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Locals tough on Gov. Paterson's performance

New York Governor David Paterson, CC '55, has faced harsh criticism from constituents in Upper Manhattan, which had once been his political turf.



A&E, page 3

Urban Adventurer feels the Breezy Point

In a return of David Vega-Barachowitz's Urban Adventure column, Columbia's favorite city explorer travels to Rockaway Beach to stake out New York's outer cityscape.

A&E, page 6

Head to Harlem or meander in M'Side

This weekend, check out the best of two neighborhoods: Caribbean food and barber-shop paintings in Harlem and a new music concert in Morningside's Miller Theatre.

Opinion, page 8

To each according to his disease

Kate Redburn and Sarah Leonard pit the market against the masses' medicine in their assessment of President Obama's recent health care address.



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Men's tennis opens season in Virginia

The defending Ivy champion men's tennis team will open their fall season at the University of Virginia Invitational where they will compete in both singles and doubles.

Sports, page 10

Light Blue looks for first victory of season

Women's soccer will try for its first win of the 2009 season in its home opener this Friday. The Lions will face off against Manhattan at 7 p.m. at the Columbia Soccer Stadium.

ONLINE

columbiaspectator.com

News around the clock

Just like you, the news never sleeps. Check out our Web site 24/7 for campus and city news that matters to you.

TUITION FOR VETS



Lila Neiswanger / Senior staff photographer

Sen. Frank Lautenberg addressed Columbia student veterans Thursday night, inaugurating a program that provides free tuition. Check out the full story and podcast at columbiaspectator.com.

Dean Peña-Mora chats with Spec

BY ALEXA DAVIS
Spectator Senior Staff Writer

Shortly after moving in from Illinois, Feniosky Peña-Mora, a civil engineer who grew up in the Dominican Republic and the new dean of the School of Engineering and Applied Science, sat down with Spectator's Alexa Davis for an exclusive interview. The self-professed nerd spoke of his transition to Columbia from University of Illinois at Urbana-Champaign, his enthusiasm for promoting faculty research, and his search for the fountain of youth.

Spec: What are you looking to accomplish in the coming years? What would you say is your mission here at Columbia?

PM: I'm still learning a lot, but there have been some topics that have come up at different times that I have heard from different constituencies. There have been two topics that have come up very repetitively from students. One is undergraduate opportunities for doing research with faculty here and how that can be more clarified or communicated. I take undergraduate research very seriously. When I taught at MIT several years ago, I always felt the importance of giving undergraduates the opportunity to work in research.

It may be either a matter of improving communication by integrating and centralizing the information, or creating more opportunities. I don't know which one it will be.

The other topic that I have heard quite a bit about and which is very important to our students is career services, CCE. There is a question about how able students are to find the next opportunity or job after they finish their schooling at the University.

Another topic that I think is important to improve is global international opportunities. The engineering curriculum tends to be quite rigid at times because of the type of knowledge we consider important for students to know. This sometimes makes it challenging for students to take time off to study abroad. Students have to manage their time very well in advance and really have to plan when they're going to take their classes.

Spec: What do you see as being possible challenges that you might face this year?

PM: To tell you the truth, the issue of space, which I've been informed about, might be a challenge. Space is so limited here. How are we going to be able to grow the way that we feel

is necessary within the constrained space we have? There's a great opportunity to grow in Manhattanville as there are definitely spaces there. The question is what would be the timeline that we would be able to accomplish this expansion. There is even some concern about where we are going to place students and have enough classroom space.

And if you look at our spaces, you'll see that they have been developed over decades—the labs here may have started to develop in the '60s, '70s, and '80s—since which the requirements for housing, equipment, and research labs in general have changed. The way that the spaces were delineated is not efficient for today. We are trying to find out what gains we can have from the buildings as they are right now. I also think it is very important that while we think about what I previously mentioned, we think about how our infrastructure can be more sustainable, more energy efficient, more welcoming. But for me, sustainability is not just from the perspective of saving energy, but also from a social perspective—that the space is more welcoming, a place where people feel at home. Sustainability involves looking both

SEE PEÑA-MARA, page 2

Colleagues mourn beloved former dean

BY KATIE MAS
Spectator Staff Writer

Carl Hovde, CC '50 and dean of Columbia College from 1968 to 1972, passed away last Saturday in New Canaan, Connecticut. He was 84.

The cause was cancer, according to Hovde's close friend and colleague in the English department Michael Rosenthal, PhD '67.

"He earned the admiration of students and faculty alike. He had the capacity to exude the rationality of things and negotiate between different views," Rosenthal said. "He had a sort of inner dignity about him which was able to make things happen."

Hovde became dean during one of the most turbulent times of Columbia's history. University plans to build a gymnasium in Morningside Park with a separate entrance for neighborhood residents sparked an uproar among student activists and local protesters. This construction project, a symbol of racial tension as the civil rights movement reached a climax, was countered with sit-ins and rallies met by police violence. The unrest of the '68 riots poured into the following years and Dean Hovde is said to have played a large role in restoring peace on campus.

Hovde was also a longstanding professor emeritus of English, who specialized in the American wing of the English department and taught Literature Humanities for many years. English professor James Mirollo, MA '51, PhD '61 and one of Hovde's close friends, said that he was a "stalwart of the Core Curriculum and a scrupulous scholar," who presided as



Courtesy of WikiCU

dean when the Core underwent fundamental changes.

The Society of Columbia Graduates awarded Hovde with the Great Teacher Award in 1975. He retired in 1995 and became director of the Friends of the Heyman Center for Humanities. In 1997, Hovde received the Award for Distinguished Service to the Core Curriculum.

Beyond his many career accomplishments, Hovde's colleagues admire him most for his character. Rosenthal remembers him as "a very altogether special person, a man of immense strength and grace who everyone loves."

Mirollo added that Hovde was "a delightful colleague and dear friend, much beloved."

A memorial service will be held in St. Paul's Chapel on October 22 at 3:30, according to Mirollo, and will feature reminiscences from Hovde's colleagues, friends, and family. A reception will follow in the Italian Academy.

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Manhattanville construction starts

Campus work begins to chagrin of some West Harlem locals

BY MAGGIE ASTOR
Spectator Senior Staff Writer

With all the necessary city and state approvals obtained, Columbia's plans for a new, 17-acre campus in Manhattanville have moved into the next stage: construction.

The latest work involves relocating and reconstructing parts of the neighborhood's aging sewer system, which dates back to the 19th century, and boring on the west side of Broadway between 129th and 131st Streets, according to Columbia's monthly construction newsletter.

Additionally, this week and next, Con Edison is installing new gas lines on the west side of Broadway at the 129th and 130th Street intersections. The M4 bus stop will be temporarily moved to the northwest corner of 125th and Broadway from its regular spot midway between 125th and 129th Streets. And during working hours—10 p.m. to 6 a.m. Monday through Friday—metered parking spaces on that block of Broadway

will be suspended, a portion of 129th Street closed, and left turns from 126th Street onto Broadway prohibited.

The gas line work was expected to begin Wednesday evening, but was postponed because Columbia and Con Edison had not obtained all the necessary permits, Community Board 9 chair Pat Jones said after a CB9 executive meeting that night at which University officials gave a presentation about the status of construction in the area.

The block of Broadway between 125th and 129th Streets is home to Florida Tapas Bar & Restaurant, which occupies three storefronts in University-owned buildings. Owner Ramon Diaz expressed concerns about the safety of the construction work and what he saw as a lack of transparency on Columbia's part.

Diaz, along with activists from the local group of Manhattanville expansion critics, Coalition to Preserve Community, had

SEE MANHATTANVILLE, page 2



Will Brown for Spectator

LAYING GROUNDWORK | The preliminary stages of construction have begun in Manhattanville, to the chagrin of some local businesses and residents.

Summer session hotter than ever

ALIX PIANIN
Spectator Senior Staff Writer

Who says no one wants to go to summer school?

Students flocked to Columbia's campus to take courses this summer, proving that the Core Curriculum really can be enjoyed in any season.

Columbia's Summer Term, run by the School of Continuing Education, offers six-, five-, and four-week sessions twice a summer, in addition to a nine- and 12-week session. Students can take any combination of classes, Summer Term Dean Richard Slusarczyk said, so the Summer Term office generally measures enrollment in number of credits taken. Credits were up, as was the unique student count—this summer, 2,726 students enrolled in Columbia classes, up from the 2,603 enrolled last year.

"It sort of defies logic," Slusarczyk noted. "One would expect in these weak economic times, students might want to conserve."

With this summer's bleak job market resulting in cut internship positions and a shortage of jobs, it seems options narrowed for some students in their off-season. According to the National Association of Colleges and Employers, the number of college internship positions dropped 21 percent in the last year. Other schools observed this trend, with CUNY summer enrollment up by 73,000 students, its highest count in 18 years. With students coming up empty on internship applications and job searches, this may have been the summer to catch up on those Core requirements.

Executive Director of Residence Halls Joyce Jackson reported that student housing

numbers increased slightly this summer. Broadway, Schapiro, Hogan, 600 W. 113th, and East Campus—the interns' quarters—were all open for Columbia students enrolled in courses on campus, visiting students, interns, and group conferences. (Administrators had said they were pushing summer housing to bolster a shrinking endowment.)

While general housing numbers increased this summer, Jackson noted that the number of students staying in Columbia housing for internships had fallen significantly from 559 to 337, a decrease of about 40 percent.

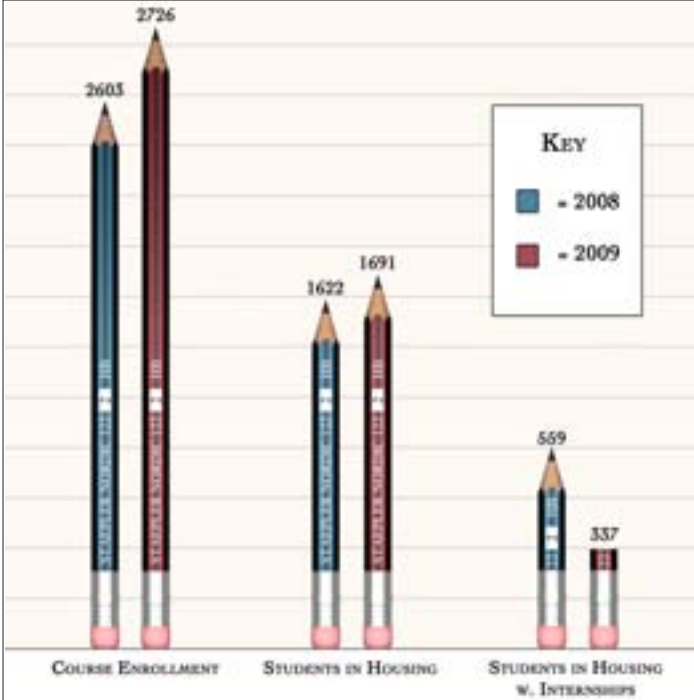
"I think more people had trouble getting jobs this summer," she said, which may account for the inflated number of overall students despite the fact that one group—student interns—decreased dramatically.

Housing numbers jumped in the second session, though Jackson said that is unsurprising—students enrolling in the second session American Language Program come out of the woodwork, for instance. She also didn't discount students who signed on with housing for the second term, hoping to finally land a job in the latter half of the summer.

Amanda Wild, SEAS '11, stayed put in Morningside Heights this summer while she took Linear Algebra, Abnormal Behavior from the psychology department, and an economics course. For Wild, summer was a good time to play catch-up.

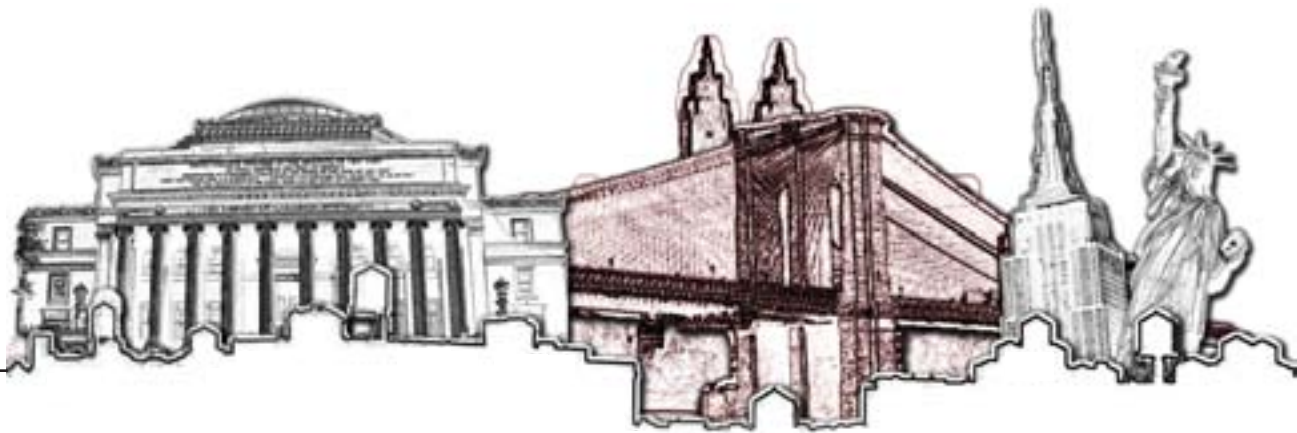
"I was a little behind in the classes I needed to take," Wild said. "I lived in Broadway over the summer, which was surprisingly more fun than I thought it would be."

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Graphic by Samantha Ainsley and Daniel Lasry





URBAN ADVENTURE



David Vega-Barachowitz for *Spectator*

SANDY ROADS | Taking the path less traveled in New York City leads to new experiences in the sleepy Rockaways.

On a quest to find where the subway ends

BY DAVID VEGA-BARACHOWITZ
Spectator Staff Writer

Urban Adventure is a biweekly series in which a writer travels to a far-flung New York destination and reports on his findings. Traveling the subway and riding his bike to places most Columbia students are too lazy or too overscheduled to go, David Vega-Barachowitz's stories tempt students to spend their weekends exploring the city.

I'd never thought of the Rockaways as an actual place. In my mental geography, the word evoked a state of reverie—some place you'd dream of, having fallen asleep rocking back and forth in your mother's lap.

In contrast to Coney Island, the Rockaways offer more than postcard nostalgia and the ruins of dreamscapes and playlands. A ride along the coast unveils a series of experiments in coastal living.

From the seaside town of Arverne to the Robert Moses-era towers rising amid fractured bungalow hamlets, to the abandoned military complex and bird-watching preserve of Ft. Tilden, the fluctuating landscape cannot be captured in a single essence.

Instead, it emerges as a series of distinct Rockaways—each Rockaway a singular vision of seaside splendor in itself. And past all these iterations, once beyond the spoil of human settlement, one finds the tranquility of Breezy Point, the end of New York.

Arverne-by-the-Sea

I begin my journey at Arverne-by-the-Sea, near the Beach 67th Street Station. For those acquainted with *The Truman Show* or Celebration, Florida, Arverne-by-the-Sea represents New York City's most ardent foray into New Urbanism, which is characterized by high-density housing and an American Main Street vernacular. Advertisements for the seaside community employ a '50s pastiche, complete with a handsome nuclear family and an oversized blaring sunset.

Strolling through the streets of Arverne-by-the-Sea feels like wandering onto some off-limits studio backlot. Villages called the Dunes, the Tides, the Breakers, and Ocean Breeze share in the seaside flare. (I can hardly fathom the shock if some sparkling new SoHa (South Harlem) development were named The Cliffs or, if they dared be thematic, the Grits.) In Arverne, I can't help but feel I'm in South Florida.

Blight, Bungalows, and the Bourgeoisie

Leaving the peach- and yellow-hued village behind for grittier pastures, I begin my bike ride down the boardwalk. Arverne, like much of the Rockaways, was once littered by swaths of low summer bungalows rented by working class families during the summer months. In

SEE ADVENTURE, page 5

Smoke-filled days at Max Caffé



ANDREW WAILES
COFFEE AND CIGARETTES

First week of classes. Nose back to the grindstone. I'm sitting here at Max Caffé on Amsterdam near 122nd Street,

avoiding Plato's *Republic*, and relishing the fact that my philosophy professor doesn't believe in assigning readings. I found this place while exploring the frontier that is Amsterdam above 116th Street. No one ever seems to come up this way.

That is totally fine by me, as I have just discovered this gem of a homework haunt with empty seats galore. The coffee may not be as good as the overcrowded, refill-happy Hungarian Pastry Shop down the street, but what this place lacks in taste it makes up for in ambiance. Brick walls and a cluster of sofa chairs are lit by candles at each table, and electronically powered chandeliers hang from the ceiling.

I am accompanied by my new friend, a sophomore transfer student who is munching on one of the most delicious things I have ever tasted: crispy bread covered with a goat cheese and avocado spread. Absolutely incredible, and only \$5.

Time for a cigarette break. Marlboro No. 9 Menthe 100. Or as the commercials say, "now in stiletto."

Alrighty, I'm back. I wonder why the speakers keep playing this random techno slash jazz music. It really does not fit the place at all. But it makes me happy, as I'm not really feeling that chill acoustic coffee shop music. Otherwise I'd just be here on my laptop with my headphones, listening to my latest Britney or Gaga obsession. "Paparazzi," anyone?

Time for another coffee I think, even though it pains me to think that I'm going to be paying another \$2 for coffee that is anything but memorable. Maybe I'm too harsh, but after three years of working at a coffee shop, I'm rather proud of my flavor-discerning palate. Sure, it borders on pretentious, but I embrace it nonetheless.

Max Caffé has a great atmosphere, but is that what makes a great coffee shop? Or is it the coffee itself? (I have to watch myself with these questions, otherwise I might start sounding a bit too much like a college-aged Carrie Bradshaw.)

I think it's a little bit of both. Starbucks may give the illusion of comfort with its wi-fi accessibility and its Ikea-esque lighting, but the coffee legitimately tastes like soapy dishwater infused with coffee flavoring. Repulsive. The mark of a true coffee haven comes from finding a balance between flavor and feel. It's about providing customers with comfort while still satisfying their caffeine addiction sans unnecessary taste bud displeasure.

I'm getting distracted by the pair of nearby Columbia graduate students talking about "verbal diarrhea." Because a full house seems to grace Max Caffé only once in a blue moon, this place is ideal for eavesdropping and people-watching, two of my favorite activities.

I go to coffee shops to do work, but I always get way too distracted and end up writing about all the wonderfully entertaining people I see. (Like that crazy woman who I accidentally backed into the other day. She catapulted me off of her with a defiant push. I turned around in shock, only to see, emblazoned on her arm in giant cursive letters, the phrase "Only God Can Judge Me." I turned back around.)

The world is just way too interesting to be truly focused and productive. Living in New York is about experiencing the world around you. It's about running into

SEE COFFEE, page 5

BOOKS

Mark your calendar for Brooklyn's annual writing celebration

BY KASSY LEE
Columbia Daily Spectator

In his poem "Crossing Brooklyn Ferry," Walt Whitman captured the exhilaration of traversing the East River—"Cross from shore to shore, countless crowds of passengers! Stand up tall masts of Manahatta! Stand up beautiful hills of Brooklyn! Throb, baffled and curious brain! Throw out questions and answers!"

While the Brooklyn Ferry has now been replaced by the Brooklyn Bridge, the curious brain may still find reason to throb at the Brooklyn Book Festival this Sunday. Emphasizing Brooklyn's position as the creative capital of America, Borough President Marty Markowitz declared, "It just makes sense that Brooklyn and our own 'City Hall'—Borough Hall—will be at the epicenter of a festival chock full of writers of every stripe and the enthusiastic and curious reading audience that they draw."

Over 220 writers will appear on 10 stages during the daylong festival, in an event as large and diverse as the borough itself. According to Johnny Temple, the literary council chair of the festival, "The idea is to present a truly international book festival while also having a local taste. Brooklyn is one of the most diverse places on the planet and we use that to create frankly one of the best book festivals in the world."

Brooklyn is a natural place for what Temple called "the hippest, smartest, most cutting-edge public book fair in New York City." On top of its incredible diversity, the borough has a substantial literary community that has been growing in the past couple of decades. In the words of Markowitz, "Brooklyn is where trendsetting artists live and thrive." Since its days as an independent



Lauren Weiss / Staff Photographer

BOOK-LYN | Brooklyn has developed a popular literary tradition, which will be celebrated with diverse artists like Jonathan Lethem and Lupe Fiasco.

city, Brooklyn has been a destination for writers and artists in search of a vibrant collaborative community, as well as cheaper rent. "The Brooklyn area code 11211 has the most writers per capita in the country," said Temple. Today, authors such as Jonathan Lethem, Jhumpa Lahiri, and Colson Whitehead all call Brooklyn home.

The festival was created in 2006 as a joint effort by many Brooklyn literary enthusiasts, including Temple and Markowitz. The growth of the festival in the few years it has been around



Lauren Weiss / Staff Photographer

WRITER'S WALK | Over 220 writers will present works to fans at the Brooklyn Book Festival.

SEE BROOKLYN, page 5

WEEKEND PICKS

THE EDITORS' BEST BETS FOR THE WEEKEND AHEAD

THEATER

The 3rd Annual New York One-Minute Play Festival. *HERE Arts Center, Mainstage, 145 Sixth Ave. (between Spring and Dominick streets), Saturday-Sunday, 8 p.m. and 8:30 p.m., \$15.* For some quick and dirty exposure to over 80 plays, the One-Minute Play Festival offers a showcase of dozens of works, each only 60 seconds long, by emerging and established writers in American Theater.

FILM

Miller's Crossing. *IFC Center, 323 Sixth Ave. (at West 3rd Street), Friday-Saturday, 12 a.m., \$12.50.* Fans of the Coen Brothers' thrilling *No Country for Old Men* will be sure to want to see their take on the '30s gangster flicks in their 1990 film *Miller's Crossing*. With star performances by John Turturro and Gabriel Byrne, the film is a quasi-subversion of gangsters with a proper mix of thrills, chills, and classic Coen absurdism that results in numerous laughs.

FOOD & DRINK

Brooklyn Cheese Experiment. *The Bell House, 149 Seventh St. (between Second and Third avenues), Sunday, 1-7 p.m., \$25.* First-years tired of those cheesy Frontiers of Science experiments can view a real cheese experiment this Sunday. Chefs Theo Peck and Nick Suarez compete by preparing their favorite cheese dishes and brewing their favorite beers.

MUSIC

Mos Def. *The Beach at Governor's Island (accessible via New York Water Taxi, leaving every 15 minutes from the Battery Maritime Building Slip 5), Saturday, 9:30 p.m., \$35 in advance, \$40 day-of.* It's worth the trek to see acclaimed actor, rapper, and general megatalent Mos Def get Governor's Island hopping. For \$150, you can buy a VIP ticket, which includes a boat ride with Mos Def, complete with a two-hour open bar, snacks, and tickets to the show after the cruise.

ART

Monet's Water Lilies. *MoMA, 11 W. 53rd St. (between Sixth and Fifth avenues), Sunday, Free with CUID.* The MoMA is displaying all of its Monet waterlilies in one exhibit for the first time since 2004. Who knew a trip to Giverny, France, could be so easy?

BOOKS

KGB Sunday Night Fiction. *KGB Bar, 85 E. Fourth St. (at Second Avenue), Sunday, 7-9 p.m., free.* Creep into this esoteric Soviet-themed lit bar for not just a bottle of vodka, but also a dose of the most buzzed-about contemporary writing. Binnie Kirshenbaum, the chair of Columbia's School of the Arts Writing Program, will read aloud from her hauntingly beautiful new novel, *The Scenic Route*. She'll be joined by Terese Svoboda and Dylan Landis.

MUSIC

Lemonade. *Bruar Falls, 245 Grand St. (at Roebling Street), Brooklyn, Saturday, 8 p.m., \$8.* If you have a soft spot for cheesy '90s dance music but want to maintain your cred, go see Lemonade this weekend. The three-piece band from San Francisco melds at times Jock Jam-esque beats with pretty melodies.

STYLE

Superstar DJ Record Fair & Vintage Fashion Bazaar. *The archway under Manhattan Bridge, 167 Water St., Brooklyn, Sunday, 11 a.m.-6 p.m., free.* Browse through a large collection of music from techno to dirge records. While you're at it, pick up some vintage goods in celebration of Fashion Week.

WILDCARD

Richmond County Fair. *The Richmond Historical Society, 411 Clarke Ave., Staten Island, Friday-Sunday, 2:30 p.m., \$15.* What better way to experience small-town charm right in the big city than at the 30th Anniversary of the county fair?

WILDCARD

Why Aren't You Naked? *3LD Art & Technology Center, 80 Greenwich St. (at Rector Street), Friday-Sunday, 10 a.m.-6p.m., free.* Enjoy watching others bare it all? The Multimedia theater company 3-Legged Dog brings nudity to new and strange experiences by combining video, sculptures, and photography of nudity.

SEARCH FOR THE BEST ART BARS

ART

Sipping and sculptures: a toast to the visual arts

BY HANNAH YUDKIN
Spectator Staff Writer

A typical night on the town for a Columbia student usually involves a pit stop at a favorite bar, be it near Columbia or somewhere on the Lower East Side. Yet many of these places tend to be visually uninventive and unstimulating, à la O'Connells, for example. Is there a place where I can actually enjoy a beer, while being surrounded by beautiful décor and artwork? Are there bars out there that double as art galleries? Here's a list of the top options New York has to offer art enthusiasts in want of a cold mojito.

Max Fish (178 Ludlow St., between East Houston and Stanton streets)

Willy Wonka meets Chelsea gallery—this Lower East Side staple has been around for 20 years. The whimsical walls, painted with multicolored clouds and checkerboards by the bar's staff, match the quirky light fixtures hanging from the ceiling. Opposite the bar, one can find the current exhibit—photo-realist black and white drawings of people (by artists including Logan Hill, Ted Barrow, and skateboarder Kevin "Spanky" Long)—curated by the bar's owner, Ulli. The drawings contrast with the bar's décor, and consequently stand out to viewers. The exhibits at Max Fish change every month, which adds to the gallery feel of the bar. Best of all, the beer selection mixed with the local Lower East Side crowd makes Max Fish an even better place to enjoy a casual drink and an art show.

Gallery Bar (120 Orchard St., between Delancey and Rivington streets)

The name says it all. Unlike Max Fish, this bar resembles more of a Meatpacking District lounge than a local bar. Here, the space is dimly lit, and the walls are painted black. Crowds of hip New Yorkers and fashionable Europeans flock to this bar, where loud mash-ups encourage dancing and mingling. Instead of the main art exhibit being relegated to a specific place in the venue, Gallery Bar likes to fully surround its cocktail-sipping visitors with art. The most recent show, "Multiple Personalities," featured large oil paintings of people, including Michelle and Barack Obama and Oscar Wilde, on every wall space available. As a nice addition, the artist, Antony Zito, also managed to paint



Patrick Yuan for *Spectator*

ART-TINIS | New York City bars like Max Fish give patrons a two-for-one with innovative aesthetic decor along with creative cocktails, in addition to drawing an artsy and interesting crowd.

portraits of various visitors to the bar. At times, however, the club-like atmosphere tends to overshadow the art in the bar, so getting there early on in the night may be your best bet.

The Half King Bar and Restaurant (505 W. 23rd St., between 10th and 11th avenues)

Chelsea is home to hundreds of galleries. It is not surprising, then, to learn that The Half King Bar and Restaurant,

conveniently placed at the heart of this art center, also features an art exhibit roughly every three months. There are two parts to the Half King—a bar and a restaurant—but the art can only be found in the main dining area. Currently on display are Hunter Barnes' black and white photographs of the Ni Mii Puu Native Americans. After a refreshing drink at the bar, gallery-hoppers can grab a bite to eat next door (simple pub foods) and simultaneously view an assortment of art.

FILM



Courtesy of Photofest

MOVIE MAVERICK | A retrospective at BAMcinématek examines Robert Reford's multifaceted career as a filmmaker, as well as an activist of film and social policy.

Redford plays both sides of the camera at retrospective

BY LILY CEDARBAUM
Spectator Staff Writer

The Sundance Kid may be more of a Sundance Septuagenarian these days, but Robert Redford shows no sign of slowing down. The megastar's half-century-long career—which BAMcinématek celebrates this week with screenings and discussions—seems to belong to more than one person. Redford has not only one of the most diverse acting résumés in Hollywood, but has also found success as a director, an independent film producer, and an environmental activist. And with a new film on the way, along with his annual Sundance Film Festival in January, he certainly deserves a celebration. A California native, Redford initially depended on his good looks to get him roles in television and film, especially in the romance genre, but that never stopped him from trying out more challenging characters. With the exception of *The Way We Were*, BAM's choices of Redford's films cover his more dynamic work. The sex scenes, such as in *The Sting* and *Butch Cassidy and the Sundance Kid*, are definitely not of the romantic variety, and

many of his films leave their audiences with endings that challenge the status quo. The cinematic themes of his directorial collection also tend to value real issues over those that may attract a larger audience. His first foray into directing—*Ordinary People*—centers on a dysfunctional family dealing with tragedy, while *Quiz Show* reenacts the historical *Twenty One* quiz show scandal of the '50s. Yet, some feel that his activism over the last three decades—concerning both the film industry and the environment—has had the most impact globally. Since 1978, the Sundance Film Festival, which he founded, has given great opportunities to hundreds of talented cinematic artists, whether it's publicity or industry validation. Similarly, Redford also founded the Sundance Institute, which brings creative minds together and gives them an environment in which they can be creative. One such film from the institute is *El Norte*, which follows two Guatemalan teenagers as they illegally immigrate to America and try to find a home despite all the difficulties they experience.

Redford also lends his clout to fighting for environmental protection. He is interviewed in *The Unforseen*, a documentary concerning the negative effects urban development brings upon the surrounding environment. If Columbia students don't find the appeal of any of these films strong enough to make the trek to Brooklyn, they should heed this: Redford will be there in person after several screenings for a Q&A session. At the time of print, Q&A tickets were still available for *All The President's Men*, it is likely that they will sell quickly. Even in Manhattan, it is pretty easy to celebrate Robert Redford on campus. Some of his films, such as *The Natural* and *The Sting* will be easier to find than more independent films. Just remember that this is not a celebration of Redford's lifetime of achievements, because this cinematic icon is far from finished with what he wants to achieve. *BAMcinématek is running through Sep 16 at the Brooklyn Academy of Music, 30 Lafayette Ave. (off of Flatbush Avenue), \$8 with CUID.*



David Vega-Barachowitz for Spectator

ROCKY ROAD | The ethereal and slightly bohemian vibes of the Rockaways make it an ideal getaway for urban explorers on treks to the less traveled outskirts of New York City.

Student ventures far beyond the comforts of the 1 train

ADVENTURE from page 3

the '60s, with destinations like the Rockaways and Coney Island on the decline, these bungalows fell under the umbrella of “blight” and most were razed to make way for the banal modern high-rises so adored by Robert Moses. (Look closely and you can still find some Bungalows, often altered or in a ramshackle state.)

Past Beach 90th Street, the beach acquires a grittier, urban atmosphere. The wooden boardwalk, treacherously crowded, supports a stretch of concession stands bearing comic dancing hot-dogs, while the blaring boom boxes near the surf drown out the soft ebb and flow of the sea. But soon, this Rockaway ends and another begins.

Beyond the congested, public portions of the beach, I find myself riding through the suburban idyll of Neponsit Belle Harbor. These are arguably the wealthiest neighborhoods on the peninsula and fit a traditional image of tree-lined suburbia. The homes here are stately, turn-of-the-century affairs. To stave off development and intrusion, these neighborhoods permit solely single-family detached houses. A pair of bikini-clad teenage girls ride by; fearing a trap, I instinctually cross to the other side of the street.

The Workers Beach and the Soldiers Ground

Past the suburban enclave, I reach the stately art-deco bathhouse of Jacob Riis Park. A Depression-era Moses project intended for working class crowds, the beach hosts a clientele that would seem more at home in Chelsea or Williamsburg. Topless bathers are no uncommon sight here, and the crowd, especially on the unguarded beach further west, has a distinctly bohemian flare (i.e. skinny bikes, skinny jeans).

Just past Jacob Riis Park lies the abandoned Fort Tilden Military complex, today part of the Jamaica Bay Wildlife Refuge (Gateway National Recreation Area). Sparse, wild, and beautifully barren, the duned-lined coast feels relatively empty and secluded, despite heavy summer crowds a mile away.

Hidden among the paths of the military base, decommissioned in the '70s, are a massive concrete battery and cold war-era nuclear missile silos. The post-apocalyptic ruins seem an appropriate finale to the Rockaways—but alas, they are not finished.

The End of New York

Exhausted from the biking and the hot sun, I at long last reach the object of my pursuit—Breezy

Point. Security gates discourage transients and explorers (of which I am both), but I pass through unnoticed, hiding my camera and securing a courtesy button on my shirt.

Past the firehouse and the ice cream shoppe, I finally come to the road’s end. There, I dismount from my bike and proceed down a narrow, sandy path. The end feels near, but the path continually winds, with little sign of civilization but for a secluded cabana village separated from me by barbed wire and weary glances.

Yet as I emerge from the tall grass, I see the others—no pygmies or sea-monsters, but real people in bathing suits collecting shells, small children chasing seagulls, and, far beyond, the breakers and the old men fishing at the horizon line.

A feeling of disappointment fleets over me, as if I have been cheated. I imagined the end of New York, that empty place I’ve seen as a blob on the subway map, to be a lonely, marvelous place, almost undiscovered, save maybe a colony of tiny, rare birds.

But there are people here, and so many seagulls, and at the end of breakers, the city can still be made out in a foggy distant shadow. Yet as I’ve imagined it or not, this is the end of New York—and as advertised, it is so breezy.

Opera infiltrates living rooms and movie theaters



CATHERINE RICE

BREAKING DOWN CLASSICAL

There’s no such thing as a typical opera fan. Some people love the opera because, with its dramatic storylines and sumptuous costumes, they find it more audience-friendly than classical music. Then there are those who love orchestral music and chamber music, but are daunted by the prospect of a three-hour opera. But even these classical music loyalists often eventually find opera less laborious to listen to than instrumental music.

However, compared to non-classical music, opera still remains a fairly obscure and unpopular medium, even feared by some. That is probably why the Metropolitan Opera has created innovative programs to reach out to new audiences who wouldn’t normally attend opera due to intimidation, high ticket prices, or ignorance. But it remains to be seen whether these programs have actually attracted members of a younger generation and lower socio-economic class, or just the same old kooky people who attend every free event in the city. Nevertheless, this push toward accessibility begs the question—will opera ever become mainstream?

One of the most popular programs is the Metropolitan Opera’s *Live in HD*, a series of live performances transmitted in high-definition video from the opera to over 600 venues, mostly movie theatres, all over the country. The series started in 2006 with Mozart’s *The Magic Flute*, and has since become a popular way to experience the opera without the supposed pomp. This season the Met, starting on Oct. 10, will include nine transmitted live performances, including Puccini’s *Tosca*, Verdi’s *Aida*, and other classics.

The interesting thing about the *Live in HD* series is that opera-lovers, which comprise a large portion of the audience, sometimes dress up in concert attire and applaud right along with the real audience on screen. But the extent to which the on-screen version succeeds in accurately portraying a live event and capturing the experience of the opera is debatable. Are the quality of sound and the ambiance of a live performance really that dispensable? But there are advantages to this kind of close-up view. Most opera seats are so far away from the stage that audience members lose the ability to see the expressions of the singers and the sometimes surprisingly good acting—benefits that return in *Live in HD*. Yet there is something magical about the live experience.

If people are substituting this live experience for the virtual one, then the series is counterproductive. But if the audience of *Live in HD* would have otherwise never seen the opera at all, the production seems entirely worthwhile.

Then there was the Met’s *Summer HD Festival*, which had its test run this summer from Aug. 29 through Sep. 7. This series eliminated the live element of the other series, instead presenting past Met performances on a large screen in the middle of Lincoln Center for free. Thanks to the pleasant weather, these performances were a hit, drawing large audiences that couldn’t even fit in all of the seats provided. The Met offered a mix of classics and lesser-known operas, from Puccini’s *Madame Butterfly* to Donizetti’s *Fille du Regiment*. While the performances had sometimes occurred years before they were presented on the large screen, the experience of being outside with a cool breeze in the middle of one of the most important cultural centers in the world (without having paid a dime) had its charm. Likewise, the audience members (for the most part) took the events seriously, maintaining a respectful and reverential quiet, unlike those at the New York Philharmonic concerts in the parks where people ate and talked without any regard for their fellow listeners.

There is a hybrid of these two series, which is the *Live in HD Summer Series Encore Presentation*, in which performances from the *Live in HD* series are played in select movie theaters in the U.S. and Canada. With these screenings, the live element is eliminated, as well as the enjoyable outdoor, communal experience. But the advantage of any filmed performance, including those in the *Encore Presentation* series and operas on DVD, is the fact that a film director as well as a stage director were employed for its creation. With the help of shifting angles and increased zoom, nuances and details of the performance (subtle gestures, glistening eyes, even inflections in the singing which could be obscured by ambient noise) become discernible even to those who did not pay hundreds of dollars for a first-row seat.

These attempts at mass dissemination of opera, in conjunction with other initiatives such as the Met Player, which offers subscribers monthly and yearly rates for access to over 200 Met performances streamed online, are double-edged in their intentions and effects. While people who wouldn’t normally be able to attend or afford the opera get some exposure to the art form, and the barrier of ostentation preventing the layperson from appreciating opera is temporarily dislodged if not entirely destroyed, the ideal of the opera is somewhat tainted in these new formats. The experience of going to the opera is no longer reserved simply for the ethereal opera house, but for the comfort of one’s home, or the sterility of a movie theater. Opera is not what it once was, for better or for worse.

Catherine Rice is a Barnard College junior majoring in Music.

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COFFEE from page 3

those quirky and slightly frightening people that make you so grateful to be living where you are. It’s about swimming through this shark tank of a metropolis so hugely diverse that every way you turn there’s something new and exciting to see. It’s no wonder this is the city that never sleeps. Even with a single blink, you might miss something you wish you hadn’t.

It’s nearing midnight, and the waitress is staring at me with a look, begging to close up the shop and head to bed. The bill is paid and a fresh cigarette is tucked behind my right ear, ready for the walk home. Good night and happy travels, my fellow addicts.

Max Caffè is located at 1262 Amsterdam Ave. (between 122nd and 123rd streets), open daily, 8 a.m.-midnight, (212) 531-1210. Andrew Wailes is a sophomore at Columbia College majoring in creative writing.

Brooklyn’s all booked up for upcoming fest

BROOKLYN from page 3

only attests to the vivacity of Brooklyn’s artistic climate. “The Brooklyn Book Festival has experienced explosive growth since we started it in 2006, and it has expanded to become a major annual literary destination that draws people from all over the world,” Markowitz explained. And not only bibliophiles will enjoy the festival, giants of film such as Melvin Van Peebles and musicians like Lupe Fiasco will also be featured speakers.

The events are free, they start at 10 a.m. and run until 6 p.m. Topics ranging from “Satire and Comic Relief in 2009” (Borough Hall Courtroom, 2 p.m.) to “Feeding Love in NYC” (North Stage, 1 p.m.) will be discussed by some of the most prominent names in literature, film, theory, and criticism. “Really there’s an event for everyone, whether you’re five or 85,” said Temple.

For more information and a complete schedule of events, visit brooklynbookfestival.org. Check Spectator and A&E’s blog, Spectacle, on Monday for dispatches from the festival.

FOOD & DRINK

Time to spice up your culinary life across Morningside Park

BY DEVIN BRISKI
Spectator Staff Writer

Harlem is underrated and largely uncharted culinary terrain for many Columbia students, who prefer to stick to the frequently tried and sort-of-true flavors of Pinnacle and HamDel. Columbians who do dare to venture up north or across the park for lunch or dinner will find a wide array of cuisines offered at generous prices. Harlem’s Caribbean population allows students who are tired of Havana Central’s exorbitant prices and John Jay’s miserable jerk chicken to search elsewhere for a taste of the islands.

The décor in the Cuban restaurant Café Floridita (129th Street and Broadway) falls somewhere between Tom’s and Havana Central, combining elements from classic American diners and traditional Cuban restaurants. Big cushioned booths and

diner tables host baskets with side-by-side Heinz ketchup and Goya salsa picante. A big traditional pastel-colored milkshake machine is used to make papaya and pineapple milkshakes, which are then served in American-style soda cups. Spanish conversation murmurs underneath the pleasant hum of salsa music and giant posters advertising Havana nightlife.

In addition to the Cuban flavor, Café Floridita’s prices may draw students looking for a cheaper brunch destination. Every morning, it offers a Floridita International Breakfast, which includes two eggs, three pancakes, a choice of ham, bacon, or sausage, toast, and coffee or tea for only \$8.50. Students will be hard-pressed to find a better deal than that within walking distance from campus.

Vegans and animal rights activists who complain about a lack of variety in Morningside Heights should just make the

short but steep trek across Morningside Park, where a plethora of conscious-minded Jamaican restaurants await them. Fruitful Field (120th Street and Adam Clayton Powell Boulevard) consciously uses only cruelty-free halal products in its dishes. “If an animal is abused, if it dies from fear, then these vibrations stay in the meat after death. They cause fear in the people who eat the meat. This is what makes people sick,” explains waiter Judah Selah. “Halal meat is cruelty-free. It’s healthier and cleaner.”

A low-key restaurant with no shortage of reverence for Haile Selassie, Fruitful Field is a promising destination for conscious-minded students in want of some guilt-free jerk chicken and steamed fish.

Right across the street from Fruitful Field is Strictly Roots, an all-vegan Jamaican restaurant with the motto

“serving nothing that crawls, walks, swims or flies.” Unlike many vegan restaurants in Manhattan, Strictly Roots does not charge an arm and a leg for its entirely plant-based products. The popular beef soyloin dishes are only \$4 and stirred, fried, and salad dishes are even cheaper.

“One of our ... specialties is fried tofu and the BadMan juice blend,” said chef Iah Bless. The BadMan blend combines sea moss, nuts, seeds, soy milk, and honey into a special juice that is supposed to increase stamina. Strictly Roots also makes its own ginger beer, a non-alcoholic Jamaican specialty. Bless explained, “We are vegan for both health reasons and animal rights.” With the selection of dishes and juices Strictly Roots offers, diners will have a hard time believing that what they are eating is strictly composed of roots.

MUSIC

Miller audience speechless after *Wordless Music*

BY REBECCA PATTIZ
Spectator Staff Writer

At Friday night’s *Wordless Music* series performance at Miller Theatre, the series’ title seemed a bit off.

The evening’s program included selections from Charles Spearin’s album *Happiness Project*, and a long set by his Toronto-based instrumental band Do Make Say Think.

The term “wordless” was perhaps misleading, because the Broken Social Scene founding member’s *Project* was rooted in language, words, and conversation. A year ago, Spearin began inviting neighbors from his downtown Toronto neighborhood over for a series of casual interviews in which he asked them questions about happiness and its meaning.

Listening to the recordings, Spearin noticed the musicality of his subjects’ voices, as well as their varied and diverse responses. He set about trying to create melodies from the responses, and enlisted his musical friends to help, ultimately arranging the melodies as songs.

Last night, Spearin and other musicians (including some members of DMST) performed these songs, along with the interviews that inspired them. Beginning with bare musical imitations of the voices, the melodies grew and developed into full-fledged songs, featuring repeated sound clips from the interviews. The use of the recordings, a sort of motif in post-rock music, was developed in a truly inspired way.

Neighborhood characters—which include Spearin’s two-year-old daughter, a deaf woman who became able to hear in her 30s, and an older man with 13 siblings—spoke on the subject of happiness, as saxophones, trumpets, and other instruments translated their words into music, as if from one language to another.

Following the performance of the *Happiness Project*, Spearin rejoined DMST for a set in which they performed songs from their older albums, as well as new songs from the forthcoming album *Other Truths*.

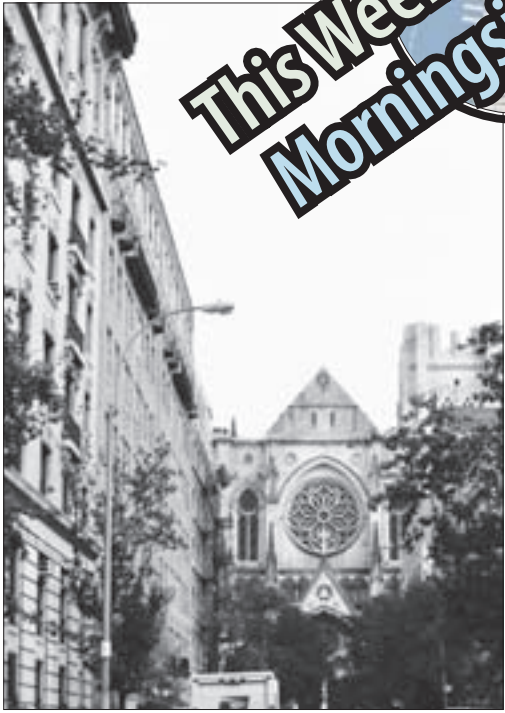
During this second half of the evening, the volume went way up, as did the banter, swearing, and on-stage beer drinking. The band’s signature distorted guitars, spacey electronic effects, and loud bass was a major shift from the comparatively subdued *Happiness Project*.

As the atmosphere became decidedly more rock’n’roll, at least three older audience members exited stealthily from the concert.

Though the set was at times repetitive, it was more often powerful, intense, and surprising. The songs built up beautifully, and the audience members, restricted by their seats, bobbed their heads in satisfied unison.

DMST’s performance personified the intersection of classical and amplified music at which the *Wordless Music* series aims to place itself.

Guitarist and keyboardist Justin Small responded jokingly, “Next time we’re going to play in a legendary shithole, not a fancy place like this.”



LOCAL CHARM | A cultural mecca with a rich history for tourists and New Yorkers alike, Harlem is a great destination for food, art, and music lovers.

This Week's Harlem and Morningside Heights

ART

Trim paintings cut their way into Harlem’s Studio Museum

BY HANNAH KLIGMAN
Columbia Daily Spectator

At the Studio Museum in Harlem, large canvases line the walls of the main gallery, each one a depiction of a sparsely decorated room. In some of these paintings, a man appears sitting in a chair, his back to the viewer. Every painting is very similar to all the others in the gallery, but the scene depicted undergoes subtle and mysterious changes in each composition, preventing the viewer from tiring of the repetition.

These paintings are the work of Hurvin Anderson, a contemporary British artist. Growing up in the UK, Anderson watched his father receive haircuts in a home barbershop run by Caribbean immigrants. The group

of paintings on display at the Studio Museum shows Anderson’s various versions of the shop, which he worked on in 2006.

Anderson is particularly interested in depicting the social space of the barbershop, and the importance of memory and history in the creation of space. Unfortunately, the chronological organization of the exhibit is not clearly communicated to the viewer. It seems as if many visitors begin with Anderson’s later paintings, which is unfortunate—the works are far more powerful when viewed in the order in which they were painted.

On the right wall, the large oil canvases evoke the empty feeling of the barbershop. The middle of each canvas is filled with bright blue paint

depicting the walls of the shop, with the blue squares stacked in such a way as to give the painting depth. In the foreground, a desk covered in simplified, yet easily recognizable barber tools is depicted.

In “Peter’s Sitters 2” and “Peter’s Series: Back,” a man sits in the barber’s chair. His back faces the viewer, a reminder that private space is being invaded.

While Anderson’s paintings explore the landscape of the barbershop, they also recreate this space for the viewers and allow them to explore the artist’s sense of space for themselves. Anderson makes the exhibit a place for artist and viewer to work together to create a unique vision of what was once an actual, physical place in time. This interplay of spacial memory and imagination is quite powerful.

On first glance, it may seem as though the paintings explore something mundane and monotonous, but Anderson transformed the barbershop into a monumental and magical landscape. The changes the room undergoes in each painting are so subtle that it seems as if objects are floating into and out of the canvases in slow motion.

Careful observation of Anderson’s work gives a deeper appreciation of the architecture of space, as well as the way the passage of time affects those locations that linger most in our memories.

“Hurvin Anderson: Peter’s Series 2007-2009” is on display at the Studio Museum (144 W. 125th St.) through Oct 25. Admission is free with CUID.

Neighborhood Watch

COLUMBIA SPECTATOR

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Summer lovin'

BY RAPHAEL POPE-SUSSMAN

As the first week of classes comes to a close, it's time to remember the summer that was and to consider the year that will be. It's difficult to summarize a summer (to summerize it, if you will), but I'll do my best.

I live in Brooklyn, where the weather was somewhat warm. If you live somewhere else, you can take this time to think about the weather you experienced this summer. Also, Michael Jackson passed away. I know that because I went to his birthday party in Prospect Park. Normally, when I go to a birthday party in the park, it is because I am celebrating the birthday of a friend or other living person. Michael Jackson is not my friend, and he is also dead—but he was very famous, so it was OK for me to go to his party.

We must carry the memory of Michael Jackson/the warmth of summer into the semester ahead of us. If you're new to the Columbia community, a semester is 16 weeks long. If a semester were a fetus, by December it would have a robust heart, pumping more than 24 quarts of blood per day. If you feel something kicking you in the stomach, don't worry (it's just the baby semester's adorable little feet).

The last (but not least) lesson of the waning aestival season is that it is time to explore the burgeoning market of books for women who want to meet attractive men. When I say burgeoning, I mean that there is a market for these books. Someone sent one to be reviewed by the arts and entertainment section of Spectator, and therefore we know it exists. According to a number of surveys my roommate told me about, there are a lot more women than men at Columbia, so this book will be very useful for students here.



The tract in question, titled "Screw Cupid: The Sassy Girl's Guide to Picking Up Hot Guys" by leading literary light Samantha Scholfield, is a veritable treasure trove of useful tips for landing a "Hot Guy." For example, Hot Guys like dogs (they also like hot dogs). If you pick up a Hot Guy, however, it is critical to remember the "well-known fact that the smaller the dog, the bigger the ego and therefore the bigger the internal misconception about one's actual size." In other words, if you have a little dog, it will have a big ego and misconceptions, because a dog does not know what an ego is. And if it's a dachshund, it thinks it's a Great Dane. Dogs always think they're bigger than they are. That's one of their misconceptions.

There's an upside to dogs' misconceptions: If you go for a walk with your dog, there is a good chance you will later have sexual congress with a Hot Guy. Now, lovely ladies, I should note that it's illegal to have pets in your dorm room. Also, now that I've written this article, many Hot Guys will have heard all about dogs and their superegos and stuff, so the novelty factor will be gone and the Hot Guy will be all too cold. Unless you get a really humble dog who can dupe the Hot Guy into thinking he doesn't have a misconceived ego.

But in case that doesn't work, Scholfield suggests engaging the Hot Guy in stimulating conversation. In the past, you may have been told it is bad form to pick a guy up by saying, "Where do you stand on abortion?" That is why you are alone right now. There's nothing wrong with asking the Hot Guy this highly stimulating question—just be diplomatic. The book recommends saying, "My friends and I were having this really intense conversation... about abortion." Immediately, he will know you have friends, and also that you have heard of abortion.

Then you won't even need a book. Or a dog. Remember that dogs are misconceived and books contain misinformation. Misinformation is not the female version of information—rather, it is the kind of lousy information that will prevent you from attracting a Hot Guy. Instead of telling the guy that he is a humble dog or inquiring whether his mother ever had an abortion, invite him to a birthday party.

That may sound conventional, but you have an ace up your sleeve (remember to wear a shirt with sleeves). The birthday party is for a dead guy. As soon as the guy realizes that he has been misled about the aliveness of the birthday boy, he will see you are a master in the art of deceit and develop a burning desire for you.

This will be especially true if you have a dog. Women of Columbia and Barnard, consider your problems solved.

The author is a Columbia College junior. He is a Spectator copy staffer and deputy editor, features for The Eye. "Summer lovin'" is an installment of Summer Dispatches, an opinion feature series that seeks to showcase the diverse summer experiences of members of the Columbia community.



ILLUSTRATION BY RAMSEY SCOTT

Staff Editorial

After NSOP, new students deserve a way to speak up

With the first week of classes winding down, so too does the New Student Orientation Program. Many first-years may have found NSOP a valuable experience that effectively introduced them to Columbia, whereas others may be disappointed by how NSOP prepared them for their first week at college. In order to better determine the effectiveness of the program, organizers should create a standardized system to acquire feedback from first-years.

Organized by the University and a select committee of undergraduates, NSOP features a series of social, academic, and occurrucular events whose purpose is to orient new students to the culture of Columbia and to introduce them to each other and the University. Some events, such as the convocation ceremony, are annually recurring traditions, while other, less formal events change from year to year. For example, this year's NSOP did not include a neighborhood-wide scavenger hunt and featured a trip to Central Park Zoo, while previous NSOPs instead had visits to other locations. To many upperclassmen, the rationale behind these changes is unclear. Although students at Barnard College have the opportunity to fill out a survey on NSOP,

Columbia students lack a formal means to rate different events on their effectiveness, making some wonder to what extent, if any, their opinions are taken into account when making changes for the next year's program.

Because NSOP's primary objective is to ease new students' transitions into Columbia, and because organizing NSOP is both difficult and costly, it is important that the University seek formal feedback from students themselves to ensure that NSOP consists of only the best events to create the most rewarding orientation program. Implementing an online survey asking first-years to assess both the effectiveness and enjoyability of different NSOP events would allow the University to gauge their reactions more systematically. First-years taking the survey will be able to respond to the NSOP experience as a whole and suggest future modifications, giving future NSOP committees a broad basis from which to make decisions about schedule changes.

NSOP introduces new Columbians to where they will spend the next four years, and it is therefore essential that the program be of the highest possible quality. Seeking feedback from this year's participants only seems natural.



MURO
ANGELA RADULESCU

The photographer, the Spectator photo editor, is a Columbia College junior majoring in neuroscience and behavior.

As I See It

Pull the trigger

the fact that the lack of long-term care could kill an uninsured American as easily as a bomb. We might ask with philosopher L.T. Hobhouse, "Should sick people be treated according to their illnesses or according to their status in labor markets?" It goes without saying that our current market-based system has chosen the latter, making health care a privilege of affluence.

A new cost-benefit analysis is required of us now. Isn't the economy supposed to support our life, liberty, and happiness, not the other way around? Critics of the "public plan" pretend that we would be trading prosperity and efficient health care for poorly administered government handouts. But we have solvent examples of both single payer (the VA) and publicly funded (Medicare) health care. This Reaganomic tunnel vision must be replaced with a philosophy that considers markets one of many tools to achieve the social good that we desire.

Conservative members of Congress have tied their tongues in knots trying to seem compassionate while arguing that the government should not guarantee care. The current rhetorical gymnastics recall the 2007 fight over the State Children's Health Insurance Program (SCHIP), a wildly successful federal program to insure impoverished children. Then, the New York Times reported that "Republican opponents of the bill ... said it would be a big step toward socialized medicine, would shift people from private insurance to a public program and would allow coverage for illegal immigrants and children in high-income families." Since SCHIP didn't force anyone from a private to a public plan, it could only "shift people from private insurance" by providing a superior alternative. And what could be wrong with that, except its betrayal of free-market philosophy?

Alas, Obama's most publicized comment on the issue was his tepid criticism of Republican slams being "not logical." Wednesday's speech even heralded the coming of "a new insurance exchange—a marketplace where individuals and small businesses will be able to shop for health insurance at competitive prices." Why, more free enterprise—just what we've been missing! Obama continued, "Insurance companies will have an incentive to participate in this exchange because it lets them compete for millions of new customers." We can all rejoice in the news that insurance companies will not be oppressed by the president's plan.

The president has failed to reframe health care reform. Perhaps instead of celebrating "our self-reliance, our rugged individualism, our fierce defense of freedom, and our healthy skepticism of government," Obama might emphasize the communal obligation of citizens to make sure that none of their own are ruthlessly exploited. Advocates of real change have watched Republican spin doctors control the dialogue since last spring, forcing the national conversation toward such absurdities as "death panels."

So as conservatives struggle to reconcile their ideology with a country of uninsured citizens, government can facilitate our collective responsibility to one another. The question is whether Americans who came of age in the era of Reaganomics can accept that health care, like defense and good roads and clean water, is a national need worthy of increased progressive taxation. Then, perhaps we can start treating people according to their diseases, not their incomes.

Sarah Leonard is a Columbia College senior majoring in history. Kate Redburn is a Columbia College senior majoring in history and African studies. Shock and Awe runs alternate Fridays. opinion@columbiaspectator.com

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SHOCK AND
AWE

that refuse to do right by their workers. The problem is, such irresponsible behavior costs all the rest of us money." Actually, the problem is that those uninsured people could instantly become impoverished by an illness. The moral issue of human health is still being confronted on the basis of a monetary cost-benefit analysis, with full faith placed in the market's ability to provide adequate care. Republicans especially suggest that the health insurance companies just need a little push in the right direction (exemplified by the "trigger" option), and from there, those companies will provide more Americans with cheaper health care than the government could. Never have conservatives' odes to market forces seemed more delusional than now, as the market's unregulated force sweeps the country into a historic recession. But many elected Democrats are right there with them.

Policy choices must be paid for responsibly, but let's consider how we think about price tags in this country. Legislators have political cover to spend indiscriminately on defense because they agree that security is too fundamental to our well-being to quibble about cost. Currently, the health of our citizenry is held to a lower standard, despite

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The field hockey team will seek its first win of the year this weekend when it takes on Bucknell and Quinnipiac.

ONLINE



SPORTS

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The volleyball team will be looking to improve its record when it hosts the Columbia Invitational this weekend.

ONLINE

Lions head home for matchup against Manhattan

BY SARAH SOMMER
Spectator Senior Staff Writer

The Columbia women's soccer team will seek its first win of the season on Friday night. After suffering two defeats on the West Coast, the Lions (0-2-0) will try to attain their first victory in their home opener.

Columbia began its season last Friday with a 3-0 loss to the University of Washington and followed that game with a 5-1 defeat by the University of Portland on Sunday. The Lions will try to right their course against Manhattan College (2-2-0), a squad that most recently beat Fairleigh Dickinson University by a 3-2 score.

The Lions have shown promise on the offensive end—they had 13 shots and scored one goal against second-ranked Portland, a team that had

blanked its previous four opponents—but Columbia will need to find the back of the net more frequently.

"We have a very attacking-minded team," senior forward Sophie Reiser said. "We are generally pretty focused on us getting forward and scoring a goal."

Reiser, who scored 12 goals and was named the Ivy League Player of the Year in 2008, will be expected to lead the Lions' offense. She has not yet scored this season, as the Lions' lone goal came from senior defender Christina Eckhardt.

"Sophie has high standards of production for herself," head coach Kevin McCarthy said. "She does so much in terms of her work rate and her commitment."

Columbia must also improve its defense in order to win games. The Lions allowed three goals to Washington and five goals to Portland.

"Without the ball, we are just making sure that we are tactically more connected and a little bit more aggressive," McCarthy said. "It's been a good few days of training."

Sophomore goalkeeper Lillian Klein started Columbia's first two games but was taken out of the second matchup after giving up two goals in 23 minutes of play. She notched seven saves against Washington but made none against Portland. Her replacement in the second game, junior Lindsay Danielson, allowed three goals and made five saves in 67 minutes.

As of press time, McCarthy and his staff had not made a final decision regarding the starting goalkeeper, nor had they finalized other changes to the starting lineup.

"We've had two different starting lineups, and we'll continue to have posi-

tive competition in training," McCarthy said. "We have a lot of options."

Freshman midfielder Liz Crowe, sophomore defender Megan Gallivan, and junior forward Piersten Gaines started against Washington but were scratched from the starting lineup against Portland. They were replaced by junior forward Chrissy Butler, sophomore midfielder Liz Wicks, and senior defender Meggie Ford on Sunday.

Against Manhattan, Columbia will need to pay attention to junior forward Caroline Morse. Morse leads the Jaspers with four goals, two of which came in Manhattan's season opener at Robert Morris University.

The Lions will attempt to end their skid in their third nonconference game of the year. Kick-off is set for 7 p.m. at Columbia Soccer Stadium.



File photo

HOMECOMING | Senior forward Sophie Reiser will lead the women's soccer team when it tries for its first win of the season against Manhattan.

Why do we scrutinize CU athletes?



LISA LEWIS

THAT'S WHAT SHE SAID

Welcome to campus, freshmen! You have so much to learn, and a mere four years in which to learn it! Here's a quick Columbia trivia pop quiz (and sorry, there's no Princeton Review guide to help you out with this one—but don't panic): What do athletes here on campus have in common with Ben Roethlisberger?

The answer?

They are often the target of unnecessary or unwarranted public attention and criticism.

Anybody who watched sports news this summer got to listen to the accusations of a Harrah's hotel employee against the defending Super Bowl champs' starting QB. He was accused of rape with a shockingly specific, elaborate, and complete testimony from the victim.

Do you think Ben did it?

Does it matter?

Why is the public so fascinated with Ben's off-the-clock activities anyway? He's no Angelina Jolie. He's not intentionally drawing tabloid attention to himself. No ordinary men or women are subjected to this kind of treatment for their indiscretions (regardless of the truth to them).

The truth is that when it's a slow news day (and even when it's not), athletes make easy targets. Some are better protected than others—how much have you heard about the Broncos' Brandon Marshall battering his at-the-time fiancée? Somehow he's managed to elude the mainstream press more successfully than Roethlisberger.

You poor kiddos—if athletes act the same way that everyone else does on campus, they'll be lucky to escape four years unscathed.

This wasn't what Ben signed up for, I'm sure. No athlete plays his or her sport hoping to receive scrutiny and judgment from the press. Who would want to play sports in college with such a perverse incentive in place? There's some kind of fascination for people in bringing down those with power or with talent.

On a collegiate campus, this kind of judgment can be much more subtle and much more acutely harmful. Some athletes have professors that judge them. These professors profile athletes as if somehow they have this divine knowledge that athletes don't care about school and aren't going to put in any work. (Of course, that is why those athletes picked Columbia—for those infamously lax academic standards).

Student groups judge them, as if athletes' efforts at putting in 40 additional hours each week to try to achieve something important and bring some pride to the school are some kind of joke.

Individual students judge athletes as a class of people, writing op-eds that Spec has published saying that some sports are unfit for this university.

This is a cautionary tale on two fronts: the Columbia community needs to recognize that using negative stereotypes to define part of the student population is just as harmful when it's done to athletes as it is when it's done to other groups that are subject to discrimination. However, athletes have to remember to tread lightly too.

You came here to play—for your team, your coach, your school, and yourself. And as much as it sucks, you are lucky to have as much free time as you're given, especially compared to athletes at D-1 powerhouse schools. These four years aren't going to be easy. Remember that.

Every time you step out of line, you give people more ammunition for their prejudices. You have invisible barriers in front of you, and every time you wear your team-issued sweats, those barriers probably become a little more evident. The only way to change the campus attitude towards sports may be by giving them nothing to criticize.

The good news is that you're well on your way. Over my three years here, I've seen athletes engage in incredible acts of philanthropy, more so than many of their peers. I've got columns coming down the pipeline about athletes actively engaged in planning fundraisers for nonprofits or athletes who take a year off to pursue study of their religious beliefs. I think it's time the campus gets an attitude adjustment when it comes to sports, but I can't do it alone. Are you gonna step up to the plate?

(Hat tip: Thanks to Judie Lomax and Danielle Browne for the affirmation, and to Shep at Complete Colorado for the Marshall story.)

Lisa Lewis is a Barnard College senior majoring in economics.
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Tennis opens at Virginia Invitational



File Photo

HITTING BACK | The men's tennis team will look to play their way back into championship form this weekend as they play both singles and doubles in the prestigious Virginia Invitational.

Nichifor, Wong highlight returning singles standouts

BY KUNAL GUPTA
Spectator Senior Staff Writer

The defending Ivy League Champion men's tennis team will begin its fall season on Friday when they travel to play in the University of Virginia Invitational. The tournament is scheduled to run through Sunday and is hosted by the University of Virginia in Charlottesville, Va. The tournament will feature singles and doubles and will have top players from all across the nation. The tournament is the first of six consecutive weekend tournaments for the men's team.

"Coming right in we go to Virginia on Thursday," head coach Bid Goswami said. "We have not had a lot of time to prepare. I hope that they have been playing a lot over the summer. It's a national tournament—Virginia was ranked No. 2 in the nation last year."

Last season, the Lions' top three singles players all lost in the first round of the main draw, but Bogdan Borta, Jon Wong, and Mihai Nichifor all played well in the consolation bracket. Nichifor and Wong each advanced to the semi-finals of the A-1 bracket, where Nichifor beat Wong in straight sets. In the A-2 bracket, Borta won his opening match before falling to an opponent from East Tennessee State in a super-tiebreak. Nichifor would go on to win the consolation draw, as he defeated the No. 4 seed Keziel Juneau from William and Mary. In the doubles, Nichifor and Haig Schneiderman advanced to the finals of the consolation bracket before losing 8-1 in the finals.

The Lions lost Borta to graduation, but return this semester with the rest of their singles lineup in addition to three freshmen. The freshman class is headed by Nathaniel Gery, who was a two-time Canadian national junior champion, including the Under-18s last summer. Another recruit, John Yetimoglu, took a year off to work on his tennis, was ranked in the top 30 in the United States as a junior, and helped his high school team win state titles playing both singles and doubles. The third newcomer, Cyril Bucher from Switzerland, was the Swiss national champion in 2003.

A key to the Lions' run to the Ivy title last spring was the success of their doubles teams. This year, Goswami will have to adjust for the loss of Borta, who was named first team all-Ivy in doubles with Nichifor.

"Mihai, Jon, Haig and Nathaniel are two teams right now," Goswami said, "The other new guys, I don't know how good they are [at doubles] yet."

Sophomore Rajeev Deb-Sen played third doubles last season with graduated senior Dan Urban, and Goswami hopes that that experience will bode well for him this season.

"Rajeev worked hard last season at doubles and played well," Goswami said.

The tournament will feature both singles and doubles in different brackets. Early round losers will be entered in the consolation draw.

The tournament is scheduled to start on Friday, September 11 and will run through Sunday.

Men's soccer seeks first win against local rival LIU

BY SABINE SCHULZ
Spectator Staff Writer

After a sub-standard season opening weekend away in North Carolina, the Columbia men's soccer team hopes to taste victory this Saturday in a match against Long Island University.

Beginning their season in North Carolina for the Nike/Duke Classic, the Lions faced both Duke and North Carolina State, resulting in two close losses. In the first game against the Blue Devils, junior forward Bayo Adafin scored early in the game to put Columbia ahead. However, the Blue Devils retaliated with two goals of their own, despite multiple saves by sophomore goalkeeper Alexander Aurricchio, to win the game 2-1. The other contest, versus N.C. State, was a deadlock between the Wolfpack and the Light Blue, until N.C. State midfielder Chris Zuerner broke through the Lions' defense to claim victory.

The game this weekend will see the Lions travel to face the Blackbirds on their home ground in Brooklyn, N.Y. In the last matchup of the two teams, the game remained at an impasse of 0-0, resulting in overtime play. However, then freshman Josh Maley scored the only goal of the game in the 104th minute,

adding another win to Long Island University's three-game winning streak. While Lions' goalkeeper Aurricchio dominated the game with eight saves, the Blackbirds held the advantage in shooting, especially shots on goal (8-5).

If the Light Blue expect to bounce back from the two early, consecutive losses and move to 1-2, the offense will have to step up their game. While the Lions have netted one goal in the current season, the Blackbirds have a total of four goals and a 1-2 record, having most recently recorded a shutout against University of Santa Clara in the UC Irvine College Classic. Earlier in this tournament, Long Island fell in a close 0-1 game to UC Irvine, currently ranked 15th nationally. Though the Blackbirds were unable to find the back of the net, solid goalkeeping and seven saves from sophomore Adam Janssen, who held against the Columbia offense last year, kept the game at 0-1.

"We have to concentrate a bit more on details and quality," head coach Kevin Anderson said, highlighting the Lions' best shot to victory.

The men's team will face Long Island University in Brooklyn, N.Y. on Saturday, September 12, at 1 p.m.

WEEKEND SCHEDULE

VOLLEYBALL
Columbia Invitational
Levien Gym, Sept. 11-12

WOMEN'S SOCCER
vs. Manhattan College
Columbia Soccer Stadium,
7 p.m., Sept. 11

FIELD HOCKEY
vs. Bucknell
New York, N.Y., 1 p.m. Sept. 12

MEN'S SOCCER
vs. Long Island University
Brooklyn, N.Y., 1 p.m., Sept. 12