

INSIDE



A&E, page 3

New local café dresses up Amsterdam

Open up for a review of Café Fresh's recent replacement, Café Bagutta, which is a charming breakfast destination just a short walk from Columbia's campus.

Opinion, page 4

Plato would be proud

Yurina Ko tackles the eternal question that has puzzled esteemed scholars and begrudging Core students alike: Why study philosophy?



Sports, page 8

Secondary ends long day with interception

Although the Light Blue had trouble containing the Fordham passing game at times on Saturday, the Lions rose to the challenge when the game was on the line.

EVENTS

A Conversation with Lord Nicholas Stern

Closed out of today's installment of the World Leaders Forum? See Lord Nicholas Stern speak in one of a series of events that marks the United Nations Climate Change Summit. Stern is author of "The Economics of Climate Change: The Stern Review," Patel professor of economics and government and chair of the Grantham Institute for Climate Change and the Environment at the London School of Economics.

1501 International Affairs Building, 4-5 p.m.

Highway to Health: A French Perspective on U.S. Health Care Reform

Patrick Morvan, professor of law at the Université Panthéon-Assas, will speak—in English—about the lessons the U.S. can learn from France's healthcare system. Reception follows talk. Maison Française: Buell Hall, East Gallery, 6-8 p.m.

QUOTE OF THE DAY

"I really enjoy coloring."

—Resident Toby Thompsons on Park(ing) Day, an event that brought out local artists

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.

Park(ing) Day reclaims street spaces

BY SAM LEVIN
Spectator Staff Writer

The sun shone on Harlem and Morningside Heights on Friday when local students and artists angling to reclaim public space took over city parking spaces to set up lawns of green asphalt, Ferris wheels of levitating bicycles, sculpture gardens of recyclables, and miniature plots of urban farms.

This year marked the third and largest annual installment of Park(ing) Day, a Transportation Alternatives event that gives over 50 participating groups city permits to take over select parking spaces in a citywide protest against the space wasted by parked gas guzzlers.

The nonprofit West Harlem Art Fund, run by Savona Bailey-McClain, the Community Board 9 chair of economic development, had the most locations of any organization in the city. Two of its projects sat boldly in the heart of Harlem, sporting social and environmental messages amid a backdrop of speeding cars, boarded-up brownstones, and vacant storefronts.

On 136th Street and Broadway, in the center of the Hamilton Heights neighborhood, Manuel Mansilla and Richard Gonzalez—recent graduates of Columbia's School of Architecture, Planning and Preservation—worked with the West Harlem Art Fund to set up an educational lab in urban farming. Their space, called "Farm(ing) Day," featured locally grown plants, vegetables, and produce, along with hands-on components of the composting process.

"This is an opportunity to spring out of a crisis. This is a Latino neighborhood, and people here have these skills—it is in their heritage," Mansilla said of urban farming and gardening. Gonzalez, a neighborhood local, added, "There is a void in access to healthy foods here, and someone needs to step in."

Passersby looked on with curiosity and excitement, and the creators invited them to step into the space and take a look. "They are initially scared of moving over the threshold. It's new," Gonzalez said, and Bailey-McClain added, "We want them to experiment and cross these barriers."

On 120th Street and Lenox Avenue, Dianne Smith, an artist who lives on Lenox, installed a parking space-sized sculpture garden of old magazines, desks, metal wires, and canvases in her piece titled "Remix Repurpose." She also brought childhood games for "reuse" and integration into the garden.

"I chose where my heart is," she said of her spot on 120th Street, which she had to fight for earlier Friday morning after a "Law & Order" film crew asked her to relocate. "This is public space and public art," she said.

"I was always who I am today—making art and playing these games," Smith added, looking at all the reused coloring books and board games she brought to her project.

Meanwhile, over at Columbia's campus, students from the School of Architecture, Planning and Preservation ran three interactive sites that turned the heads of drivers and pedestrians.

On 115th Street and Amsterdam Avenue, a group of students sat by a Ferris wheel of four floating bikes. "We're elevating bikes, literally," Josef Szende, SAPP '10, said. "If people see it as a work of art, they can really see it as a beautiful thing."

On 117th Street, another group of architecture and urban design students explained to an inquiring boy in the backseat of a car that this event was about reclaiming open space in Manhattan. Their elevated green asphalt integrated a game in which players had to roll marbles down a winding path of endless obstacles to reach a nearly unreachable lane, as a metaphor for the battle that is biking through the city and dodging trucks, buses, cabs, and jaywalkers.

Many locals agreed that the concept of Park(ing) Day was strange, but ultimately very intriguing.

"I think this is really great," resident Toby Thompsons said as he sat down in Smith's street garden in Harlem. "This is about breaking down the barriers of stratification in Harlem, through art and music."

He added, doodling with colored pencils in a "Little Mermaid" sketchbook, "Plus, I really enjoy coloring."

news@columbiaspectator.com



Lisa Lewis / Senior staff photographer

UNDEFEATED | Senior wide receiver Austin Knowlin hoists the Liberty Cup after the Lions' 40-28 season-opening victory over Fordham on Saturday night.

Barnard to divvy up space in the Diana

BY MADINA TOURE
Spectator Staff Writer

Soon, Barnard will have a new black box theater—but who will use it and when is anybody's best guess.

The Diana—known to many as the Nexus, or simply the Vag—is scheduled to open at the beginning of the spring 2010 semester. The student center will house a 500-person auditorium, offices for student groups, and an open area in which students will be able to eat and hang out. There will also be extra space for computer facilities and departments such as theater, dance, architecture, and art history.

"Everyone will be using the Diana," Reni Calister, junior class representative and BC '11, said. "SGA will definitely have an office, McAC—there is an entirely new architecture space, the CAO will be in the Diana, [and] there are open meeting spaces for clubs." The new student center will also house the new and bigger Java City, computer labs, conference rooms, study spaces and a new faculty dining room.

One of the widely discussed components of the Diana—the black box theater—has been mentioned as new space for several departments, particularly the theater and dance departments. The allocation of space usually comes down to politics, and it is unclear how the space will be shared.

"I don't know who is going to control the scheduling of that space in the black box theater," said Mary Cochran, chair and artistic director of the dance department. "The idea is that it could be used for departmental things, dance

and theater and student groups," she said before adding she would like to use the space for the senior thesis concert.

W.B. Worthen, chair of the theater

SEE DIANA, page 2



Photo by Andra Mihali / Graphic by Daniel Lasry

NEW SPACES | As Barnard anxiously awaits the opening of the Diana—formerly known as the Nexus and once the Vag—officials are still figuring out the specifics of space allocation. The black box theater will be shared by the theater and dance departments, as well as student-run productions.

PASSPORT TO COLUMBIA



Kenneth Jackson / Staff photographer

FLIGHT | CU Bhangra dancers leap into the air for Passport to Columbia, a Lerner Hall event hosted by CCSC, ESC, and the Caribbean Students' Association that showcased student performance groups.

WEATHER

Today 75 / 62 Tomorrow 77 / 65

INDEX

News 2
A&E 3

Opinion 4,5
Sports 7,8

Classifieds 6
Contact Info 6

Taking on Fun Run, 8:30 start time

BY BEN COTTON
Spectator Design Editor

I signed up for this year's Fun Run on a whim. I'd intended to do it freshman year, but didn't realize early registration was required until it was too late.

Last year, I was deterred by an 8 a.m. wake-up call on a day when I could have otherwise slept until noon. But a week before the event this year, my co-editor, a serious runner for whom this race is akin to a footnote, hollered across the office, "Yo, you doing PrezBo's Fun Run?"

That's when I decided I couldn't back down.

It's not as if I can't run. In fact, during each of the last five summers, I've done a triathlon that requires running a 5K after swimming half a mile and biking 15. I had not, however, run much at all in the month since this year's triathlon, nor had I ever run in a race after working

in a newspaper office until the wee hours of the morning.

In an attempt to squeeze out every last possible drop of sleep, I set my alarm with the intention of getting up at 8:25 a.m. The announced start time was 8:30. There was no chance, I figured, that a race involving several hundred bleary-eyed college students was going to start on time.

At 8:35, I showed up on College Walk and found nothing but a few race volunteers, some discarded water cups, and a few other students hastily pinning number bibs onto their shirts and looking around, bewildered. We looked at each other, shrugged, and started to run.

I've run in Riverside Park many, many times, but I realized once I was there that I had no idea which way the runners had gone. Amid rising panic, I shouted a plea for help to a couple sitting on a bench alongside Riverside Drive. They pointed and urged us on, and we thus descended at a sprint into the park.

Luckily, some partake in the

Fun Run with the intention of walking, so it wasn't long before I caught up to a group of stragglers. In fact, for a while, I felt pretty good—I was passing people left and right, and no one was passing me.

Unfortunately, this was not to last. Barely halfway to the turnaround point, I began to pass dozens of runners already on the way back, including President Bollinger himself. My suitemate, a member of the track team and thus a volunteer along the course, ribbed me both times I passed him for being so far back. And, as I knew would happen but still tried to stave off, running the first mile at a breakneck pace on little training and even less sleep meant that with about a mile to go, I hit the wall. Hard.

So, two days later, my quads are still sore from suffering through that last mile, and I still wish I'd dragged myself out of bed at 8:20 so I could have measured myself against Columbia's finest.

Next year, I will. Consider my competitive drive fueled.

news@columbiaspectator.com



Lila Neiswanger / Senior staff photographer

WHERE'S PREZBO? | University President Lee Bollinger gets lost among Speedo-clad athletes during his Eighth Annual Fun Run on Friday. The runners stepped off from College Walk bright and early.

Paterson vows to run for reelection despite criticism

Beleaguered Governor David Paterson, CC '77, vowed Sunday to run for re-election in 2010 despite precipitously low approval ratings and sharp criticism from residents and politicians alike, many of whom have called for him to bow out of the race.

During an appearance at the Sept. 20 African American Day Parade in Harlem, he stated, "I have said time and time again that I am running for governor next year. ... I'm not talking about any specific conversations. As I said, I am running for office."

The "specific conversations"

on which reporters grilled Paterson referred to alleged pressure from the White House to suspend his campaign, which the New York Times reported based on information from anonymous sources in the Obama administration.

Support for Paterson has fallen even within his home bases of Harlem and Morningside Heights, which vote overwhelmingly Democratic and might be expected to have lingering loyalty toward Paterson — New York's first African-American governor — from his tenure as a state senator

representing the area.

"Paterson's not doing what's right for the state," Morningside Heights resident Ellen Goodman said recently. "I don't think he's strong enough. I don't think he was ready for the job, especially not in these times."

State Assemblyman Daniel O'Donnell, who represents Morningside Heights and parts of West Harlem, reiterated his support, however, stating, "He became governor at a very inopportune time, and was dealt a very difficult hand financially. If he chooses to run, I will support him."

-Maggie Astor

Barnard divides Diana space

DIANA from front page

department, emphasized that the theater will be used by the theater and dance departments and also for student-run productions.

"This theater was not devised as another theater for either of our departments ... we were just getting more real estate," he said. "We have a theater that is for us that we can control ... [there is a] considerable effort to keep that space substantially for student-generated productions."

He also mentioned that the theater department is currently looking for a new production supervisor, an effort to better manage the use of the black box theater. The supervisor would

be responsible for "dealing with students who are applying to use the space" as well as providing "technical support for the shows that go into that venue."

Calister, who is also head of the SGA Nexus Initiative, expressed similar sentiments. She reiterated that the black box theater will enable both departments and student groups to take advantage of the space.

"I'm not totally sure—I know that we have a few ideas," she said. "The dance department would be able to schedule a block of time. If they have events that they do every year, they will be in the Diana. ... We wanted to make it so that their performance groups

would also use the space."

In addition to the dance and theater departments, the architecture and art history departments will be using space in the center to house their facilities.

"The architecture department is moving all of their spaces from Barnard Hall to the Diana Center," Karen Fairbanks, chair of the architecture department, said. "This includes our design studio, our computer lab which will be expanded, and our faculty offices."

The art history department will move its studio space and faculty offices out of Barnard Hall and into the student center as well.

news@columbiaspectator.com

ADDRESS & EMAIL

Columbia Spectator
2875 Broadway, 3rd Floor
New York City, NY 10025
info@columbiaspectator.com

PHONE & FAX

Daily Spectator (212) 854-9555
Editorial Fax (212) 854-9611
Business (212) 854-9550
Business Fax (212) 854-9553

EDITORIAL POLICY

For more information about the Columbia Daily Spectator and editorial policies, visit <http://www.columbiaspectator.com/about>.

ADVERTISING

For more information about advertising visit <http://spc.columbiaspectator.com/>.

CORRECTIONS

The Spectator is committed to fair and accurate reporting. If you know of an error please inform us at copy@columbiaspectator.com.

COMMENTS & QUESTIONS

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

CORRECTION

In Thursday's paper, in "Louis Armstrong collages jazz up Lincoln Center," the name of the writer was misspelled. Her name is Emi Noguchi. Spectator regrets the error.

CALENDAR OF EVENTS

SEPTEMBER & OCTOBER

SEPTEMBER

S	M	T	W	T	F	S
			01	02	03	04 05
06	07	08	09	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

OCTOBER

S	M	T	W	T	F	S
				01	02	03
04	05	06	07	08	09	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

MORE INFORMATION ONLINE
WWW.BARNARD.EDU

BARNARD COLLEGE
3009 BROADWAY
NEW YORK, NY 10027
PHONE 212.854.2037

09/15

TUESDAY

THE NEW REALITY OF MEXICO-US MIGRATION

7 PM

Sulzberger Parlor, 3rd Floor Barnard Hall

09/16

WEDNESDAY

NEW FEMINIST ACTIVISM

6:30 PM

James Room, 4th Floor Barnard Hall

09/21

MONDAY

NORA

7 PM

Julius S. Held Auditorium, 304 Barnard Hall

09/25

FRIDAY

THE BALLETS RUSSES

6:30 PM

City Center, Studio 5, 130 West 56th Street

09/30

WEDNESDAY

CORPORATIONS GONE GOOD

A Manifesto for 21st Century Leadership

6:30 PM

Julius S. Held Auditorium, 304 Barnard Hall

Renationalizing Membership Politics. Or?

7 PM

Sulzberger Parlor, 3rd Floor Barnard Hall

10/02–10/03

FRIDAY

WOMEN, PHILOSOPHY & HISTORY

Conference in Celebration of

Eileen O'Neill '75

9:00 AM

Sulzberger Parlor, 3rd Floor Barnard Hall

10/05

MONDAY

HISTORY (MIS-)TRANSLATED

US History According to Foreign Textbooks

6 PM

Sulzberger Parlor, 3rd Floor Barnard Hall

LOS DEMONIOS DEL EDÉN

Gender, Violence and Activism in Mexico

6:30 PM

Julius S. Held Auditorium, 304 Barnard Hall

BARNARD

THE LIBERAL ARTS COLLEGE
FOR WOMEN
IN NEW YORK CITY

FOOD & DRINK

Bagutta brings Parisian charm, mediocre food

BY NATASSIA MILLER
Columbia Daily Spectator

Any sensible college student appreciates a cozy café where he or she can study while lingering over a cup of coffee and, preferably, some good food. On the surface, Café Bagutta seems like just the place. The white- and yellow-striped awnings over wooden chairs along the sidewalk turn the corner of 121st Street and Amsterdam Avenue into a Parisian outpost. Rays of sunshine stream in through large windows as graduate students arrive to study or socialize. At night, dim lighting and a sensual blend of jazz and bossa nova sounds offer a more intimate feel. With the restaurant's dark wooden floors, and an intriguing painting collection adorning the red brick and rustic green walls, designer Marc Bagutta has succeeded in transforming the former Café Fresh space into an inviting atmosphere.

FILM

Misdirected creativity is a blow to 'Jennifer's Body'

BY STEVEN STRAUS AND DANIEL VALELLA
Columbia Daily Spectator

Steven Strauss: For a title as provocative as "Jennifer's Body," audiences should expect at least one scene to raise the heart rate above the level of sheer boredom. Instead, screenwriter Diablo Cody's demonic twist on the typical high school coming-of-age drama coasts by with no semblance of cohesion or excitement. Responsibility for the movie's many failings rests squarely on Cody's shoulders, as she completely forces her trademark look-how-pithy-I-can-sound style. Whereas

Chef Kurt Dobbelaere, however, is a different story. Though the prices are recession-friendly, much of the food is mediocre at best. For dinner, the hanger steak is drowned in an overwhelmingly sweet red wine sauce, accompanied by a soggy, lackluster mesclun salad. The pan-roasted salmon is overcooked, the rice is dry, and the balsamic glaze is too tangy. And while it's hard to go wrong with a burger, the most appealing factor of the ones here is the brioche bread or English muffin substituted for the usual sesame-seed bun. Students' best bet is breakfast. Skip the assorted pastries and go straight to the eggs. Pastries, such as the chocolate-almond croissant and muffins, may be delivered daily from local bakeries, but they don't taste fresh. Try the scrambled eggs with feta cheese and sundried tomatoes—an absolutely delicious combination. Fancy some more protein? Order the salmon and fresh tomatoes, or chorizo and sundried tomatoes, instead. Unfortunately, the service doesn't improve the



Michael Disenza for Spectator

Café Française | Amsterdam's new kid on the block offers up an inviting atmosphere north of campus. experience. Café Bagutta is usually understaffed, so make sure to go with time to spare. Perhaps this restaurant will improve over time, but plenty must change before the food lives up to the charming ambience.

"Juno"—her Academy Award-winning debut—had director Jason Reitman to rein in her spastic style, director Karyn Kusama lets Cody run wild, resulting in a fatally inconsistent tone. As for Megan Fox, who asserted that "Transformers" wasn't a movie about acting, this appears to be true of every movie in which she stars. With "Jennifer's Body," Diablo Cody comes one step closer to joining that dreaded list of one-hit wonders. *Daniel Valella:* Cody is a genius—she's smart, original, and cutting-edge—but this doesn't mean every effort of hers is a masterpiece.

"Jennifer's Body" tries to hone in on the little trademarks that made "Juno" an instant hit—the outlandish rural Minnesota backdrop, the "honest-to-blog"-like lingo, and the emotion-mixer scenes à la Quentin Tarantino or the Coen brothers (should we laugh, be horrified, or pity the characters?)—all to little effect other than to confuse the audience. Nevertheless, her creativity is here. Some scenes, while rather dubious, are uncannily funny. The scene in which Jennifer and Needy (Fox and Amanda Seyfried) are on top of each other, making out in bed—a play on Fox's racy, real-life bisexuality—is a must-see. After Needy impales Jennifer through the chest with a giant rod, Jennifer's response, uttered through her bloody, lascivious teeth, is, "Do you have a tampon?" That's classic. *Straus:* Calling a writer a genius after only one script is unjustified, especially considering her second cinematic effort is not a masterpiece, and shows she can only work in her previously established repertoire. With "Jennifer's Body," instead of letting the story dictate the style of writing, Cody forces her style onto the horror world. To make matters worse, Kusama does little to visually create a world in which this dialogue could be believ-

able, resulting in a tonal rift between the language and images. After suffering through all the undefined characters, insane plot twists, and nonexistent themes, the only reaction to the tampon line is a roll of the eyes. Cody is talented, but she needs to realize that the different universes in which her material exists call for different styles of writing. Here, she seems to just stick to what's most comfortable, making this a film without risk, and thus not worth seeing. *Valella:* "Jennifer's Body" seems to be the film Cody has always dreamed of writing. Her references in "Juno" to Dario Argento (and to horror films on the whole) stem from her childlike love of the genre. As a result, her latest effort is quite puerile, but moviegoers can choose whether to embrace the kiddiness of the movie or simply to scoff at its idiosyncratic inconsistencies. To choose the former is to enjoy an odd yet reasonably intelligent horror flick that is perfectly cast. Only Amanda Seyfried can seem so serious in such ridiculous on-screen scenarios, and only Megan Fox can play the role of a demonic, man-eating sex symbol who goes both ways. Granted, more than a few parts of the movie may be too preposterous or morally skewed for some cinematic palates, but "Jennifer's Body," overall, is a fun and crazy film for an aficionado of nutty cinema.



Courtesy of 20th Century Fox

'BODY'-LICIOUS | Hollywood it-girl Megan Fox and director Diablo Cody of "Juno" fame join forces in this snarky pre-Halloween horror blockbuster.

DANCE

Hip hop dance crew keeps up with the 'Groove'

BY DOMINIQUE NIEVES
Columbia Daily Spectator

Immediately upon entering the intimate Joyce Theater for the 8 p.m. showing of "Groovaloo," a hip hop theater performance, Thursday night, it was obvious that no ordinary show was about to commence. The Black Eyed Peas' hit "Let's Get it Started" was playing, setting the mood for the exuberant performance to come. The set was adorned with the words "soul," "love," "hope," and "fear" in colorful graffiti style, and the audience was diverse in age and ethnicity. "Groovaloo," which takes its name from the dance crew that makes up its cast, calls itself "the hip hop sensation," and rightfully so. The storyline was born when the Groovaloes made bonus footage for instructional dance DVDs they were creating. As each dancer told his or her story, the group noticed it had something more—it had a script. That script details each member's journey to becoming a dancer in the multifaceted group of Groovaloo. The stories told discuss the difficulties the members experienced both at home and as dancers, and demonstrate how dance is both a challenge and an outlet for them. There were poignant moments in the story that could bring viewers close to tears. In one particularly dramatic scene, the highly skilled breaker Daniel Campos, or "Poe One," battles his fear of an abusive father. The show's choreography is particularly notable for its contemporary flair. The Groovaloes pay attention to the minor details of their nonstop popping and locking, spinning, jumping, and flipping and use unique props like record players. The costumes vary with each scene, but most wore vibrant sweatshirts, hoodies, and tanktops. The show was narrated by a smooth-talking, comedic spoken word poet Charlie Schmidt, or "Vzion." While the following scene lacked the level of energy that was expected from the opener, it was not long before the Groovaloes showed off what won them a title on NBC's "Superstars of Dance." Each cast member shines the most during his or her monologues from the original project of the Groovaloo documentary. The climax was a dance set to Michael Jackson songs with some MJ-inspired moves. A battle with the "man in the mirror" was fought by two dancers creating perfect images of each other on either side of a hollow frame. The crowd was in an uproar when the scene ended, and the applause was well-deserved. The show's stories are heartwarming and full of surprises that manage to make audiences laugh along the way. To quote the show: "Life isn't always choreographed—sometimes you have to freestyle." The creator and choreographic director of the show, Bradley Rapior or "Shooz," said, "It's a true story, so the show is authentic and our goal is to inspire."

BASSOON

BRASS

CELLO

CLARINET

COMPOSITION

FIDDLE

FLUTE

FRENCH HORN

GUITAR

HARP

HARPSICHORD

OBOE

ORGAN

PERCUSSION

PIANO

SAXOPHONE

STRING BASS

SYTHESIZER

TROMBONE

TRUMPET

TUBA

VIOLA

VIOLIN

VOICE

WOODWINDS

Teachers College
Columbia University
Music & Music
Education Program

offers...

MUSIC
LESSONS
for Credit

All Levels—All Instruments

Music Theory & Composition

All Types of Singers

FOR ALL STUDENTS
IN THE COLUMBIA COMMUNITY

Barnard and Columbia College students may receive 1 credit. Graduate School of Business students may receive 2 or 3 credits. All other schools (TC Non-Music Majors, ARCH, JOUR, SEAS, etc.) receive 2 credits. All applied music instruction students pay an additional \$110 in special fees.

Consult your college's policy on
cross-registration before registering.

Registration deadline at TC is 5:00 pm...
Last day to add/drop for Fall 2009: September 15th

For more information or to register, come to the
Teachers College Music Education office in
Room 520A, Horace Mann (northeast corner of
120th Street & Broadway), or call (212) 678-3283
or e-mail musiced@tc.edu

EVENT PICKS

THE EDITORS' BEST BETS FOR THE WEEK AHEAD

THEATER

Visual Sound: Music and Art in Kandinsky's Blue Rider. *Miller Theater, 2960 Broadway (at 116th Street). Thursday, 7-8 p.m., \$7 with CUID.* Join Tracey Bashkoff, curator of the Guggenheim Museum, along with Columbia professors Noam Elcott and Walter Frisch to discuss their expert opinions on the collision of art and music in the "Blue Rider."

FOOD & DRINK

A Taste of New York Local Dinner. *John Jay Dining Hall. Thursday, 5-8 p.m., \$14.* Michael Pollan fans will want to take a break from cooking with their community-supported agriculture veggies and enjoy this special themed dinner at John Jay. Entrees will draw on the local produce from the surrounding New York area.

DANCE

"Nora" screening in Barnard Hall. *Held Auditorium, 304 Barnard Hall. Monday, 7 p.m., free.* "Nora" is the half-biographical half-dance film about the life and work of Zimbabwe-born choreographer Nora Chipaumire. The screening will be supplemented with a discussion featuring Nora Chipaumire herself, as well as Alla Kovgan, the filmmaker, and Deidre Towers, the choreographer.

ART

Tourist Art from Cobán Ruínas: Problems Concerning the 'New' Ruins of Cobán. *832 Schermerhorn. Thursday, 6 p.m., free.* Part of a series, this lecture is meant to bring together members of the Columbia Art History Department, from faculty members to graduate students, interested in Honduras' Copán Ruínas. With wine and refreshments, art history students can hope for an even better art historical experience.

MUSIC

Creative Life: Music, Politics, People, and Machines. *620 Dodge Hall. Thursday, 7:30 p.m., free.* Bob Ostertag, professor at University of California at Davis, is a composer, performer, historian, instrument builder, journalist, activist, and kayak instructor. He will read from and discuss his new book—a collection of essays that explores questions of art, politics, and what happens when the two intersect.

BOOKS

Aimee Bender: The Danger and Power of Exposition or How We Do Spacetime Travel on the Page. *501 Dodge Hall. Thursday, 6:30 p.m., free.* The literally out-of-this-world title says it all. This is the School of the Arts Creative Writing Lecture Series' must-attend first event of the semester. Bender, a resident of Los Angeles, has written three books: "The Girl in the Flammable Skirt," "An Invisible Sign of My Own," and "Willful Creatures." Seeing her speak is sure to be an astronomical experience.

WILDCARD

Café Conversation. *La Maison Française, Buell Hall, second floor. Tuesday, 5-7 p.m., free.* Take your coffee with some sugar, cream, and French conversation at this salon-style conversation group with both native speakers and eager learners alike. Bring a beret and a baguette to make the experience extra authentic.

WILDCARD

A Blog of Her Own: Scholarly Women on the Web. Alfred Lerner Hall, Room 555. Monday, 12:30-2:30 p.m., free. If you're a fan of blogging, women, lunchtime lectures, stop by Lerner Monday around lunchtime to check out this roundtable discussion on women and the Web, sponsored by the Institute for Research on Women and Gender. Tedra Osell of Bitch Ph.D. fame and Alexandra Vasquez, who writes for Oh! Industry blog will discuss their blogging experiences.

COLUMBIA SPECTATOR

FOUNDED 1877 • INDEPENDENT SINCE 1962

The 133rd year of publication
Independent since 1962

Staff editorials represent the views of the editorial board

MANAGING BOARD

MELISSA REPKO <i>Editor in Chief</i>	ELIZABETH SIMINS <i>Managing Editor</i>	JULIA FELDBERG <i>Publisher</i>
JOY RESMOVITS <i>News Editor</i>	BETSY MORAIS <i>News Editor</i>	AMIN GHADIMI <i>Editorial Page Editor</i>
JACOB LEVENFELD <i>Sports Editor</i>	BART LOPEZ <i>Sports Editor</i>	JULIA HALPERIN <i>Arts & Entertainment Editor</i>
BEN COTTON <i>Design Editor</i>	YIPENG HUANG <i>Design Editor</i>	DINO GRANDONI <i>Head Copy Editor</i>
ANGELA RADULESCU <i>Photo Editor</i>		RYAN BUBINSKI <i>Online Editor</i>
GIZEM ORBEY <i>Sales Director</i>	AKHIL MEHTA <i>Finance Director</i>	COLIN SULLIVAN <i>Alumni Director</i>

DEPUTY BOARD: **News Editors** Maggie Astor, Alexa Davis, Sam Levin, Alex Pianin **La Página Editor** Ana Bobadilla **A&E Editor** Christine Jordan **Editorial Page Editor** Emily Tamkin **Editorial Board Editor** Mason Fitch **Photo Editors** Jenny Hsu, Lila Neiswanger, Ajit Pillai, Lauren Weiss **Design Editors** Jin Chen, Daniel Lasry **Copy Editor** Marissa Grossman **Online Editors** Zack Shepard, Zachary Sims, Cindy Zhang **Multimedia Editors** Nilkanth Patel **Finance** Aditya Mukherjee **Staff Training Editors** Miriam Krue, Jacob Schneider **Photo Training Editors** Mira John, Joey Shemuel

ASSOCIATE BOARD: **News Editors** Jessica Hills, Tabitha Peyton Wood, Madina Toure, Liza Weingarten **News Broadcast Editor** Simone Foxman **La Página Editor** Carolina Martes **Sports Editors** Michele Cleary, Kunal Gupta, Sara Salzhank, Michael Shapiro, Sabine Schulz **Art Editor** Hannah Yudin **Books Editor** Yin Yin Lu **Dance Editor** Catherine Rice **Film Editor** Peter Labusa **Food & Drink Editor** Devin Briski **Music Editor** Rebecca Pattiz **Spectacle Editor** Kevin Gok **Style Editor** Helen Werhe **Theater Editor** Ruthie Fierberg **TV Editor** Joe Daly **Editorial Page Editors** Shira Borzak, Cornelius FitzPatrick, Daryl Seitchik, Elaine Wang, Briana Wong **Editorial Board Writers** Josefina Aguila, Joe Barakat, Caitlin Brown, Sarah Camiscoli, Amanda Gutterman, Shamsa Mangalji, Ted Nigro, Sheri Pan, Amanda Parsons, Michael Rain **Commentariat Editors** Noah Baron, Mary Koblmann **Copy Editors** Anna Arons, Marisa Barbaro, Emily Handsman, Emma Manson, Katrin Nushold, Raquel Villagra, Lusia Zaitseva **Photo Editors** Mallory Lance, Matthew Sherman, Rachel Valinsky, Mary Ye **Design Editors** Samantha Ainsley, Rachel Allen, Hannah D'Apice, Rebecca Eis, Yufei Liu, Joanna Wang, Steven Wong **Alumni** Ding Ding, Julia Kantor, Emily Lampert, Shenjun Xu, Danfeng Wu, Yu Xiao **Finance** Andrew Colvin, Gregory Cox, Erica Dorfman, Benjamin Kurland, **Sales** Cristina Astigarraga **Copy Staff** Raisa Arguelles, Maggie Astor, Nirvana Azmi, Devin Briski, Michaela Ching, Katherine Doh, Elizabeth Gendjian, Kate Haley, Aarti Iyer, Rebekah Kim, Ali Krimmer, Frannee Laughner, Cindy Lau, Hannah Leymon, Margot Lazou, Sasha Levine, Katie Mas, Christina McCauland, Raphael Pope-Sussman, Matt Powell, Nina Priya Sudarshan, Leonore Waltrip **Design Staff** Lily Cedarbaum, Betsy Feldman, Lezedi Mhantha, Jennifer Oh, Kylie Rogers, Khalil Romain, Emily Sharrtrand, Felix Vo

Staff Editorial

For Class Day, Barnard deserves better

Barnard College seniors were recently surprised to learn that this year's Class Day will occur in the Francis S. Levien Gymnasium of Dodge Fitness Center. This site is ill-suited for an occasion as important as graduation, and Barnard should renew its efforts to find a more suitable location.

For the past two years, Barnard has held its Class Day on South Lawn because of construction on the Diana, the new Barnard student center. A change to Columbia's Commencement date this year, however, has crunched the scheduling of various graduation events leading up to it and prompted Barnard to settle on Columbia's gym. With a smaller capacity than South Lawn, Levien Gymnasium can only accommodate four guests per graduate. (In recent years, graduates were not limited in the number of guests they could bring.) Although Barnard's administration explored off-campus locations before construction began several years ago, it ultimately chose Dodge, which resolved logistical constraints and satisfied its specifications for cost and space.

The days leading up to Columbia University Commencement will surely be busy, but Columbia's programs and events office should re-evaluate the schedule of events for South Lawn and try to

accommodate Barnard. Columbia may not have as much preparation and cleanup time between ceremonies, but the administration should be more flexible with such an important event. Should Columbia be incapable of changing its commencement schedule, the Barnard administration and commencement committee should try to find another venue for Class Day, whether that involves using another Columbia site, such as Baker Field, or finding a suitable off-campus location. Although an off-campus site would not be affiliated with Barnard, it would certainly be preferable to graduating in a school gym.

Although students—the future donors of Barnard College—have expressed concern and outrage over the chosen location, Barnard seniors have been informed that the decision is final. It is regrettable that this decision was made without the knowledge of the senior class or even the Student Government Association, and this lack of transparency is especially disappointing considering that Barnard has known about the need for a new venue for months, as the change in the University Commencement's date was announced in May of last year. The Barnard administration should reconsider their choice of location—and, this time, include the students in the decision.

POLITICS ON STILTS



SHAINA RUBIN

Spammed

BY ARMIN ROSEN

“(Your friend) wants to show you a picture,” the e-mail assured me. It was 1:30 a.m., hardly a time for cogent decision making. And I was jarred by a notoriously unstable acquaintance even wanting to show me something online. Date of birth? Whatever. E-mail address? Just take me to the goddamn picture. Gmail password? Now why didn't that set off a red flag or ten? Google and Twitter both know my Gmail password, so I must have decided that Wegame—whatever the hell Wegame was—wasn't any less deserving. Reflex overwhelmed reason. Even at the time, Wegame sounded less like the name of a photo-hosting Web site than a total obscurity looking for a viral push.

Within seconds the e-mail was sent to everyone with whom I had ever corresponded, and it carried a cryptic and less-than-reassuring subject line: “Armin Rosen wants to show you a picture.” It went to journalists and professors, to a former borough president, to at least a half-dozen rabbis, to magazine editorial boards. It spread to four continents, landing in the inbox of the clerk who'd processed my ticket on an Egyptian train, at the front desk of a hostel in Kiev, at Hebrew University in Jerusalem. It went to best friends and people I don't remember meeting. It went to potential employers and Craigslist addresses that were deactivated years ago. It went to people I admire, and it went to people I barely tolerate.

The associational life I'd spent years building—even without any sense of actively building or accumulating anything—had been disturbed. As e-mails poured in, I started to appreciate the breadth of it. I discovered how to simultaneously message everyone in my address book—a brief explanation might have stanchd any further embarrassment. But I couldn't countenance

the irony of spamming people in an attempt to apologize for spamming them.

I'm human enough that my instinct towards self-analysis doesn't immediately trump my need for an external scapegoat. Thanks to Google, my villain now had a name: Jared Kim had spammed me. In fact, the 19-year-old Berkeley freshman turned startup CEO has spammed thousands and probably millions of people. Wegame, a sort of “Youtube for gamers,” received over \$3 million in startup capital in 2008. They were apparently desperate to show some kind of return: On Aug 7, a Mormon-interest blog warned fellow LDS members against “email junk from Wegame.”

Middle-aged religious folk aren't exactly Wegame's target demographic, and the site's Alexa ratings give a sense of how far the Wegame spam virus had spread by then. Alexa analyzes data from browsers with one of their tracking devices. The site uses this information to produce Nielsen-style projections for web traffic. The percentage of Alexa users who had visited Wegame went up almost 900 percent in August. Quantcast, another tracking site, reports a 450 percent increase in overall page views by the end of that month. But both sites report a staggering drop in traffic in early September, followed by even more spectacular gains later in the month. Presumably, a second spam wave was launched after the first one failed to bring a permanent increase in traffic.

Kim hasn't publicly admitted anything or responded to e-mails I've sent him. But a Tweet from this past Wednesday offered a glimpse into my spammer's dread psychology: “record day after record day.” His victory is empty and cynical, although the fact that an otherwise-competent entrepreneur would celebrate what looks to me like the implosion of his brand name makes me wonder if cynicism even exists anymore.

After all, people like me weren't going to join Wegame. But a good 700 people in my address book now know it exists. Hey, I've even written an article about Wegame. You're reading it, and unless

you're a tech nerd or a spam victim, you probably hadn't heard of Wegame either. This is damned effective advertising—it's almost as if there's no difference between a reputation-wrecking business tactic and a brilliant one. Cynicism becomes a wellspring of entrepreneurial creativity. You can almost imagine the reverent hush that gripped the Wegame boardroom when someone came up with the idea of getting people to hack their own Gmail address books and instantaneously spam everyone in them. There's ambition in this plan, this conquest of an infinity of private information, available if only human willpower could be overcome.

This is the most disquieting aspect of the Wegame spam wave, more aggravating, even, than the mental image of a card-shark millionaire teen delighting in and profiting by my gullibility. This wouldn't have worked if my gullibility weren't so easy to profit by.

Columbia law professor and internet privacy expert Eben Moglen explained that Kim knew his victims better than they knew themselves. “He knew you were going to give him your password,” Moglen said. “But you didn't know you were going to give it to him.” How did Kim know? “Because you already gave your e-mail password to Google.”

For Moglen, web culture is creating an “architecture of non-privacy” in which we think nothing of donating our most intimate information to faceless, corporate third parties. Yet he emphasized that my socialization into this culture was hardly exculpatory. It was a culture that I had failed to understand or resist.

The success of the spam wave proves how deep this failure runs. After all, the Wegame spam virus is just a dormant bit of invasive software, were it not for the complicity of thinking, breathing human beings.

The author is a List College senior majoring in English and Judaic studies.

As I See It



INSIDE GRACE CATHEDRAL

JOEY SHEMAUEL

The photographer is a Columbia College junior majoring in philosophy and human rights. He is a Spectator photo training editor.

Why not wonder?



YURINA KO

2 + 2 = 5

tic, slightly condescending tone that what they're really saying is, “How impractical.” Once, there was a student who mumbled, “I'm sorry, I don't know how to talk to you,” and briskly walked away.

Those who are honest enough to criticize my choice of study ask me, “So what are you planning to do with that after you graduate?” It is a legitimate concern, especially in a world where the conventional career forums don't recruit corporate philosophers next to investment bankers and consultants.

Because of these students' attitudes, I am left wondering if I made the right decision, if practicality is indeed an essential element to one's bachelor's degree. Indeed, wondering is a good place to start, but we must examine the issue thoroughly, as Socrates would say.

So let's start with the facts. There are about 1,000 students at Barnard, Columbia College, and General Studies who have declared their economics majors and concentrations. This is 13 percent of the approximately 7,500 students who attend these institutions. The second-to-largest ratio for majors and concentrators came from the political science department: 11 percent. On the contrary, there are approximately 100 students out of the same student

population either majoring or concentrating in philosophy: a shockingly low 1.3 percent.

Even if you take into account the number of undecided students, it is not likely that every member of this undecided group will choose the philosophy major. Some could also argue that other liberal arts departments show similar numbers within the range of 1 to 2 percent, but these subjects are more specialized in the sense that they require certain skills like fluency in a certain language, which limit the number of students in a social Darwinian way and make them less prone to collective attacks.

Perhaps the economics and political science majors are popular because they are in fact useful to future endeavors, whether it be on Wall Street or Main Street. But the issue of practicality can't be the main reason for these devastating statistics. Some students choose to major in philosophy to prepare for law school—quite a practical approach, I think. After all, logical analysis, critical thinking, and coming up with a coherent argument are things philosophy majors and prospective lawyers have in common. Other philosophy students accompany the major or concentration with economics, mathematics, or physics, subjects that seemingly embrace contrary arguments, which ironically makes sense to many who want to nurture both sides of the brain. (Note: some philosophers argue that the mind does not belong in the brain at all.)

In an elite institution like Columbia University, there is a tacit understanding that graduates will use their “practical” degrees to earn high-paying jobs and someday donate lots of money back so that the currently unnamed mathematics building could be known by that alumnus' last name. But it is those once-poor philosophers-in-training whose names grace that other building on campus (the one that

houses books and looks onto college walk).

Why can't I use this time as an undergrad to be this poor philosopher that I can't be after college? I talk to a lot of people here who just stepped into the university and literally have their entire future planned out, from the major, to the internships, and careers. I've lived 20 years (and was only self-aware for about 15 of them) so it's a bit daunting to me that the next 30 or 40 years can be crystal clear, with no mysteries or room to wonder anything. When I climbed Mount Fuji over the summer, the summit wasn't in my view for the majority of the climb. Why should life be any different?

Why not wonder? But wait. While I'm trying to defend philosophy, non-philosophy majors wonder all the time. Because the first biochemists wondered whether our DNA can actually define who we are. Some astronomers wonder whether we can communicate with aliens using radio waves. Political scientists, the legitimacy of democracy, and poets on whether or not we have a free will.

Personally, I am a philosophy major because I want to explore the essence of my existence in non-theological, non-scientific ways. One of the most renowned modern philosophers, Bertrand Russell, also said that “philosophy ... is something intermediate between theology and science.” Not determined by empirical truths and not completely faithful to something that cannot be empirically proven. Philosophers, being neither, have the freedom to wonder.

So why not wonder, “Why not?”

Yurina Ko is a Barnard College junior majoring in philosophy. She is a senior editor of the Columbia Political Review. 2+2=5 runs alternate Mondays. opinion@columbiaspectator.com

Admit It: College Essays from '13

Admissions essay: Shai Chester

BY SHAI CHESTER

The music of Bob Dylan has been the leitmotif of my high school experience. When I started boarding in Manhattan back in ninth grade, the wild disregard for time and space in the song “Tangled Up in Blue” helped me weather the transition. As I grew older and more idealistic, the contempt of youthful fundamentalism expressed in “My Back Pages” steered me away from the allure of black-and-white thinking. Yet as much as I enjoyed listening to recordings of Dylan’s music, I still yearned to hear him live. I imagined that encountering Bob Dylan in person would be akin to meeting a long-lost ancestor, someone whose genetic traits, like Dylan’s lyrics, had unknowingly influenced my most basic development. I finally had that opportunity last winter when Dylan’s “Never Ending Tour” swung around to New York City. Walking into a large-scale concert for the first time, I had visions of a somber

audience listening to a tuxedo-clad virtuoso playing at a volume appropriate to his distinguished status. The reality was slightly more deafening. I spent the first twenty minutes of the show with my fingers firmly wedged into my ears,

to the amusement of the wilted flower-children surrounding me. Even as the waves of noise finally began to register in my mind as music, I still found the familiar tunes disconcerting. The voice of Dylan that I knew and loved was the youthfully swinging whine of his prime, not this age-ravaged monotone that so eerily evoked my synagogue’s elderly cantor. Rationalizing that these bad vibes were merely a function of my

remote seat, I began to discreetly edge closer to the stage. After a series of stealthy acrobatics I reached my destination, just a few rows away from the man whose music had defined the last three years of my life. My rapture was cut short, however, by a tipsy giggle to my right. I turned to discover a pair of slowly gyrating twentysomethings, to whom the sublime melody was clearly serving as nothing more than a primitive tattoo to their languid

foreplay. Troubled by their frivolity, I turned back to my idol, certain to find my displeasure reflected by him. For one brief moment I saw Dylan’s eyes rise from his keyboard, pass over the sacrilege, me, then the rest of the mob, only to return, uninterested, to his instrument. I suddenly grasped the terrible reality: the Dylan I had created in my mind, the shaper of my deepest convictions, was completely imaginary. The real Dylan was a stranger to whom my personal perceptions were no more valid than the drunken pair’s dancing. It was not until the drive home that I reconsidered my dismal conclusion. True, my mental image of Dylan did not correlate to the man I had heard in concert, but that did not necessarily make my impression of him meaningless. After all, does the profundity of Shakespeare’s “Julius Caesar” depend on the historical accuracy of his portrayal? The undeniable fact is that there exists a concept I call “Bob Dylan” that expresses my soul, consoles my angst, and continues to guide me to this day. And to me, that is all that matters.

The author is a Columbia College first-year.

ILLUSTRATION BY DARYL SEITCHIK

Admissions essay: Amanda Gutterman

BY AMANDA GUTTERMAN

I have always been on the cutting edge: the risks, the payoffs. Cutting-edge writers and artists, radical perspectives and ideas. Like sentences without verbs. On that note, I love departures from the norm and how they shape us. Growing up as an only child with a handicapped mother, wheelchair-bound with multiple sclerosis, I learned subtraction balancing checkbooks, and addition computing late fees on bills. In freshman year my dad was diagnosed with ALS [Amyotrophic Lateral Sclerosis],

and as his health failed, I pulled through. In November of my junior year when he died, my world changed completely, and I became the new man of the family. The new woman. My background fuels and directs my passion for literature. I am attracted to young, independent protagonists and newfangled writing styles, like in Dave Eggers’ memoir “A Heartbreaking Work of Staggering Genius.” Following his parents’ successive deaths, 25-year-old Eggers is charged with raising his seven-year-old brother, interrupting and redirecting his life as a young adult. Eggers emerges as

the postmodern hero: part “noble savage” and part jaded urbanite, stripped naked by the media (a good chunk of the book is a transcript of his interview to be on MTV’s “The Real World”), an introvert and an extrovert, just as guilty, destructive, and self-conscious as he is proud, responsible, and loving. “Heartbreaking” is infused with newness; the preface even includes a SparkNotes-style guide to the metaphors and allusions in the text. And suggestions for which “boring parts” to skip. But please don’t skip this part: I connect to postmodern heroes in literature because I have always seen myself as one of them. My struggles amount to a giant résumé for life. I became self-sufficient at a young age, with the strength to pick up Mom when she falls, clean up any mess you can imagine, do

the grocery shopping, handle death and disappointment, get myself there on time. Mom falls a lot, usually when no one is home. She keeps books everywhere: by the toilet, the side of the bed—all the usual places, so that when she falls, she’ll have something to read until someone finds her. Ever the pragmatist, Mom is as far from the tragic invalid as I from a selfless nursemaid. We are not stock characters. A good example is right now, literally *right now* as I’m writing this: MOM: Damn it! I just banged my head really badly. ME: Do you feel nauseous at all? MOM: Yes, totally. Can you get me into bed? ME: Sure, should I call a doctor or something? MOM: Maybe later, let’s just do this now. Now I’m back. I love to write, especially poems, short stories, and screenplays. I like to do odd things like break into the National Cathedral at night just to see how it looks. I am in love with Holden Caulfield from “The Catcher in the Rye” and all the Beat poets, even the gay ones who are less likely to reciprocate. I love my job at the National Gallery because I love modern art almost as much as fiction. I play the oboe because no one else does. I just began six sentences with “I.” Gotta go now. I’m not Hercules, but I’m a postmodern hero with people to save.

The author is a Columbia College first-year.

Admissions essay: Evan Burger

BY EVAN BURGER

I first encountered “Walden,” by Henry David Thoreau, when I was 15. As I was cleaning my room, I came across a trunk full of my dad’s books from his college years. I read my way through this treasure trove of literature, which included Plato’s “Meditations,” “Brave New World,” and “Catch-22.” But by far the most influential and interesting book was “Walden.” Thoreau’s account of his “year by the pond” was the single most important book I have ever read. Put simply, I was forever changed by the concepts elucidated in “Walden.” I must have heard of the book before, but I never expected what I discovered inside. I fought my way through the prose and apparently unimportant parts and was rewarded with the first serious philosophy I had ever read. This book is the foundation of my study in philosophy, as well as my opinions on topics as diverse as the news media, fashion, and the meaning of life. I realized just how much I had absorbed Thoreau’s thinking when I reread “Walden” last year. I found that opinions that I considered wholly my own actually originated with Thoreau. A lot of “Walden” I had just assimilated into my subconscious understanding of the world. No

other book has had this much power over me. Walden’s unique position as my first philosophy meant my mind was a sponge that absorbed whatever Thoreau said. After I started reading more philosophy, I evaluated rationally and, too often, accepted only what I already agreed with. Humans are naturally interested in systems that claim to be road maps to happiness, and I am no exception. In contrast to the Buddha’s Eightfold Path or Moses’ Ten Commandments, Thoreau’s path to happiness can be explained in a single word: simplicity. He says that by eliminating unnecessary elements from our lives, we can see the inherent happiness in the world and human life. When I first read “Walden,” this seemed like a reasonable proposition, but as I have simplified my life (primarily due to Thoreau’s influence), the correlation between happiness and complexity seems less direct, but still mainly true. Thoreau is defined by his nonconformity, and this also deeply influenced me. Before reading “Walden,” I was vaguely dissatisfied with the status quo.

After reading “Walden,” I was ready to abandon the material culture we live in and move to a shack in the woods. While I never actually pursued this desire, I haven’t yet given up hope that a simpler,

happier life is possible. I cannot imagine what I would be like today if I had not found “Walden” in that chest of books. Not only did it directly and profoundly influence my

personality, but it introduced me to philosophical reasoning, one of my defining interests. *The author is a Columbia College first-year.*

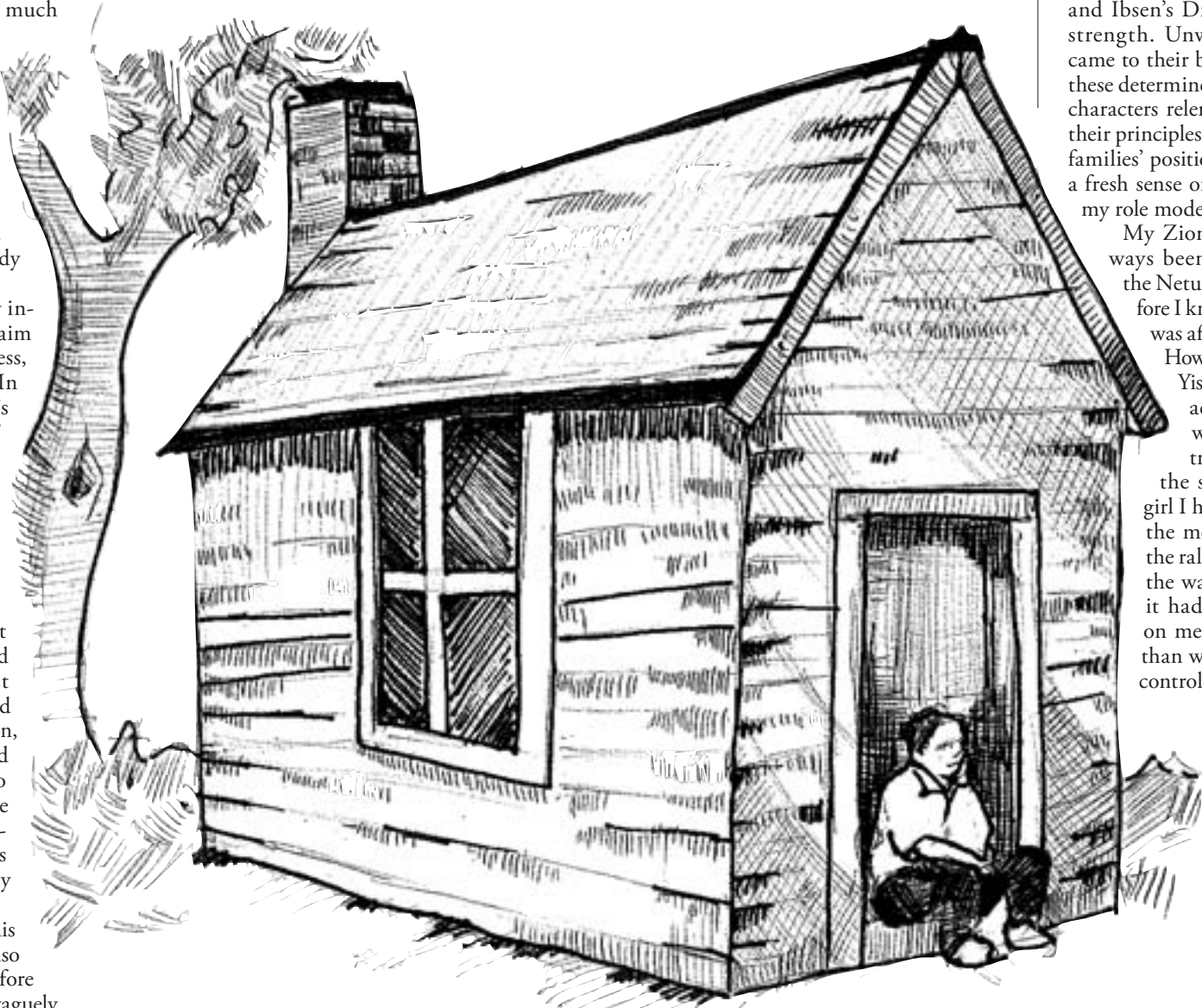
Admissions essay: Ariella Pultman

BY ARIELLA PULTMAN

The Skeleton in My Closet I had been waiting for it all week. I could practically feel the balloons of joy expanding inside me as my friends and I filed off the bus. Finally, we were at the rally. For many teenagers, the idea of rallying against Ahmadinejad’s appearance before the United Nations translated to “social scene.” It was the perfect opportunity to see our friends from schools all around the New York area. I relished weaving through the mobs of people, trapped in the labyrinth of shrieking, reuniting friends. Suddenly, all of my hopes for the day were shot, as I felt my arm being jerked sharply to the right. I begrudgingly lifted my face toward my abductor, surprised to discover my own father. He led me to the far side of the rally, where I could see a group of about 20 Hasidic Jews protesting our protest: Neturei Karta. Neturei Karta is a Hasidic group that opposes Zionism and calls for the dismantling of the State of Israel. I stared at these people, wondering how they could bear to look at themselves in the mirror, how they could sleep at night. One sign read, “Authentic Rabbis have always opposed Zionism.” I was disgusted. “Right there,” my father pointed, “That’s your cousin.” This was not news to me. I had always known that my cousin, Yisroel Dovid Weiss, was one of the heads of Neturei Karta. I found it embarrassing; I had already tried and failed to wipe my memory clean of this shameful truth. I had seen my cousin in the New York Times; the vivid image of him shaking hands with the Iranian Holocaust denier haunted me. As a devoted Zionist, I bristled at the thought that a member of my own flesh and blood wanted my homeland destroyed. And yet, whenever a student or teacher in school would decry the Neturei Karta, a small part of me would feel oddly defensive. Repeatedly, I was speechless, utterly bewildered at the connection that I felt with Yisroel Dovid. I was an ardent lover of Israel. My own cousin was the opposite. How could I possibly feel any bond, no matter how tenuous, linking an anti-Zionist to me? I was torn. It was almost as if someone was asking me to pick my poison. Loyalty to family ties was synonymous with disloyalty to my own principles. Trapped in a moral stalemate, I naturally turned for guidance to my literary heroes. I looked to Ethan Frome, Antigone, and Ibsen’s Dr. Stockmann for strength. Unwavering when it came to their beliefs and desires, these determined and courageous characters relentlessly fought for their principles regardless of their families’ positions. They gave me a fresh sense of hope. They were my role models. My Zionist heart had always been distraught over the Neturei Karta, even before I knew that my cousin was affiliated with them. However, actually seeing Yisroel Dovid Weiss in action showed me where my loyalties truly lie. I was not the same high school girl I had been at 8:30 in the morning. Although the rally did not turn out the way I had expected, it had indelible effects on me. Blood is thicker than water, but my heart controls that blood.

The author is a Barnard College first-year.

ILLUSTRATION BY DARYL SEITCHIK

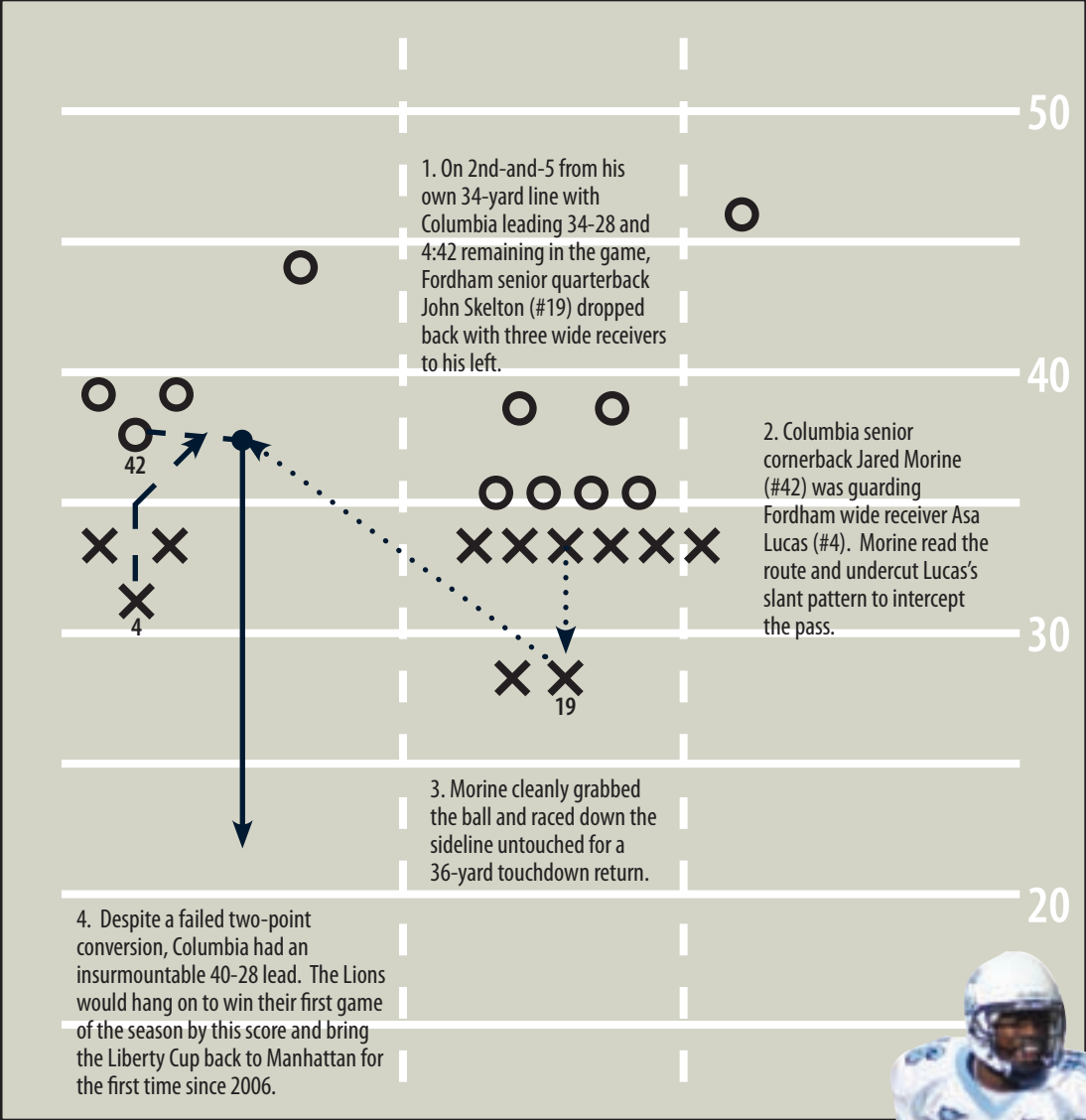


Football

Week 1

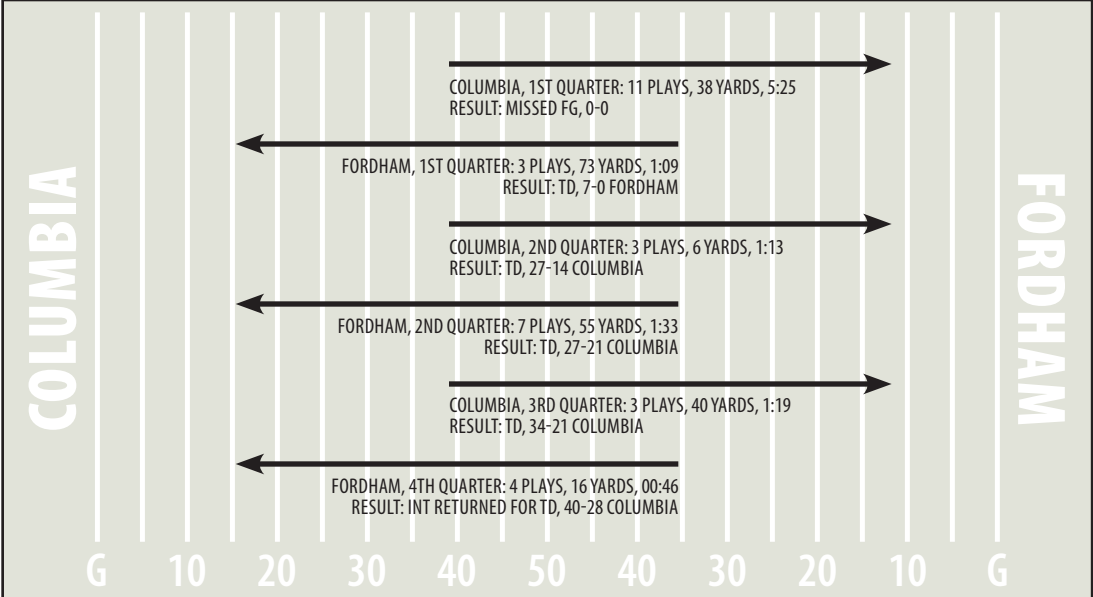
 GAME ONE @ FORDHAM 9/19 W, 40-28	 GAME TWO CCSU 9/26 12:30 P.M.	 GAME THREE @ PRINCETON 10/3 3:00 P.M.	 GAME FOUR @ LAFAYETTE 10/10 6:00 P.M.	 GAME FIVE PENN 10/17 1:30 P.M.	 GAME SIX @ DARTMOUTH 10/24 1:30 P.M.	 GAME SEVEN YALE 10/31 1:00 P.M.	 GAME EIGHT HARVARD 11/7 12:30 P.M.	 GAME NINE @ CORNELL 11/14 12:30 P.M.	 GAME TEN BROWN 11/21 12:30 P.M.
--	---	---	---	--	--	---	--	--	---

PLAY OF THE GAME



Graphic by Ben Cotton and Kunal Gupta

KEY DRIVES



IVY LEAGUE FOOTBALL STANDINGS				
	OVERALL	IVY	POINTS FOR	POINTS AGAINST
COLUMBIA	1-0	0-0	40	28
CORNELL	1-0	0-0	33	9
YALE	1-0	0-0	31	10
HARVARD	0-1	0-0	20	27
BROWN	0-1	0-0	20	21
DARTMOUTH	0-1	0-0	15	34
PRINCETON	0-1	0-0	7	38
PENN	0-1	0-0	3	14

PIXBOX STANDINGS: WEEK 1

1	Matt "The X-Factor" Velazquez	7-1
2	Jelani "Can't Knock the Hustle" Johnson	5-3
2	Lisa "That's What She Said" Lewis	5-3
2	Jacob "Put It on the Board" Shapiro	5-3
5	Tom "The Mouth that Roared" Di Benedetto	4-4
5	Jacob "Eye on the Ball" Levenfeld	4-4
5	Bart "The Tailgating Tales" Lopez	4-4
5	Holly "The Eye of Texas" MacDonald	4-4
9	Kunal "Moving the Chains" Gupta	2-6

MONDAY MORNING QUARTERBACK

GAME BALL

Millicent Olawale was the most dynamic player on the field on Saturday, scoring a pair of touchdowns on the ground and passing for another two. Olawale had 167 yards in the air, and most importantly, did not have an interception in the game, allowing Columbia to capitalize on its strong rushing attack.

BEST CALL

Columbia's game plan of controlling the clock and keeping the potent Fordham offense—including stars John Skelton and Xavier Martin—off the field worked perfectly, as the Lions held the ball for 36:47 and wore down their opponents.



WORST CALL

Trailing by six points with 5:19 left in the fourth quarter, Fordham quarterback John Skelton got the ball back on the Rams' 18. While driving down the field for the potential game-winning touchdown, Skelton threw into coverage and was picked off with 4:33 left. Columbia senior Jared Morine ran it back for a touchdown, sealing the win.

TURNING POINT

With Columbia leading 27-21, Fordham managed to march down the field with only 32 seconds left in the first half. Although they got down to the Lions' 12, the Rams were forced to settle for a field goal attempt with three seconds left. The Lions blocked the kick, grabbing momentum for the second half.

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

THE 2009 ANNUAL CHILDCARE FAIR

More than 60 childcare centers will participate. We hope to see you there!



TUESDAY
SEPTEMBER 23, 2009

4:00 p.m.–6:30 p.m.

ALFRED LERNER
HALL AUDITORIUM

BROADWAY BETWEEN
WEST 114TH & 115TH STREETS

COORDINATED BY
THE OFFICE OF GOVERNMENT
AND COMMUNITY AFFAIRS
AND THE OFFICE OF WORK LIFE

FOR MORE INFORMATION,
PLEASE CALL 212.854.2387



SPORTS

MONDAY, SEPTEMBER 21, 2009 • PAGE 8



After long search, Lions find their QB



JELANI JOHNSON

CAN'T KNOCK THE HUSTLE

The Spectator sports columnists have a set writing rotation, so roughly every fortnight you can expect to have your work published. Whether your column deadline falls during a time when you're swamped with schoolwork or other obligations is a crapshoot. When I initially saw that I had the Monday column for this week, I was disappointed due to a fast-approaching essay deadline. Now, after a weekend in which both the Cincinnati Bengals and the Columbia Lions football teams were victorious, I feel energized.

Prior to Saturday's season opener against Fordham, the main topic piquing my interest heading into this season was the journey and progression of Columbia quarterback Millicent Olawale. While Saturday's game wasn't the anointing of a Heisman candidate, it was definitely a defining moment for Olawale and his Lion brethren. Although he hasn't necessarily been much maligned, the senior quarterback has certainly been a topic of debate during his time in Manhattan. He played sparingly during the Craig Hormann era, but when he did see the field his physical prowess was evident. As a freshman he was bigger than some senior linebackers. Coming into 2008, I expected him to be the unquestioned leader of the offense, but he ended up splitting time with Shane Kelly. This season, head coach Norries Wilson has said that Millicent is undoubtedly his man. That is what made the win at Fordham so important. In his first game as "the man," he played like "the man."

In the last paragraph I mentioned Olawale's physical prowess and athleticism. Who wouldn't want to be acknowledged as strong and athletic? I can't think of many people who wouldn't want that distinction, but for Olawale I think it's been a curse at times. He is definitely the most mobile quarterback I've seen in my four years watching Ivy League football, and I think that on a certain level he goes against the existing norms of how a quarterback should play. Since when was it bad to be strong and fast? I often do shows for WKCR, and I remember an instance when a fellow sports panelist suggested that Olawale might be best suited to play wide receiver. His logic was that Olawale's physical tools would best be utilized running routes and catching balls in the open field. I was incensed by that suggestion. You wouldn't ask a concert-level collegiate violinist to switch to the cello halfway through school just because he had strong forearms that could easily hold a bigger bow. If Olawale had been playing badly, I would have understood the debate on his potential as a quarterback, but he never showed anything that suggested he couldn't be a successful Ivy League starter.

Though he may run the ball more than he passes, I've noticed that Olawale is still an effective game manager. Against Fordham he passed for two touchdowns and rushed for two more. That is Tebow-esque. I was also impressed that he threw no interceptions. Hopefully Saturday's game was the benchmark of what we can expect this season from Columbia football. In the 2009 Spectator football preview, senior staff writer Holly MacDonald pointed out that the football players in the class of 2010 came in calling themselves a "dynasty." Indeed, I remember hearing them say things of that sort in the halls of Carman Hall during the fall of 2006. Unfortunately, these guys have not resembled a dynasty in the least. But if Olawale can lead them to more weekends like the one that just passed, then the class of 2010 can leave at least a partial legacy of success. Their deadline is approaching, but I think that this football team is up to the task.

Jelani Johnson is a Columbia College senior majoring in history. sports@columbiaspectator.com

See-saw matchup ends with key interception

BY HOLLY MACDONALD
Spectator Senior Staff Writer

In his first game as a Lion back in 2007, junior linebacker Alex Gross had his first interception called back against Fordham after a penalty. There was no such call-back in Columbia's opener against Fordham (0-2, 0-0) on Saturday.

The Light Blue (1-0) came away with three interceptions off NFL draft prospect John Skelton but still had some first-game miscues that they'll need to iron out before the next game.

"We found a way to win the football game and that's the most important thing," head coach Norries Wilson said. "We've got to get better. We can't let people get behind us, can't mistime a jump. The defense knows it has to improve, but the game isn't just defense. Sometimes the other two phases have to carry somebody. And tonight the kicking game and offense had to carry the defense for a little bit."

That "mistimed jump" Wilson referenced came on Fordham's first possession of the game when sophomore cornerback Kalasi Huggins went up to knock down a big pass and missed. Fordham senior Asa Lucas pulled it down and found his way untouched into the end zone to put Fordham up 7-0.

Columbia fought back to make it 13-7 after a missed extra point, but facing first and ten from the Columbia eight yard line, Skelton found someone open in the end zone—his brother, Steven. Fordham took the lead again, 14-13.

Two possessions later, Gross stepped up to grab Skelton's pass. The junior, who led the league in tackles last season, got down to the six-yard line before Skelton came over and shoved him out of bounds. Senior quarterback Millicent Olawale found junior tight end Andrew Kennedy in the back of the endzone to give Columbia the lead once again.

When asked about being labeled underdogs, wide receiver Austin Knowlin brushed off the question.

"We have our own goals, and every week we come out and expect to win the game," he said. "We don't pay attention to any of the polls because they're just polls. They don't say what's going to happen when we get out there on Saturdays. We expect to win every single game when we step out on the field."

Another Skelton pass to his wide-open brother in the endzone from the Columbia 12-yard line flew too high, forcing third and seven. But this time Skelton didn't miss a step and his pass to junior wide receiver David Moore brought Fordham within six at 27-21.

At times, the Columbia secondary struggled to cover the field effectively. "It was more mental breakdowns than anything," senior corner Jared Morine said. "We'll get those straightened out."

Skelton threw for 393 yards on the day and launched 47 pass attempts, mainly because Columbia's front seven managed to do what they couldn't the past two years: contain Xavier Martin. The junior running back managed just 63 yards on 14 carries, a far cry from the 150 yards he notched in 2007 and 2008.

"Give them credit. They did a great job," Fordham head coach Tom Masella said. "But when you're down by two scores, it makes it hard to run the ball. You've got to throw it."

After another Fordham passing touchdown to bring the Rams within six, the Lions forced a key turnover. Morine jumped into Skelton's pass, snatching it out of the air and waltzing 36 yards into the endzone for a pick six, giving the Lions a more comfortable 40-28 lead over the Rams.

"We were in the zone coverage, and the second receiver kind of did a slant route," Morine said. "I saw the third receiver coming out, and I just jumped the throw and ran into the end zone."

The last interception would come with just 3:01 left in the fourth quarter as Skelton looked to find a receiver in the endzone. This time it was senior strong safety Andy Shalbrack with the pick, falling back into the endzone to give the Lions the ball with just over two and half minutes remaining.

The Lions ended the game after recovering a muffed punt by the Rams and are 1-0 for the first time since 2006, bringing the Liberty Cup back to Manhattan.

"To them, it wasn't an upset. They [the Lions] expected to win this game. They expected to win this football game," Wilson said. "Nobody expected us to win that game tonight except the 62 guys."



Lisa Lewis / Senior staff photographer

PERFECT PLAY | Quarterback Millicent Olawale evades the Rams defense en route to a 40-28 victory. The Lions now stand at 1-0.

Dramatic comeback lifts volleyball to championship

BY KUNAL GUPTA
Spectator Senior Staff Writer



Jose Giralt for Spectator

SPIKE IT | Monique Roberts brings down the ball against the Fairleigh Dickinson Knights, helping the Light Blue to a 3-1 win in the Columbia Classic.

The women's volleyball team won the Columbia Classic in come-from-behind fashion this weekend, triumphing in a five-setter in the championship match. In winning the tournament, the Lions were led by tournament MVP Erin Longinotti and all-tournament team members Megan Gaughn and Sarah Thompson.

Longinotti, a freshman, had 37 kills, 24 digs and hit a solid .248 over the tournament's three matches. Gaughn, also a freshman and reigning Ivy League player and rookie of the week, had 22 kills, and 11 digs. Rounding out the trio was Thompson, a junior, who finished with 27 kills, 12 blocks, and 12 digs.

The Lions found themselves down two games to none in the championship match but managed to claw their way back and capture the next three. Columbia won

three 25-15 after three straight kills by Longinotti put the Lions ahead for good. In the fourth game, Longinotti once again put the Lions on top, this time 20-14. Strong serving by freshmen Kelsey Musselman and an attack error by rival

Lehigh sealed the game and prompted the deciding set.

Riding the momentum, Columbia raced out to a 14-9 lead and managed to hold off a Lehigh comeback to win the fifth match, winning the tournament in dramatic fashion.



In an earlier match, the Light Blue beat Fairleigh Dickinson-Columbia 3-1 behind a strong performance from Thompson, who notched 15 kills.

She was one of three Lions to post double-digit kills in the match. Joining her in the stats column were Longinotti with 12 kills and sophomore Monique Roberts with 10.

Columbia took the first seven points against FDU in game one to set the tone and styled a Knights comeback en route to a 25-15 victory. Fairleigh Dickinson got ahead in game two and managed to even the overall score at one-

all with a tight 25-23 win. Columbia took the next two games comfortably to advance to face Lehigh in the final.

Columbia's next match will be its Ivy League opener, when Cornell comes to Levien Gymnasium on Saturday, Sept. 26 at 1 p.m.

	COLUMBIA	3	
	BRYANT	2	

	COLUMBIA	3	
	FAIRLEIGH DICKINSON	1	

	COLUMBIA	3	
	LEHIGH	2	

Football opens season with 40-28 win over Fordham

VICTORY from front page

a third-down pass from Skelton sailed over the outstretched arm of cornerback Kalasi Huggins and was hauled in by Asa Lucas for a 70-yard touchdown.

The Lions didn't let up after that touchdown, though. They took full advantage of favorable field position later in the quarter to tie the game. With the ball at the Fordham 41-yard line after a punt, Olawale hit tight end Andrew Kennedy on a seam route up the middle for a 38-yard gain. The Lions evened the score on the next play when Olawale ran for a three-yard touchdown.

The offense enjoyed great field position on its next possession, thanks to a stop on fourth-and-one. With the ball at the Columbia 49, the Rams tried to keep their drive going with a run up the middle but were stopped short by Light Blue linebackers Alex Gross and Marc Holloway.

The Lions ran the ball an astonishing 10 times in a row to a touchdown that came on a one-yard rush by senior running back Ray Rangel on fourth-and-goal. The snap for the point after was botched, but the Lions took their first lead of the game, 13-7. Fordham didn't waste any time retaliating, putting together a solid

seven-play, 74-yard drive to take the lead back, 14-13, on an eight-yard touchdown pass from Skelton to his younger brother Stephen.

Yet again, the Light Blue offense started on the Rams' half of the field, this time thanks to a 24-yard kick return by Craig Hamilton and a 15-yard facemask penalty. The Lions kept the ball on the ground again and took the lead back after a pair of long runs set up Olawale for a five-yard touchdown run—Columbia's 14th consecutive running play. Later in the second quarter, the momentum shifted for good in the Lions' favor as Gross picked up a pass that Skelton rocketed at him and took it down to the Rams' six-yard line. Olawale found Kennedy in the back of the endzone to give the Lions their fourth touchdown in as many trips to the red zone and increase their lead to 27-14.

Unphased, Skelton led the Rams across the field twice before the half, resulting in a touchdown. With the Lions' lead down to six with seconds remaining before halftime, the Rams attempted a 30-yard field goal, but it was tipped and wobbled wide.

The Lions extended their lead on their first possession of the second half as Olawale hit a wide open Kennedy in stride for a 32-yard touchdown—their second connection of the night. Fordham responded later in the quarter with

an impressive 93-yard drive to make it a one possession game, but Columbia didn't panic.

"We missed a field goal and nobody panicked," Wilson said. "We missed an extra point—nobody panicked. We played against a great quarterback and a great tailback and they were driving the field—they drove the ball 93 yards after we went sky punt—and nobody panicked, because they're grown up. They know what to do. They know what's expected of them."

Columbia's defense remained poised in the fourth quarter, wrapping up the victory for the Lions. After the defense forced the Rams to turn the ball over on downs and punt, senior Jared Morine dealt the finishing blow when he intercepted Skelton and ran untouched for a 36-yard touchdown with 4:33 left in the game. Senior Andy Shalbrack added another interception on Fordham's next possession, picking off a pass in the end zone to keep the score at 40-28.

"We had our chances—we were down six going into the fourth quarter with the ball twice and didn't make the play," Fordham head coach Tom Masella said. "Again, give Columbia credit—they made plays, we didn't, and that's football."

Olawale, who passed for 167 yards and two touchdowns and added 50 rushing yards and two more scores, was

named the Lions' Liberty Cup MVP.

"If there was ever the epitome of a team effort, this was the game," Olawale said. "Everybody was just spreading the ball around, the line was phenomenal just opening up holes, receivers were the catching the ball and bailing me out, so from top to bottom it was a team effort."

Wilson was especially proud of the way his players fought back, believing it to be a sign of their maturity.

"And they just kept coming back. Last year they wouldn't have come back, they wouldn't have come back. And that's what it's about."

With the win, the empty spot in the Columbia football office reserved for the Liberty Cup will be filled for the first time since the Lions won it in 2006. Someone had to bring it there, and the players gave it to offensive line coach Ed Argast, who is in his first season at Columbia after serving as the offensive coordinator at Fordham.

"We actually gave the Cup back to coach Argast, because he came from Fordham and there hasn't been anyone involved in winning the Liberty Cup in three years except for coach Argast," senior receiver Austin Knowlin said. "When we went down after the game, we handed it off to coach Argast, so coach Argast is taking it home and putting it in that spot where it belongs."