg, the book's protagonist, when I entered college. Like Meg, I loved math, and I was eager to grow into someone beautiful and Interesting with a capital "I." But I also felt gawky and shy. I sought to change that through joining *Spectator*, a very (from what I'd been told) non-engineering extracurricular activity. I chose to do photo for two reasons: I figured it would be less time-consuming than news, and I had just purchased my first DSLR camera and was keen to use it.

Shooting for *Spec* allowed me to attend highly coveted NYC events, interact with major campus figures (how many students can brag about having an extended conversation with President Bollinger during their first semester?), and more. I felt invincible with my camera in hand, like I could go

anywhere, do anything, or chat anyone up. Spec and photography were like one gigantic addiction. With it, I felt like I was actually leading an Interesting college existence; without it, I thought I was nothing.

Eventually, however, the thrill of *Spectator* photo subsided. The joys of skipping class to take last minute assignments were soon replaced with the guilt of struggling in biology and the jaded feeling that only Manhattanville photos ran lead. By the end of sophomore year, most of my original friends in the section had either mentally or actually moved on to other college pursuits. I too felt restless. My role in the section gave me a perpetual migraine, and I still felt like I was missing out on the Columbia Experience, whatever that was.

Leaving *Spectator* in my junior year—not for another extracurricular activity but for schoolwork—felt like a giant letdown, like I was condemning myself to the "boring engineering existence" that I had tried to avoid for so long. I could not have been more wrong. My classes were filled with mind-blowing theories and derivations—never mind that one midterm with an average grade of 16/100 (never did scoring in the 20s feel so good)! Then there were my classmates, who through hell and high water still slogged through the seemingly

never-ending mountains of assignments with a fierce sense of humor and camaraderie. It was there, with them, that I developed the courage to put away my camera so that I could develop a different kind of self-confidence, compassion, and poise (or something) that no longer relied on my identity as a photographer.

Of course, I did not completely give up photography, nor did I sever my ties with Spec. Both have been major factors of my time at Columbia. I've made great friends in the office, many of whom are still among my closest college friends, and it's still a community to which I feel deeply connected. But these are only lines in the whole sonnet. I came into college thinking that the words had been written for me. Even when I "rebelled" by joining Spec, I felt boxed in again. It was only by declaring myself both engineer and photographer, both student and Speccie, that I fully became author of my own, idiosyncratic sonnet.

*The author is a senior in the School of Engineering and Applied Science majoring in chemical engineering. She is a former associate photo editor on the 132nd managing board, a photo training editor on the 133rd board, a staff-wide training editor on the 134th board, and a staff photographer from the 131st managing board until the present.*

## Reaching for the unattainable

BY NILKANTH PATEL

A few weeks ago, a friend of mine suggested I write a book about my experiences at *Spectator*. She even had a title in mind: "Coding and Laughter: How I Learned to Code and Laughed Along the Way." I'm pretty sure it was a joke, though when I brought it up a week later, she seemed just as adamant that I go through with it. As a compromise, I decided instead to give her a shout-out in my senior column and appropriate the rest of the words allotted to me as a prologue to this potential memoir. I've already held up to the first half of my promise; now, it's time for the second.

When I started writing this column, I had no idea what I wanted to say. I still don't. Ben Cotton, former editor in chief of the *Spectator*, once commented, "I've been writing my senior column in my head for years now." Unfortunately, I have not. When asked by a friend whether I was enjoying writing it, I said, "It's never going to be as good as you want or envision

it to be, so you just do what you can, I suppose." Her response was an interesting one: "That's sort of what the *Spectator* is." She was right—you spend days working at this newspaper, trying your hardest to reach this ideal that deep down inside, you know you can't exactly reach. But you keep trying, because that's what working for the *Spectator* is all about.

So here I go, trying to awe you with my delicate menagerie of metaphors for the college experience. If I'm successful, I'll elicit a tear or two, but that's unlikely. I've never been great with words—in fact, if you search "Nilkanth Patel" up there in the top-right, you won't find a single article attributed to my name. At times, that makes it easy for me to marginalize my involvement with and contributions to the *Spectator*. I've never pulled an all-nighter in the office. I've never played the "I've-got-more-overdue-school-assignments-than-you-do" game with fellow editors post-PDF-ing. I've never had the opportunity to make a witty quip about Boo-Bear's lame existence. In fact, I've never even used Boo-bear. (N.B. Boo-bear

is the name given to the office printer. It is very old, and fickle, and like most aged people, has very little control over its bowel movements.)

So then what *do I have*? I have pages and pages of unforgettable G-Chat conversations—ones that helped me find (and keep) some of my closest friends here. I have relationships responsible for both my happiest and my most painful moments at Columbia. I have people who helped me segue into college and will soon help me segue into the rest of my life. And, of course, I have bros that I can always count on to watch an episode of Arrested Development with me when I'm too tired or too lazy to do anything else.

I always found it cliché to say something like, "I arrived on campus a bleary-eyed freshman with a passion for journalism." I won't use that sentence (again) for two reasons—first, because I'm too cool to be cliché and second, because it's not true. I didn't know what I wanted from college. But that was when *Spectator* stepped in and showed me what I could

have from it. It showed me what I *could* be, and then it helped me become better than that.

And this wasn't just a result of the work it demanded of me. Or the commitment it commanded of me. Or the lessons it taught to me. Or the people it brought to me. It was a result of all of those things and their collective impact on my mental and social development at Columbia. If writing this column is a metaphor for working for the *Spectator*, then working for the *Spectator* must be a metaphor for life. You spend your years living your life, trying your hardest to reach this ideal that deep down inside, you know you can't exactly reach. But you keep trying, because that's what life is all about. And one day, you'll finally get there.

*The author is a senior in the School of Engineering and Applied Science majoring in biomedical engineering. He is a former online associate editor on the 132nd board, multimedia editor on the 133rd board, and an online editor on the 134th managing board.*



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9	3	6	4	7	1	5	8	2
8	2	5	9	6	3	7	1	4
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5	8	7	3	2	6	9	4	1
2	1	9	7	4	8	3	5	6
3	7	8	6	9	4	1	2	5
6	5	4	2	1	7	8	3	9
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## Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

**ACROSS**

1 Put one's hands at ten and two

6 Aptly named lotion

10 1970 NBA expansion team

14 Poet Neruda

15 Affect, in slang

16 Reed in a pit

17 Entrance exam study guide?

19 Jim Davis pooch

20 Parlor treat

21 "Break a leg"

23 Mediterranean high spot

25 Dazes

26 They go nowhere

30 Lead singer Michaels of Poison

31 Sphere

32 American patriot Deane

34 Legally prevent

37 Game with a Ural territory

39 Only part of Egypt in Asia

41 "Ditto"

42 They're tucked in a cannonball

44 Suisse capital

46 Selfish sort

47 Russian refusal

49 Squash relative

51 Flanders city

54 Sink or swim, perhaps

55 Cross, often

57 Title for Bovary

61 Man \_\_\_\_

62 Behar's home?

64 John \_\_\_\_ the Lone Ranger

65 Atty.-to-be's exam

66 Maternally related

67 Six-sided rooms

68 Guidelines: Abbr.

69 Battle of the \_\_\_\_

**DOWN**

1 Mudbath offerers

2 House of Dana perfume

3 "By a swan's \_\_\_\_ bill": Keats

4 Gave the runaround

5 Spins

6 Back

7 Throat trouble

8 Card worth a fortune?

9 Engross

10 Snoopy-wearing-shades trait

11 Steal office supplies?

12 Declare

13 Looks for

18 Menace with a blond cowlick

22 Schoolyard pressure

24 Stage surprise

26 Doofus

27 "\_\_\_\_ Brooklyn"

28 Missing letters?

29 Less fruity?

33 Wrap around a wrap, maybe

35 Drop

36 Identifies support

38 Googling elements

40 Net \_\_\_\_

43 8-Down user

45 Puts on a par (with)

48 Olympic qualifying events

50 Incomplete

51 Martin's "That's \_\_\_\_"

52 Staircase

53 Its maker claims it won a blue ribbon in 1893

56 Pack

58 Trojan War hero

59 Floating speck, perhaps

60 Looks closely at

63 Some NFL linemen

**ANSWER TO PREVIOUS PUZZLE:**

FROM	ODIST	FOX
LAVA	PORCH	APEX
ODED	ICARE	CARX
WIRED	ESQUIRE	
NOSIR	BROUGHT	
	TESLA	APOOR
ATM	GLAMOURTIME	
SHUN	ASTOR	ONEA
MONEY	PEOPLE	GST
ARRAU	OSSIE	
DOORMAT	RAMIS	
	MAGAZINE	RACK
JAMI	AXIOM	BLEU
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[xwordeditor@aol.com](mailto:xwordeditor@aol.com) 04/29/11

By Jeff McDevitt  
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04/29/11







# GAMEDAY

FRIDAY, APRIL 29 • PAGE 6



## COLUMBIA (17-23, 7-9 Ivy) vs. PENN (17-19, 8-8 Ivy)

FRIDAY, 12 P.M., SATOW STADIUM  
FRIDAY, 2:30 P.M., SATOW STADIUM

SATURDAY, 12 P.M., PHILADELPHIA, PA.  
SATURDAY, 2:30 P.M., PHILADELPHIA, PA.



## Why I Write: How the Spec taught me about life

Why am I even here? I was not supposed to get into Columbia. I didn't have the grades, SATs, or really the drive to get into a place like this. And what did I do once I got in? I joined the newspaper? Me, the dorky engineering kid who always loved sports to a fault but could never quite play them all that well? I never even really meant to get involved with Spectator. I didn't write during my first semester, but I found that I missed the camaraderie of a team, missed the feeling of everyone collectively working toward a goal. I couldn't make the tennis team here, so I figured I'd do the next best thing: I'd cover them for the Spec. I thought I would just weasel my way onto the team, but what I found instead was that I didn't need to play a sport to feel like I was part of a team. I found my team, my friends, my family in the cramped, dingy office walls of 2875 Broadway.

Now that my time at Columbia is almost done, it's impossible to not think about what I learned during college. People go into college hoping to find themselves, to find meaning in their lives and in the world around them. But I never had that existential moment, that time when everything had meaning and when it all became clear. But what I did learn was that college is all about dedication. Whether you are on a sports team, an a capella group, the Varsity Show, or even dedicated to pure academics, what I've found is that the people that learned the most at Columbia are the ones who slept the least and gave whatever they were involved in everything they could.

For me, I found my calling at the Spectator. A lot of people, inside and outside of Spec, think of it as a chore, as something that you have to do. But I never saw it that way. I fell in love with every aspect of it, ranging from the late nights at the office to the process of telling other people's stories.

A prospective student once

  
**KUNAL GUPTA**  
**SENIOR COLUMN**

asked me the best question I've gotten at Columbia. She asked me if I had a chance to redo my college career, what would I change? I thought for a second and gave the truest response I knew: I would try to become the editor in chief of Spectator.

Despite this, in a lot of ways, I was the worst Spectator writer possible. I was never sports editor—heck, I never even ran for sports editor. I never turkey-shot for a position despite being on the staff for three and a half years, and my Pix Box victory in 2010 was my crowning achievement. (But honestly, I cheated all the way to the winner's circle on the final weekend.)

I never rose higher than a deputy within the paper, so what could I have possibly learned? Spec taught me to not be afraid to take chances. I got to the edge, looked out, and didn't quite have the confidence to take that next step. Spec showed me that I can do one better. The next time I find myself on that ledge, I'm going to close my eyes, take a deep breath, and find out exactly what lies in the unknown.

Now, in the tradition of Spec Sports, it's time for some "thank you's."

First, to Matt Velazquez, who brought me onto the staff and, more importantly, allowed me to stay on.

To Bid Goswami: To be honest, this is the only part of this column that I've known word-for-word since I was a freshman. Coach, you are the gold standard to which every coach and administrator in the athletic department should aspire to. If we had more people in this school who were like you, with your relentless passion for tennis and Columbia, maybe you and your team wouldn't be the only ones winning Ivy titles with regularity. The heart and hustle that I've seen your teams play with for four years is second to none; I think we can all learn a lesson from you about the values of hard work, dedication, and passion. In the words of each and every one of your players—past, present, and future—you are, in every sense of the word, a champion.

To every member of the

**SEE GUPTA, page 5**



KATE SCARBROUGH / STAFF PHOTOGRAPHER

**SAYING GOODBYE** | This weekend will be the last time that senior Geoff Whitaker suits up and pitches for the Light Blue.

## CU ends disappointing season versus Penn

**BY MOLLY TOW**  
*Spectator Staff Writer*

An Ivy League title may not be in the cards for the Columbia baseball team this year, but there's no reason why the Lions can't finish conference play strong and ruin another team's chances of clinching the division themselves.

Columbia (17-23, 7-9 Ivy) will play a pair of doubleheaders against Penn (17-19, 8-8 Ivy), the first today at home and the second on Saturday in Philadelphia.

The Lions are on a five-game losing streak, and four of these five losses were decided by three runs or less. In its last outing, the Light Blue was swept by Fordham University on the road on Wednesday, dropping the first game 6-3 and the second 10-5. "We've lost five games in a row now and that's not the type of team we want to remember," head coach Brett Boretti said. "We want to remember ourselves as playing better baseball

than what we've been displaying recently."

Although the Light Blue has had some individual standouts this season, Boretti feels that all of the Lions are necessary for the team to run as a well-oiled machine. "When we're successful, everybody's chipping in," he said. "If you look back at the games that we've played well in, you look up and down the lineup and nine guys in the lineup have a hit."

Penn began the Ivy season on a hot streak, winning six of its first eight games. However, the Quakers have recently fallen behind in the Gehrig division after dropping three out of four to Cornell this past weekend. With a .500 record in the conference, Penn is barely still in contention for the division title. Penn's only win in the four-game series against Cornell came in game two on Sunday, pitched by senior Paul Cusick. Cusick was named the Big 5 Pitcher of the Week for

the third time in four weeks after throwing a complete-game victory. The Quakers have won the last six games he has started. "He's a guy that came in and pitched quite a bit as a freshman. I think he ran into a couple of injuries in the last few years, and from an outside perspective looking in, it's a compliment to his work ethic and their staff," Boretti said of Cusick. "He's having a heck of a year. His strikeout number is leading the league, his ERA in the tops, and he's been pitching very, very well, so for us to be able to do something against him would definitely be a challenge."

The Lions will try to take advantage of Penn's recent offensive struggles, as the Quakers only scored four runs in their entire second twinbill on Monday against Cornell. Penn was shutout the first game, 3-0, and its pitching was lit up in the nightcap, losing 13-4. Like Columbia, the Quakers

have been uncharacteristically silent at the plate, but they still have threats the Light Blue needs to be aware of. Jeremy Maas and Greg Zebrack both boast batting averages of about .320, and each has five homers going into the weekend. "The Penn series has always been a very tight, closely played series," Boretti said. "It's two programs that mirror each other in a lot of ways, and it's New York versus Philadelphia, so guys should be fired up. On top of it all, Penn's still alive, so to send them home packing would be a good motivational factor as well."

Friday's twinbill will be Senior Day. The Light Blue is bidding farewell to nine seniors after this weekend. Four of these Lions have been consistent producers in the lineup all season: Leadoff catalyst Nick Cox, homer-hungry Jason Banos, and shortstops Alex

**SEE BASEBALL, page 5**

## Softball drops game to Knights, will finish year against Penn

**BY REBEKA COHAN**  
*Spectator Staff Writer*

The Columbia softball team was scheduled to play two games against Fairleigh Dickinson yesterday, but only one of the two contests in the doubleheader is being counted. The first game started almost two hours late

due to a rain delay, and the nightcap was canceled after four complete innings due to darkness—for softball games to count, at least five innings must be played.

The Lions fell in the first game 4-2 despite freshman Prophet Gaspard's efforts from the mound. The rookie pitcher threw five strikeouts in the game but also let in four runs. After an early 2-0 deficit, the Light Blue tied it up in the bottom of the sixth. Senior second baseman Karen Tulig singled through the left side, bringing both sophomore Alison Lam and senior Maggie Johnson home. However, the Lions' offensive outburst wasn't enough to overcome the Knights, which brought in two runs at the top of the seventh to win the game.

Columbia will wrap up its season this weekend with its final four conference games against Penn, which is currently ranked second in the South Division, right above the Light Blue. The Quakers lost their midweek matchup against Delaware 6-2. In last weekend's play in the Ancient Eight, the Red and Blue dropped both of the games they played against Cornell 10-2 and 8-6.

Friday's first game, which will feature the four seniors on the roster during Senior Night, is set to start at 2 p.m. at the Columbia Softball Stadium. Saturday's games will be in Philadelphia with the first pitch being thrown at 2 p.m. This will be the last time that Johnson, Tulig, Anne Marie Skylis, and Stephanie Yagi suit up for Columbia.



KATE SCARBROUGH / STAFF PHOTOGRAPHER

**NUMBER ONE** | Freshman outfielder Emily Caruthers currently leads the Light Blue's offense with a batting average of .333.

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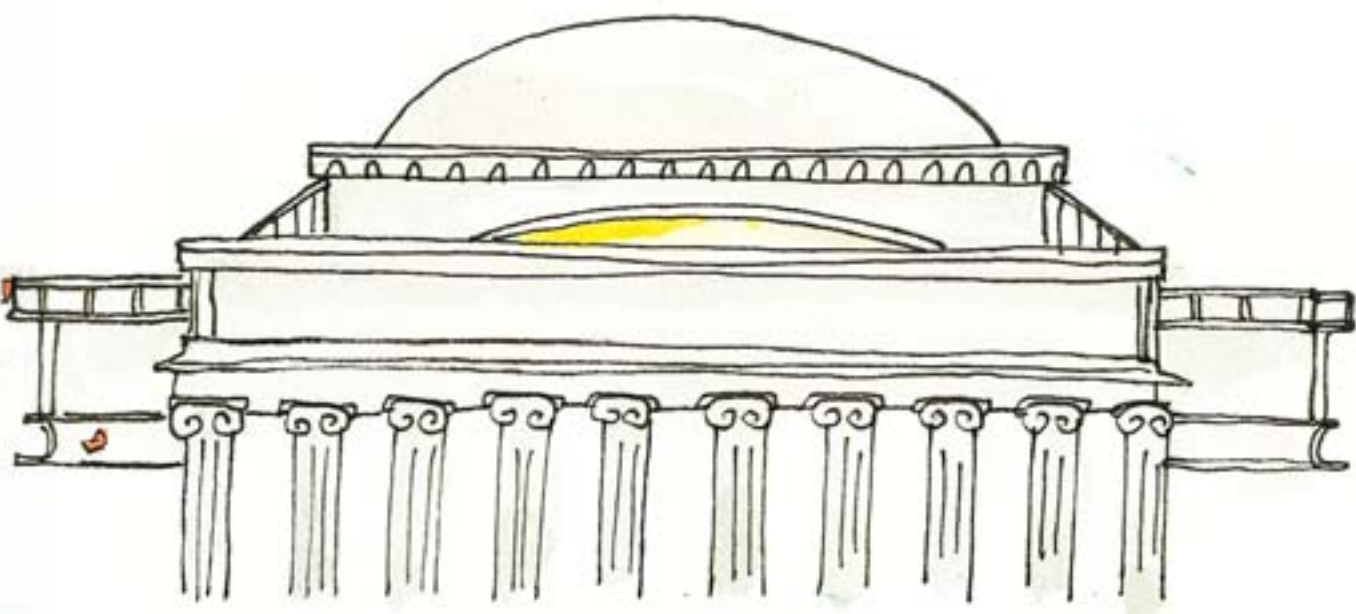
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# Campus arts takeover: VShow, Bacchanal rouse school spirit

BY ALLISON MALECHA  
*Spectator Senior Staff Writer*

Paint will be splattered. There will be self-mocking satire and “thou”s galore. And of course, there will be “Gin and Juice.” If a weekend can be said to have a monopoly over the campus arts scene, it is this one. So, put on those hats of nontraditional school spirit, and go wild.

From Friday, April 29, to Sunday, May 1, the 117th Annual Varsity Show will be held in Roone Arledge Auditorium, at 8 p.m., with an additional 2 p.m. show on Sunday. Bacchanal—along with acts from Columbia University Society of Hip-Hop, Das Racist, and Snoop Dogg—will take over the West Lawn on Saturday, April 30, at 3 p.m. (lawn opens at 1:30 p.m.). On a smaller scale, Holi will color Pupin Plaza on Saturday, April 30, starting at 11 a.m., and King’s Crown Shakespeare Troupe will parade “The Taming of the Shrew” around campus nightly from Thursday, April 28, to Saturday, April 30.

#### BACCHANAL

Bacchanal’s choice of act for the spring concert is a yearly source of contention, since 1) the selection remains entirely obscured from students until mid-April, and 2) they are dealing with a lot of campus money.

The Activities Board at Columbia allotted Bacchanal \$106,425 for 2010-2011. “We’ve tried to be pretty in tune with the students’ desires.... It’s as we’ve done that their desire to keep us well-funded has increased,” Bacchanal co-president Jody Zellman, GS/JTS ’11, said.

Snoop Dogg was booked on Jan. 14—a day Zellman said “will live in infamy”—and has been no exception on the controversy front. Natalia Fontecilla, CC ’11, called Snoop a classic but said, “I don’t know how good he’ll be live, especially because he’s getting pretty old.”

It’s a criticism to which Bacchanal’s other co-president Alex Kirk, CC ’11, drolly said, “Rappers are like a fine wine unless they die, cuz they get mature, and they get really nice with age.” “Drop it Like It’s Hot” may have debuted on the radio in the distant middle school past, but Snoop released a new album, “Doggumentary,” this April.

Some students aren’t particularly concerned about the performer anyway. Rachel Spencer, GS/JTS ’11, said she’s “going for the experience, not really for the music.”



## CALENDAR OF EVENTS

Friday, April 29 at 8 p.m.	<b>117TH ANNUAL VARSITY SHOW</b> <i>Roone Arledge Auditorium</i>
Saturday, April 30 at 8 p.m.	
Sunday, May 1 at 2 p.m. and 8 p.m.	
Saturday, April 30 at 3 p.m. (West lawn opens 1:30 p.m.)	<b>BACCHANAL:</b> <b>COLUMBIA UNIVERSITY SOCIETY OF HIP-HOP DAS RACIST SNOOP DOGG</b> <i>West lawn</i>
Saturday, April 30 at 11 a.m.	<b>HOLI</b> <i>Pupin plaza</i>
Friday, April 29 at 11:59 p.m.	<b>KING’S CROWN SHAKESPEARE TROUPE:</b> <b>“THE TAMING OF THE SHREW”</b> <i>Low Plaza</i>
Saturday, April 30 at 11 p.m.	

SEE ARTS, page B3

ILLUSTRATION BY JIIN CHOI



Best of

Summer Reads

Summer—the time when one will supposedly catch up on all that unfinished school reading. With internships, study abroad programs, and traveling, there probably won’t be too much time in the summer either. And while no one wants to look pretentious reading Joyce on the beach, these novels might just hit the mark. —BY NICOLLETTE BARSAMIAN

‘A Visit From the Goon Squad’

‘There is No Year’



What better time than the summer to catch up on new hipster favorites? Blake Butler’s “There is No Year” was just released in April, so one will hardly even be behind. The book is probably one of the weirdest of the decade. Even the “official” description can stand on its own as a work of art. There are some crazy lines, from “Events on the horizon: a hole, a box, a light, a girl!” to “Holes in houses. Holes in speaking. Holes in flesh.” Deviating from the standard book dimensions, the shape of the book is also one of a kind.



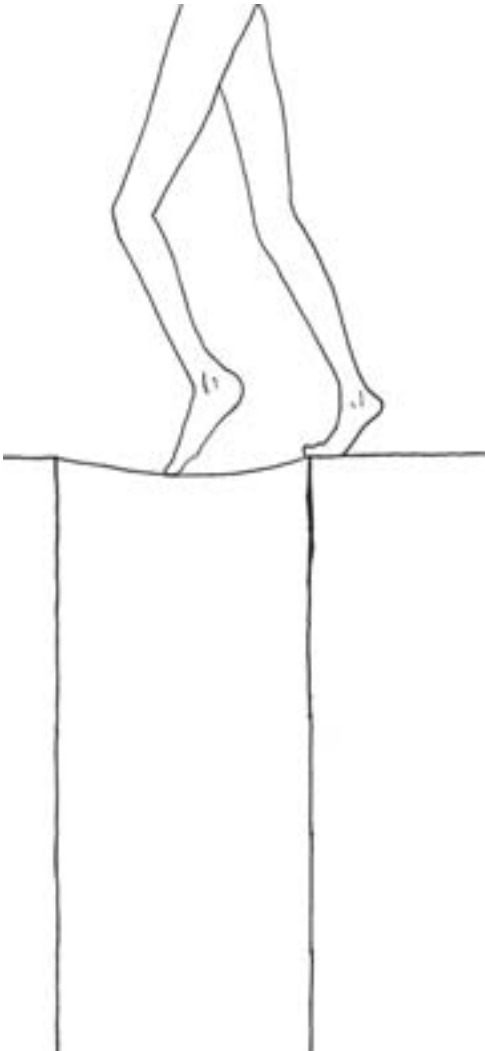
Jennifer Egan’s latest novel, “A Visit From the Goon Squad,” just won the Pulitzer Prize for fiction—which, at Columbia (and in the world at large), is kind of a big deal. But for the more entertainment-focused, the book is in the process of being developed into an HBO series, perhaps becoming the next Sopranos. Diligent readers should take the opportunity to read the book before the show comes out. The novel shifts back and forth through time, though most of it takes place in New York City.

‘Freedom’



Read this hunkering novel now because it may be tough to do so during the busy school year. Clocking in at nearly 600 pages, Jonathan Franzen’s “Freedom” is sure to please in the wake of “The Corrections.” Hailed as a modern day Tolstoy or Eliot, Franzen is fit to have his name thrown around in an English seminar. “Freedom” follows the lives of several members of a family and continues for several years and more than several pages. And, as one can guess from the book cover, there’s some birdwatching involved.

‘Let the Great World Spin’



Supposedly the “first great 9/11 novel,” Colum McCann’s “Let the Great World Spin” focuses on Phillipe Petite and his real-life tightrope walk between the Twin Towers. McCann himself has a charming Irish accent that one might imagine reading the book in. There’s also a second “secret” plot about a fictional prostitution trial. “Let the Great World Spin” won the National Book Award in fiction in 2009.

ILLUSTRATIONS BY THUTO DURKAC SOMO



COURTESY OF MARK SULLIVAN

**TALENT SPOTTER** | The founder of The Bamboozle Festival, John D’Esposito, prides the three-day event on recognizing up-and-coming acts just as much as bringing in big-name performers.

New Jersey gets ‘Bamboozle’-d this weekend for annual music festival at Meadowlands

BY GEETIKA RUDRA  
Spectator Staff Writer

Masterpieces of Western Music illustrates how today’s music progressed and developed from earlier roots. But where will today’s music be tomorrow? This Friday, April 29, at 6p.m., The Bamboozle Festival kicks off a three-day homage to the cutting edge bands and performers at the forefront of today’s music scene. The event takes place at the Meadowlands Sports Complex in New Jersey.

The Bamboozle Festival has a reputation of combining larger-than-life signed artists with up-and-coming musicians trying to attract the attention of record companies. Friday’s lineup

juxtaposes recognized performers like Thirty Seconds to Mars, Wiz Khalifa, Chiddy Bang, and Sam Adams against lesser-known acts Motionless in White and The Captive. Saturday’s headliners are Taking Back Sunday and The Gaslight Anthem, but the day will also feature acts from Das Racist and The Hood Internet. The festival closes on Sunday with Lil’ Wayne, Motley Crue, and Bruno Mars leading the main stages along with Push T and We the Kings.

Every year, The Bamboozle Festival adds new events to its lineup in an effort to set it apart from its competitors. Friday night, the festival will host two dance parties: “Temple of Boozle” and “The Bamboozle Prom,” which will combine classic dance favorites with edgy techno-rave music.

In the spirit of what the festival founder, John D’Esposito, calls “maintaining the spirit of Bamboozle, which is a giant explosion of energy,” this year’s festival will include a wrestling ring and tower featuring Lucha VaVOOM, a Mexican masked wrestling and comedy group. The group will perform eight times a day throughout the festival.

Despite its penchant for making a spectacle, The Bamboozle Festival’s main goal is to give fledgling musicians a stage to showcase their work. “We pride ourselves in artist development,” D’Esposito said. “We work with what is spontaneous, creative, forceful, and hip. We tap into what kids are into.” It is for this reason that The Bamboozle Festival has such a diverse

lineup of rock, techno, rap, and hip-hop.

“When our audience wanted rap, we gave it to them,” D’Esposito said. “We invested in rappers that had never had a chance to take it mainstream. We showcased Lil’ Wayne before he was Lil’ Wayne. We gave Wiz Khalifa a stage when he was just starting out, and that jumpstarted his career.”

This year, D’Esposito is expecting big things from rapper Lil’ B, hard rockers Black Veil Brides, and mash-up group The Super Mash Bros.

Those eager to make the trek across the river to see one of the biggest music festivals in the country can still purchase three-day passes, as well as single-day tickets, online. The full lineup is also available on the festival’s site.





ALL GROWN UP | Emma Roberts (left) and Freddie Highmore (right) star in the upcoming “The Art of Getting By,” which will be released on June 17.

## Freddie Highmore transitions from child to adult stardom in new film

BY KINNO NOROJONO  
*Columbia Daily Spectator*

With the likes of celebrities such as Lindsay Lohan and Demi Lovato, it's easy to change their labels from “child star” to “rehab-hopping kleptomaniac,” “self-injuring bulimic,” or “drug addict.” While such celebrities have been negatively portrayed by the tabloids, it's safe to say that child actors don't have good reputations when it comes to the transition from childhood stardom to adult careers. But Freddie Highmore is one former child star that won't be gracing tabloid covers anytime soon.

In his breakout adult role, Highmore stars in “The Art of Getting By,” which premiered at the Sundance Film Festival and will open nationwide on June 17. He plays George Zinavoy, a disillusioned and lonely high school senior who seems to have gotten through high school without doing any real work. Propelled by a chance encounter, George meets Sally (Emma

Roberts), a beautiful and complicated girl who turns his world upside down, for better or worse.

Far from the character of George, a self-proclaimed slacker, Highmore has enjoyed an array of accomplishments throughout his career, which first took off in 2004 with “Finding Neverland.” Acting alongside legendary thespians Johnny Depp and Kate Winslet, the then 10-year-old Highmore held his own, earning a Screen Actors Guild nomination.

Highmore commented on starting his acting career at such a young age: “If anything, acting has sort of enhanced my childhood as opposed to taking anything away from it.”

He then added that he was able to “just distance myself quite a lot from it...so it was never too much an issue actually being able to get back to my usual life.”

An everyday life is exactly what Highmore has fought hard to keep. In 2010, he enrolled in Cambridge University's Emmanuel College to study Spanish and Arabic. He plans to “carry on certainly

enjoying Cambridge—and don't give up on that in any way.”

But that doesn't mean Highmore is finished with the acting world.

“There's a few things that I'm looking to do in the future as well that should be able to fit in,” Highmore said.

After over 10 years of acting, Highmore discussed his transition into more adult roles.

“As you get older, you want to carry on playing roles your own age...so with ‘The Art of Getting By,’ I think it was the first coming of age film that I've done,” Highmore explained.

With the exception of talents like Joseph Gordon-Levitt, it's rare to see an actor transition smoothly from prototypical children roles to more adult ones. Though it may be too early to tell, audiences can rest assured that they will be seeing a lot more of Highmore on the big screen rather than on the tabloid covers.

## New alums have to create safe spaces outside CU walls

As I prepare to graduate in a few weeks, I've been reflecting on one of the main protests raised at a recent Safe Space Forum on campus: Safe spaces do not prepare members of the LGBTQ community for the real world. Upon graduation, a queer alum may wake up and find that her time at Columbia was nothing but a liberal utopian wet dream.

On campus, safe spaces provided by LGBTQ student groups can set up ground rules for conversation and conduct that allow LGBTQ students to feel comfortable being themselves, but will these same students stop feeling safe once they enter the real world?

Part of what safe spaces do is implement baseline practices of respect for others' identities, like not assuming that everyone is straight and identifies with their apparent gender. It's true that such practices of respect aren't universal, although both individuals and institutions are making a difference. I'm lucky to have accepted a job with a company that consistently ranks as a top workplace to be LGBTQ. Some companies have workplace antidiscrimination policies that include sexual and gender identities. Some also pay same-partner benefits, even if many state and federal laws are woefully lacking.

Many companies have active LGBTQ employee groups, and a few have safe space campaigns similar to the pink-flyer campaign carried out by Everyone Allied Against Homophobia at Columbia.

Even so, many LGBTQ professionals feel apprehensive about coming out at work—after all, personal attitudes of co-workers are hard to legislate. Depending on where one works, many of one's co-workers or clients may be of an older generation, or the culture of one's workplace may be more conservative.

Some queer or trans individuals figure it will be simpler or more professional to stay in the closet. Greg\*, for example, worried that if his co-workers found out his partner Jordan was also male, “Their minds would jump immediately to sex.”

It's nearly impossible not to talk about one's personal life at work—generally, people like to know that they are doing business with human beings.

Although Greg is an executive at an extremely gay-friendly firm, for many years, he played the pronoun game when asked about his personal life. Greg leaned on Jordan's gender-neutral name and went to circuitous lengths to avoid using pronouns when talking about him, i.e. “When Jordan was buying Jordan's first car, Jordan went to a place that Jordan's friend had recommended.” Greg came out only after he found out that his employees had an ongoing contest among themselves to get him to produce the most convoluted sentence.

It's nearly impossible not to talk about one's personal life at work—generally, people like to know that they are doing business with human beings. Co-workers ask questions about each others' lives outside of work. At my internship at MTV this semester, I was struck by how break-room conversations were both extremely inclusive and incredibly mundane. As it turns out, queer or straight, everyone's significant other's family has a cat or a dog that is either super cute or completely psycho.

In order to foster a more inclusive atmosphere in the workplace, individuals would be wise to employ some of the same practices used in Columbia's safe spaces. For example, use gender neutral language when prying into a co-worker's life—“Are you seeing anyone special?” as opposed to “Do you have a boyfriend?” Although this may seem like an insignificant trick of language, it makes a big difference. It's extremely difficult to respond with something along the lines of “Actually, I have a girlfriend,” especially when unsure of the opinions and attitudes of the co-worker who asked.

During Chinese classes I've taken at Columbia, I've watched gay classmates make up imaginary significant others of the opposite gender rather than correct their teachers' assumptions. Heteronormative and gender normative conversations can place similar pressures on LGBTQ individuals in real life, and ambition can motivate even the most self-assured LGBTQ professional to hide his personal life. But a team is more productive when everyone can relax and talk about his boyfriend's mom's lunatic chihuahua without fear. Basic considerations can go a long way in helping everyone feel comfortable.

At Columbia and in the world beyond, it is individuals who create safe spaces, who learn and share standards of respect for others wherever they go. In the Columbia queer community, I have worked to build safe spaces on the fly, to frame difficult discussions in terms of respect. My Columbia co-workers have taught me well. Graduation does not scare me.

\*All names changed.

Lucy Sun is a Columbia College senior majoring in economics. Queerbot runs alternate Fridays.

## The 117th Varsity Show and Bacchanal brighten up the home stretch

ARTICLE ARTS from page B1

Bacchanal is proud just to have reigned in such a big act. “Every year students ask for a lot of high-profile musicians, and I think that this is one of the first years in really recent memory that we've been able to kind of match demands,” Bacchanal concert chair Daniel Weinstein, CC '13, said. According to him, Snoop Dogg chose Columbia over three other schools—ironic, since three other schools beat out Columbia in the Bulletstorm competition for a free Snoop concert.

“There was absolutely no coordination, it freaked the hell out of us,” Weinstein said of the promotion. In the end, though, Zellman said, “It assuaged any fears of ours—that alone showed there would be a huge show of support for the Snoop Dogg concert.”

Bacchanal did not want to release this year's other top contenders for the concert, saying only that the one artist who ranked higher in student suggestions was Lil' Wayne. “We can't afford him,” Kirk said, laughing.

Another common complaint about this year's lineup is that it's all hip-hop. “It's kind of like the indie crowd anyway that listens to Das Racist,” Kirk said, while Zellman added that the show represents “the full range of hip-hop.”

CUSH, an Intercultural Resource Center committee turned 17-person winning act of the first-ever Battle 4 Bacchanal, also addressed the critique. “Our performance didn't sound anything like the stereotypical hip-hop,” Anthony Ace Patterson (Tha Pyro), CC '11, CUSH treasurer and rapper, said.

He classified CUSH as performing within the “drum, song, and dance” African-American tradition, but producer Jon Tanners, CC '11, stressed the jazzy aspect added by band Lucky Chops: “This is about bringing back some of the live aspects of hip-hop performance that were inherent in its beginnings.”

Regarding the win, Tanners said, “It marked this kind of incredible leap for us. We've been working on bringing CUSH to fruition for 3 years.” Patterson added, “It's a nice graduation present.” CUSH will play its Battle 4 Bacchanal songs “Move” and “Twilight” again on Saturday.

CUSH includes plenty of Snoop enthusiasts but is less sympathetic toward Das Racist. “Before we disparage them, which we are, you know, totally apt to do, and we could do that for days, I think it's more important to highlight the ways...we're similar in terms of our goals,” Lucky Chops drummer Jesse Chevan, CC '12, said, elaborating that both groups, as activists, “point out systems and structures of racism and the discourses of inequality in our society.”

Singer Taylor Harvey, CC '14, clarified that they take issue rather with Das Racist's hyper-literate, obscure style. “Instead of inundating the crowd with a deeper message about social

consciousness, we just put that in the forefront as where we come from,” she said.

Still, Tanners commented on what CUSH, as the underdog act, hopes to bring to the stage. “You're going to see Snoop, and the crowd could perform for him,” he said. “This is about creating an atmosphere and...taking that energy of our smaller events and exploding it rather to this context.”

This year's concert has been moved from its usual Low Plaza spot due to a mix-up with Undergraduate Events Management that wasn't discovered until a couple weeks ago. Kirk said that because of graduation Low “was supposed to be blocked off, but it was just a miscommunication.”

Though it has been a logistics headache for the group, Zellman is happy about the new location: “They're allowing us to use the lawn, which as everyone knows is the most precious possession of Columbia just short of Alma Mater's scepter.”

Weinstein isn't surprised at the honor. “Aside from graduation we're definitely the biggest event on campus,” he said.

### THE VARSITY SHOW

While Bacchanal's date changes around—juggling Easter, Coachella, and other schools' spring flings—Varsity Show has the last weekend of April stamped out annually. And each year's newly crafted content is kept secret even longer than that of Bacchanal—the title is revealed on the program's opening night.

“This is probably the only show that I know of that people will come to not knowing the content,” Varsity Show co-producer Martin Willner, CC '12, said. “They're not necessarily looking for a plot, they're just looking to have a really fun time and laugh at Columbia.” Willner and co-producer Fiona Georgakis, CC '13, constantly checked each other during their interview, making sure not to reveal anything concrete.

The annual West End preview doesn't give away any plot themes either. “I don't know if the West End preview is really understood,” Willner said. “It's just like a preview of some songs.” That said, he promised that some fan favorites from West End have remained—perhaps the catchy “Man Date” or the varietal tango “College as the Latin Word for Mistakes.”

The West End preview also falls before Turkey Day, in March, when the show is performed for Varsity Show alums who then critique it. Afterward, 80 percent of the show was overhauled—and that's less than last year's percentage.

The revamped 117th show will focus more heavily on dance, orchestration (there will be a 10-piece band), and varying aesthetics than in recent years. “We have the unique opportunity to play out people's strengths,” Willner said, contrasting against pre-written shows. He said that choreographer Sara Miller, BC '13, asked for dance to be important in the show, “so we considered that in our casting, and we got really great dancers.”



# Flipside Guide

## ‘Barnard Dances at Miller’

Contemporary choreographers and CU dancers collaborate for a spring show

BY LIANA GERGELY  
*Spectator Staff Writer*

“Barnard Dances at Miller,” the department of dance’s spring show, will premiere four new works by cutting-edge New York choreographers. Miller Theatre will host the event on Friday, April 29, at 7 p.m., and Saturday, April 30, at 2 p.m. and 7 p.m. Professional choreographers Faye Driscoll, Jon Kinzel, Jill Johnson, and Kyle Abraham will present the final products of their collaborative semester-long projects, displaying a variety of dance styles and aesthetics.

“It’s really fun to have Jill Johnson, for example, making a contemporary ballet, and I don’t even think it’s confined to that, because she’s drawn to very interesting and creative dancers,” Mary Cochran, artistic director of the Barnard College department of dance, said.

Johnson and the other three choreographers have each worked with their respective casts for multiple hours a week in an effort to create introspective, thought-provoking pieces. The drawn-out choreographic process allows for student input, inventiveness, and expression.

“Barnard at Miller has been a new experience entirely for me. Working with a choreographer who concentrates very much on the collaborative process of making a dance exposed me to a freedom that I had not as of experienced in the dance world,” Julia Discenza, BC ’14 and one of the four dancers in Driscoll’s piece, said.

All four choreographers have allowed the students either to create their own movement to incorporate into the piece or to manipulate a given movement. Through improvisation and composition, the dancers have been able to have an active role in the artistic process for this upcoming performance.

“Every choreographer has a different approach to movement and setting work on dancers, and it’s always a very exciting challenge to learn how to best assimilate to their style,” Marie Janicek, BC ’12, said. Janicek is a dancer in two of the “Barnard Dances at Miller” pieces.

Danny Pahl, CC ’14 and a dancer in Johnson’s ballet, commented on the benefit of working with a cast for such an extended period of time. “I have had the opportunity to work with 20 amazing dancers who have all taught me so much,” she said. “Part of the experience is learning your choreographer’s movement style and then another part is learning from your peers and this semester in particular has provided me the opportunity to work with so many incredible and different dancers with varied backgrounds.”

The process of working with choreographers so esteemed in the dance community has not only attracted large student involvement but has earned the Barnard dance department recognition in Dance Magazine.

“The choreographers come in and work with the dancers at the same level that they work at in the professional world,” Cochran said. “Many of the choreographers have companies. It provides invaluable skills.”



COURTESY OF DAVID HOPSON

**WORKING TOGETHER** | Student dancers have been collaborating with professional choreographers all semester for this show.



YUN SEO CHO / STAFF PHOTOGRAPHER

**WARIQUE MAGNIFIQUE** | Taking over Noche Mexicano’s former location, Warique Peruvian Kitchen offers cheap, decent eats.

## Warique Peruvian Kitchen

New Morningside spot dishes up authentic fare but without any special kick

BY JASON BELL  
*Spectator Senior Staff Writer*

For a restaurant to get noticed in New York, it needs a celebrity chef, an egregiously hip concept or location, a big league PR team, or a lot of luck: right place, right time, right customers. Too many perfectly decent restaurants slip beneath the hype and drown—Warique Peruvian Kitchen is such a restaurant, easily better than many Morningside Heights competitors but lacking even a drop of special sauce.

It’s located on a beaten-up track of Amsterdam Avenue, far enough from Columbia to deter students and from West End Avenue to deter Upper West Side families. How can a neighborhood restaurant survive such times? Serve as a gathering point for locals, a social institution, and a spot for tasty eats.

Hopefully Warique will weather its first few months because this restaurant serves homestyle Peruvian food with polish. Unlike its fancier neighbors—Pio Pio, a pricey (and happening) Peruvian joint, and Flor de Mayo, an embarrassing imitator of Peru’s Chinese fusion fare—Warique serves a simple menu to dusty expats.

Anticucho, grilled veal heart skewers, sounds intimidating—chewy and beefy, the heart comes sliced thin like cheese steak. With a handful of complimentary fried corn, the salty meat builds a mighty thirst. Start with a glass of Inca Kola, a chartreuse soft drink that tastes like lemon drops. A single sip is a sugar fiend’s dope-addled dream.

A riskier appetizer proposition, Causa Peruana is a cold composition of mashed potatoes, avocado, and shrimp salad. Layered in an elaborate cake, rather ordinary potato and shrimp look surprisingly sophisticated. Popular on the Peruvian coast, causa is a refreshing summer dish. This rendition’s ratio feels off, though—too much starch, too little protein.

Warique executes another Peruvian standard, ceviche, with a rustic touch. Marinated raw seafood, ceviche showcases superb ingredients and well-crafted leche de tigre—citrus and onion-tinged marinade. Ceviche Mixto includes corvina (blue snapper), shrimp, octopus, calamari, and scallops. The lime juice, red onion, cilantro, and hot pepper marinade cooks the fish into submission. Unfortunately, the octopus tastes like synthetic shoe leather, rubbery and bland. Once the mound of onion and the occasional octopus chunk have been pushed aside, Warique’s ceviche makes a nice meal.

Swimming in a soup of milky yellow sauce, tiny pieces of chicken make a half-hearted appearance in Aji de Gallina. That rich sauce mainly disguises imposing slabs of potato. Despite its paucity of protein, this Peruvian classic still seems like too much food to finish, especially with the miniature mountain of white rice served on the side.

The best deal at Warique is the rotisserie chicken. Half a chicken—and moist, Peruvian spiced chicken at that—for \$6 is a compelling reason for students to visit. Sides come at \$3 a piece, but one is enough for non-varsity athletes. Maduros, fried sweet plantain, is tangy and covered in a syrupy crust. Delicately seasoned yellow rice is another safe choice. Walking back to campus proves difficult after fistfuls of fatty chicken skin and unending mouthfuls of plantain.

Dinner ends with Peruvian caramels and a reasonable bill. Warique Peruvian Kitchen will not be a destination restaurant for either students or socialities, but it can survive. How can a poor man stand such times as these? Rotisserie chicken and rice. And that’s how Warique will survive, too.

*Flipside Guide Food & Drink reviews are evaluated for: student-friendliness, price point, accessibility, quality, and cool factor.*



COURTESY OF FLANDERS RECORDER QUARTET

**HIGH BROW** | Quartet members Bart Spanhove, Tom Beets, Joris Van Goethem, and Paul Van Loey take a non-classical approach.

## ‘Reclaiming Bach for the Recorder’

Flanders Recorder Quartet rearranges traditional ideas of Baroque music

BY CATHERINE RICE  
*Columbia Daily Spectator*

On Thursday, April 28, the Flanders Recorder Quartet performed an array of Baroque pieces at the American Academy of Arts & Letters (156th Street, between Broadway and Riverside Drive) in a program titled “Reclaiming Bach for the Recorder,” presented by Miller Theatre.

Among the composers whose works were featured were Bach, Vivaldi, and Telemann, and among the instruments were recorders in different ranges, from the sopranino to the tenor to the “man-high” contrabass in F.

Recorders are curious instruments—to most people, they represent a dreaded contraption they were forced to play in middle school band. Some musicians see them as a pseudo-woodwind of sorts, not nearly as prominent in the Baroque literature as the oboe or bassoon.

But as this concert demonstrated, recorders are flexible instruments that “can offer a certain charm and transparency—each voice securing a degree of individuality and independence,” in the words of one of the quartet members, Tom Beets. Through the rearrangement of an organ piece, a concerto grosso for violin, and a choral motet for recorders instead, the audience was able to hear these pieces in a new light.

During Bach’s “Fugue in G,” the performers focused on their independent lines, weaving in and out of each others’ 16th note runs, but managed to retain the underlying pulse and create a sense of synergy.

In the “Art of Fugue,” the timbres of the instruments blended enough at times to sound something like a water organ, with slightly muffled yet round and cushioned tones. Yet, at other times, the timbres of the individually ranged instruments differed enough to distinguish the lines in a way that would be impossible on an organ. The opposite effects are neither good nor bad: They simply demonstrate how arrangement endows the music with new artistic interpretation.

Some period performance diehards might take issue with the practice of arranging Baroque pieces for nontraditional instruments. After all, Bach hardly wrote for recorder, and recorder quartets are rare in the repertoire. But it is also part of the spirit and practice of Baroque music to leave instrumentation—along with other liberties since lost, such as improvisation and ornamentation—open to the performer. Bach’s keyboard pieces were played on harpsichord and organ, and his concertos regularly interchange violin for oboe and cello for bassoon. The question becomes where to draw the line between acceptable instrumental substitutions and historically inaccurate ones.

This performance is what a Baroque performance could, but not necessarily should, look like, in all aspects of presentation: the aristocratic setting, the balance between displayed emotion and cold-hearted technique, and a healthy dose of ornamentation. But it is possible to see the same performance in someone’s living room being just as legitimate.

### events

MUSIC

The Kills

—Terminal 5, 610 W. 56th St., between Eleventh and Twelfth avenues, Friday, April 29, 8 p.m., \$25

After releasing their latest album, “Blood Pressures,” earlier this month, this garage rock duo stops in NYC. The Entrance Band and Cold Cave will open.

WILDCARD

Tribeca/ESPN Sports Day

—North Moore Street, between Greenwich and West streets, Saturday, April 30, 10 a.m. to 6 p.m., free

In conjunction with the various sports movies showing at the Tribeca Film Festival, this street fair will feature major New York athletes, mascots, and lots of activities, from hockey shootouts to pickup basketball games.

ART

Katy Grannan: Believers

—Salon 94, 243 Bowery, at Stanton Street, now through Saturday, April, 30, various times, free

“The Happy Ever After,” a two-part solo exhibition, showcases Grannan’s color photographs of street performers in Los Angeles and San Francisco and also premieres her first video work, “The Believers.”

FILM

‘Pat Garrett & Billy the Kid’

—Anthology Film Archives, 32 Second Ave., at 2nd Street, Sunday, May 1, 4:30 p.m., \$7 with CUID.

This legendary Western from 1973 stars James Coburn, Kris Kristofferson, and Bob Dylan. Also screens Friday, April 29 at 7:30 p.m., preceded by a reading and Q-and-A with screenwriter Rudy Wurlitzer and performer Will Oldham.