



ZARA CASTANY / STAFF PHOTOGRAPHER

IN TRANSITION | As Columbia breaks ground in Manhattanville around 125th Street, residents are divided about the changes.

Mosher steps down as Arts Initiative director

BY LEAH GREENBAUM
Spectator Senior Staff Writer

Tony Award-winning theater director Gregory Mosher is stepping down as founding director of Columbia's Arts Initiative, but he says this isn't his final bow at the University.

"Gregory's extraordinary efforts to imagine and establish the Arts Initiative at Columbia leave us well positioned to ensure that the entire spectrum of university life continues to be enriched by the arts," said University President Lee Bollinger in an email he sent out on Thursday.

Bollinger established the Arts Initiative in 2004 as a multifaceted initiative that includes student and alumni programs aimed at providing affordable and exclusive access to arts and culture events around the city.

Despite an economic recession that made arts a low priority for many, a 30 percent budget cut last year, and an administrative move from the Office of the President to the jurisdiction of the School of the Arts, CUArts, as it is also known, has continued to expand its programs—a success that some attribute to Mosher's leadership.

In his email, Bollinger credits Mosher with bringing the former president of the Czech Republic, Vaclav Havel, to Columbia for a seven-week, artist-in-residence program.

Mosher said in an interview with *Spectator* last year that funding global initiatives was very important to him—in addition to running programs such as the Ticket and Information Center, ArtsLink, and Passport to New York. Two years ago, a global initiatives program funded a trip to Beijing for several musicians from the Louis Armstrong Jazz Performance Program—these students had the opportunity to perform with local musicians.

During his time at Columbia, Mosher continued the off-campus activities that have made him a celebrity in the theater world.

Last year, Mosher directed "A View From the Bridge" at the Cort Theatre on Broadway, a production for which lead actress Scarlett Johansson won a Tony Award.

SEE ARTS, page 2

Athena Center launches leadership program

BY JACKIE CARRERO
Columbia Daily Spectator

Finding a job after graduation may not be easy, but Barnard wants its students to be ready when the time comes. The Athena Center for Leadership Studies has launched a new program that organizers hope will teach students the skills necessary to excel in the workplace.

The Athena Center, formerly known as the Barnard Leadership Initiative, launched the Athena Leadership Lab earlier this month. The program, open to all Barnard students, includes academic coursework, an internship, a social action project, and participation in the lab. It also offers workshops and hands-on mini-courses in leadership skills. The courses are not for credit.

"The goal there is helping

women to perfect some of the skill sets that they don't learn in the classroom," said Kathryn Kolbert, professor and director of the Athena Center. "Women only occupy somewhere around

"We don't find these programs ... that give women a backbone and a strong foundation."

—Denise Abad, CC '13

16-22 percent of leadership positions, and that number only decreases with Fortune 500 companies as well as much less when we're talking about women of color."

Fatima Abdul-Nabi, BC '11 and an Athena Program scholar, said, "I think it's an excellent opportunity for Barnard students to develop their leadership skills and to develop critical thinking about how women lead and how they learn to lead."

Though the program is customized to meet the needs of women in the workplace, Kolbert said that men are welcome to join the program as well.

The tuition for the courses is included in Barnard students' tuition, so Barnard students do not have to pay a fee for each class taken. Any affiliate of the University outside of Barnard who wants to participate in the lab receives a 15 percent discount—tuition for most courses ranges from

SEE BARNARD, page 2

Students buy fresh with credit cards

BY MARGAUX GROUX AND LEAH GREENBAUM
Columbia Daily Spectator

Vendors at the Columbia Greenmarket hope that going plastic will encourage more students to go green.

The farmers' market—which comes every Thursday and Sunday to Broadway—now accepts credit and debit cards. Margaret Hoffman, regional coordinator of farmers' markets across Upper Manhattan, said she hopes this will draw more students.

"I think college students are much more aware of where their food comes from, and they want to learn," said vendor Rebecca Quinn, who has sold produce and meat goods from the Stannard Farm for 10 years.

She said she believes students are coming out to the market in greater numbers than ever before.

Shipped from the silo to the sidewalk, the availability of fresh and local produce is hardly a secret among the health-conscious, like Hannah

SEE MARKET, page 2

Columbia at a crossroads in M'ville

Construction begins transformation, area divided

BY KIM KIRSCHENBAUM
Spectator Senior Staff Writer

Five blocks from the northern parameters of Columbia's campus, a nondescript construction site runs through 125th Street, creating a divide that extends beyond the street. Some in the neighborhood say the divide is making its way through the heart of the historic neighborhood itself.

The clutter of scaffolding, dirt, shoring, and black tarp marks the first phase of construction in Columbia's proposed 17-acre campus expansion, a development which spans from 125th to 133rd streets between Broadway and the Hudson River—if all goes according to plan for the University. Right now, Columbia remains at a crossroads in its project, as a bitter legal battle with two property owners in the expansion's footprint has stalled the expansion from proceeding in earnest.

Though administrators have said that the remaining properties in the neighborhood are essential to Columbia's vision of a new campus, the University's project is not all that's on the line at this stage.

Despite an effort from two property holdouts to take the battle to the U.S. Supreme Court, Columbia has continued to proceed with construction. Buildings have been abated and demolished, sidewalk bridges line the streets, and traffic has been rerouted in a slew of different directions—all before the eyes of local residents, watching their neighborhood on the brink of a transformation. So while this court battle has upped the ante of the project, many say that Columbia's relationship with the neighborhood is also at stake.

A PR PROBLEM?

The University has long felt the backlash of local residents opposed to the expansion. Since 2003, when University President Lee Bollinger announced Columbia's plans to build a new campus in Manhattanville, residents have protested on the streets, at community board meetings, and on Columbia's Morningside Heights campus, arguing that the school's expansion would encroach on their homes and businesses, while driving property values through the roof.

Out of the protests arose a Community Benefits Agreement in 2004, a memorandum which details how funds for the neighborhood in the footprint of the expansion will be allocated. But despite the promises that the CBA seemed to offer, it became the source of much vitriol.

Community Board 9—the local governing body of the neighborhood—nearly unanimously voted it down when it was first proposed, arguing that it did not go far enough in its efforts to provide jobs and other benefits for a community that they said would be negatively affected by the construction project.

"Issues of local job quality, access, distribution, and responsible agents must be negotiated up front, with ample specificity," said Stacey Sutton, assistant professor of urban planning in the Graduate School of Architecture, Planning, and Preservation. "Otherwise it's difficult to regulate accountability and ensure equitable access."

GSAPP Professor Ward Verbakel echoed Sutton, saying that in the absence of carefully articulated ideas, substantive discussion between Columbia and the neighborhood is not possible.

"Neighborhood concerns is a tricky matter for this specific project, knowing that Columbia already controls most of the land and therefore is on both

"Columbia's leadership has shown clumsy diplomacy skills in developing a relationship of trust and cooperation in the community."

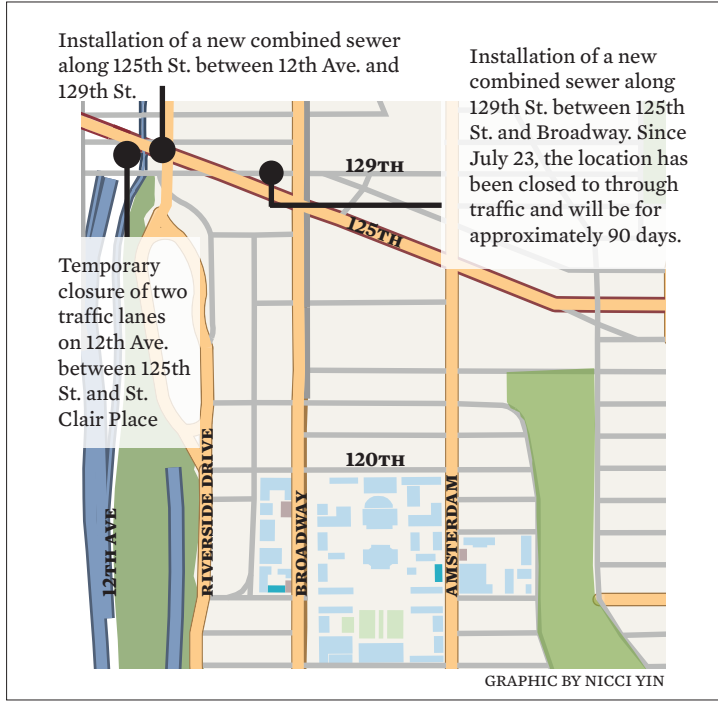
—Kaja Kuhl, GSAPP professor

sides of the table," Verbakel said. "Transparency in the process, of course, is key to establishing a serious exchange of ideas in which support is generated."

Indeed, some have argued that Columbia's failure to do this—to effectively articulate its community-oriented initiatives from the outset—speaks to their strained relationship with some local residents. For GSAPP Professor Kaja Kuhl, who was the project manager for Columbia's proposed expansion at the New York City Department of City Planning several years ago, much of this comes down to Columbia's PR problem.

"I witnessed several occasions where Columbia's

SEE M'VILLE, page 2



OPINION, PAGE 4

I work, therefore I am

First-year columnist Ethan Perets gets out of the world and onto the page.

A study in education

Professor David Helfand makes a major declaration—there should be no majors.



SPORTS, BACK PAGE

Football opens Ivy play against Princeton

The Light Blue will host the Tigers this Saturday for both teams' first conference game of the season. The Lions are looking to build off last week's victory over Towson.

EVENTS

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Columbia at a crossroads as it breaks ground in Manhattanville

M’VILLE from front page

leadership has shown clumsy diplomacy skills in developing a relationship of trust and cooperation in the community,” Kuhl said. “In one Community Board 9 meeting, President Bollinger said, ‘We all know that the community is much better off with Columbia University in the community.’ Yes, we all know that, but it would be great to hear community leaders perceive it this way and say it.”

She added, “The University’s neighborhood outreach program, which offers jobs, training, and an array of social services, is substantial, but at least during the four years I was involved in the project, the efforts were not well communicated.”

REACHING OUT

University administrators counter this assertion saying that Columbia has done all it can to keep local residents informed of the plans every step of the way. Columbia, officials say, provided

several options for anyone interested in accessing construction-related information.

“Local residents request information on hours of construction,” Dan Held, a spokesperson for Columbia University Facilities, said in an email. “This information is prominent throughout the area, presented at Community Board 9, sent via our regular weekly communications, and can be accessed on our website.”

And when it comes down to developments that have a direct effect on local residents, such as street and traffic lane closures, administrators say that they make sure to inform everyone immediately.

“When they [street and lane closures] do need to happen, as per DOT [Department of Transportation] and/or DOB [Department of Buildings] requirements, we promptly notify the community of any closures and traffic pattern changes before they occur,” Held said.

Despite all the information that the University says it

provides to local residents, some residents still remain clueless about the purpose of the project.

“I see the construction all the time, but I don’t know what it is,” West Harlem resident Jazz Nong said.

“I don’t really know anything about this,” Upper West Side resident Joan Hawkins added.

And for those who do have some understanding of these recent developments, the hindrances of rerouted streets and bus stop relocations has become commonplace.

“It’s crazy,” West Harlem resident Kayla Mann said. “There’s no parking since they tore down lots and there’s way more traffic.”

A DIFFERENT VIEW

Local residents are far from united in their opposition to the University’s plans for expansion. In fact, the recently inaugurated Community Board 9 chair, Larry English, asserted his total support for the project—defying the longstanding resistance to the expansion

from people within the ranks of his own board.

“Community Board 9 and West Harlem have two options: They can lay in front of the bulldozer or they can join Columbia in a partnership,” English said. “Their concerns are legitimate, they fought a valiant fight for four years, but when the appellate court ruled that Columbia can build the project, that fight is over with,” he said, referring to a recent Court of Appeals decision approving the use of eminent domain for the remaining property holdouts.

For English, the new campus is absolutely necessary for the neighborhood’s economic and social growth.

“In West Harlem right now and in Harlem in general, there is not a vibrant, entrepreneurial, economic class, and that is crucial to everyone living in West Harlem,” English said.

Finn Vigeland contributed reporting.

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Barnard’s Athena Center launches leadership program

BARNARD from front page

\$229 to \$799. Some workshops are open to Columbia students without a price tag.

Hilary Krase, BC ’11 and an Athena Program scholar, said that her first leadership lab, “New Girl on the Job,” which focused on promoting courage and resilience when first entering the workplace, gave her a fresh perspective on success.

“The program is extremely successful in encouraging students to take initiative, assume leadership positions, and have confidence in themselves,” said Krase, who is also co-president of Smart Women Lead, a partner of the Athena Program.

Abdul-Nabi had a similar experience, recounting a simple, but important lesson she learned: “Never to start a sentence with ‘I’m not sure.’ You speak and you speak confidently,” she said. “I’ve carried that

with me to other classes.”

Students on the other side of Broadway have also expressed interest.

“We don’t find these programs ... that give women a backbone and a strong foundation of practical skills that we can rely on,” Denise Abad, CC ’13, said.

Others were a little more hesitant. “If the Lab is geared toward women, then I wouldn’t think that it is immediately applicable to my life,” Jeremy Spencer, CC ’13, said.

Despite some concerns that the program would only cater to women, Kolbert maintained that women and men face similar obstacles that must ultimately be addressed.

“We are teaching really important skill sets,” Kolbert said. “Gender is not a lone determinant of success. Men often encounter some of the same issues as women.”

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Mosher steps down as Arts Initiative head

ARTS from front page

In an email to Spectator after Bollinger’s announcement, Mosher, who will remain a professor, said he hopes to return his attention to the stage.

“I’m nursing along several theatre productions, and if the theatre gods smile I’ll be back in a rehearsal room soon,” he said.

“I really enjoy my teaching,” Mosher said, adding that this semester his students are using ArtsLink, a CUArts program, to see shows on Broadway, at the Brooklyn Academy of Music, and at Lincoln Center.

There is no word yet on Mosher’s departure date or when the search for a new director will begin.

Students buy fresh, organic with credit cards at Columbia Greenmarket

MARKET from front page

Henn, a first-year School of International and Public Affairs student, who was browsing the Stannard Farm booth with an armful of squash and Fuji apples.

“I think it’s great that it’s in such a visible location,” she said. “I’m sure that’s the secret to their success.”

Hoffman said that last year, the market grew from eight or nine farmers to 15 after the University sent a letter of support to the City requesting an additional block.

Greenmarkets across the city have purchased card swipe machines and began accepting debit and credit card transactions six weeks ago.

“A lot of students have come out and said, ‘This is great—I never carry cash on me,’”

Hoffman said. “I think this will make the market a lot more accessible to people.”

Every week, a variety of vendors ranging from traditional apple stands and dairy vendors to the recent addition of the Roaming Acres Ostrich Farm—which peddles ostrich steaks and globe-sized eggs—stake their claim to the sidewalk between 113th and 115th streets.

A newcomer to the Greenmarket, ostrich vendor Lou George said recently that business is booming in Morningside Heights. He explained that the Columbia Greenmarket has been “one of the better markets” in New York for selling his nontraditional products.

Eric Draffen, who has sold muffins, cookies, and bread on behalf of a Kingston, N.Y.-based bakery for the last seven years, said these days, over half of his

customers are students.

“Without the students, this would be a lousy market,” he said, adding that a perennial student favorite is the pumpkin cookies.

“The food is fresher, and you know where it came from.”

—Rachel Abady, BC ’12

A frequent shopper at the Greenmarket, Rachel Abady, BC ’12, said she’s drawn to the quality of the produce. “The food is fresher, and you know where it came from. I like knowing exactly where my food comes from. There are no surprises. What

you see is what you get.”

Vendors say they like making alternative food choices available to students.

“It’s a good option for people to come eat healthy. Especially in the U.S., where we have so many overweight people,” said Blake Monforte who works at the DiPaolo Turkey stand.

Columbia students are not confined to only the Greenmarket when looking for fresh produce.

The Morningside Heights Community Supported Agriculture runs a weekly Farm Share Program. Anyone interested can pay \$160 for a weekly share of produce that is intended to be split among three to four people for eight weeks. This comes out to roughly \$5 to \$7 per person, per week.

The produce, from La Baraja Farm in Orange County, is

delivered on Sundays to JJ’s Place, where shareholders have a four-hour window to pick up their food items.

Terren Wing, BC ’13, said the CSA has actually been pretty cheap. “We’ve calculated and we’re spending a lot less than when we’d shop at a grocery store or when we were on a meal plan,” she said.

The numbers suggest that there is indeed large interest—this semester, a total of 70 shares for over 200 people were purchased by students and Morningside Heights residents.


Coordinator of the Morningside Heights CSA, Alexandra Ryan-Gutentag, CC ’12, said she’s pleased with the success of the program. “I think the response has been pretty positive,” she said. “Everyone loves vegetables.”

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Aplastic anemia can't keep Culbreath off the field

PRINCETON from back page

“We’re fortunate enough that he can lead a normal life,” Surace said. “He’s important in every way that you can imagine. First and foremost, he’s a terrific player. ... Princeton’s only had eight backs in 140 years who’ve had 1,000 yards, and he’s one of them. That speaks to the caliber of work that he puts into this. I think all of us have recognized the leadership and his ability to have guys set an

example, to do things the right way. As a new head coach, you really appreciate that.”

Culbreath will be back on the field in a starting position this Saturday as Princeton’s go-to running back. When the Tigers faced off against the Lions back in 2008 with Culbreath on the field, Princeton pulled out a 27-24 victory. Culbreath himself contributed two touchdowns—one rushing and one through the air—and 61 yards rushing.

Lions, Tigers perfect pair for a rivalry

CLEARY from back page

and start watching “Arrested Development” immediately.) But I digress.

My intense dislike of all things orange and black aside, these two schools have a history. Take Oct. 8, 1988, for example. What happened on that day again? Oh, that’s right, Columbia beat the Tigers 16-13 to end its 44-game losing streak. Now, ending a 44-game losing streak is nothing to be proud of. That we ever had a 44-game losing streak sucks, but do you know what sucks more? Being the team that loses to a squad that’s riding a 44-game losing streak. The Tigers must still be carrying that chip on their shoulder.

Score one for the Light Blue. How about a more recent date: Oct. 3, 2009. The Lions humiliated the Tigers at home, shutting them out for 38-0 victory. We totally dominated. And it felt great—no, awesome. To top it all off, the Daily Princetonian’s headline for the recap was “Perennial Pushover Tops Tigers.” Bitter much? Score another one for the Lions.

It’s possible that I left out some games that Princeton won, but whatever—they probably weren’t important anyway. That means that, by my count, we’re winning this rivalry 2-0. Let’s make it 3-0 this weekend, boys.

Michele Cleary is a Columbia College junior majoring in history. sports@columbiaspectator.com

Lions look to revenge 2009 loss to Bears

MEN’S SOCCER from back page

tally, but the No. 17 Bears will be a more formidable opponent than any other Columbia has faced this season.

Lions’ starting goalkeeper Alexander Aurricchio has played all but 65 minutes of the season and will need to be at his best against the Bears. “We were inconsistent defensively at the start, and the results weren’t coming,” he said. “We were putting in a solid 60-65 minutes in the early games, but it wasn’t enough. We’ve been able to gel as a unit more in the last few games and it’s showing. We’re marking our men much better and that’s resulting in shutouts. The competition for places is tough in this team, and that’s making sure we stay sharp when we’re out on the field.”

The Bears (5-0-2) have started off the season in fine fashion and have only conceded one goal all year. Sophomore Eric Robertson has been at the heart of the stingy defense. Robertson, along with senior goalkeeper Paul Grandstrand, has picked up the Ivy League Player of the Week award once this season. The Bears host the Lions, having dispatched Vermont 3-0, Boston University 2-0, and Indiana 2-1 since they played out a goal-less draw against Hofstra. Junior attacker Sean Rosa proved a thorn in Vermont’s side, scoring one and assisting two, as he took his tally for the season to four goals and two assists.

The Bears snatched the win in last season’s matchup against the Lions, scoring in overtime at Columbia Soccer Stadium to win 2-1. Senior Bayo Adafin

was on target for the Lions, but goals from Nick Elenz-Martin and TJ Thompson proved too much. The Lions played most of the affair with ten men, as Ryan Scully, who has since graduated, was sent off for an alleged foul in the 24th minute. The Lions will be looking to avenge last year’s heartbreaker this time around.

Aurricchio is excited about the weekend’s test. “I’m really looking forward to it. The game against Brown is always a great game to watch, and it’s even more of a thrill to be part of it,” he said. “It’s our Ivy opener and sets the tone for the rest of the season. It’s only a seven-game season, so one win here could make all the difference to our campaign.”

The game is set to kick off on Saturday, Oct. 2, at 7 p.m.

Brown next challenge for women’s soccer

WOMEN’S SOCCER from back page

Like Columbia, Brown boasts an impressive freshman class. Three of its freshmen have already received Ivy Rookie of the Week honors.

“I’m sure their personnel will be a bit different than last year’s since they do have a large first-year class, which has been performing well for them,” McCarthy said. “However, we believe they’ll be playing a similar style as they have in years past, and I think we’ll know what to expect from them and be ready.”

The Bears capitalized on a defensive misplay by Columbia in 2009, scoring in the 81st minute en route to a 1-0 victory. While Columbia has already

posted five shutout wins this season, the Lions have allowed late goals in three of their past four games—a dangerous trend made worse by the fact that Brown defeated Columbia with a late goal last year.

On Sunday, Lehigh drew even with the Lions by scoring off of a free kick in the 78th minute.

“We got a goal and then we let our play relax at times—not necessarily the rest of the game, but at times,” Hostetler said. “We were [thinking], ‘We’re up a goal and it’s okay,’ but we need to learn that one goal, on occasion, isn’t going to be enough when they have a great goal like Lehigh did.”

Still, Columbia lost only one of the recent games in which it

yielded a late goal—a 1-0 double-overtime decision against Hofstra, a team receiving votes in the NSCAA national rankings.

If the Lions capitalize on scoring opportunities and maintain their focus on Saturday, they could come away with their seventh win of the season.

“Crazy things can always happen in a soccer game,” Hostetler said. “We can’t be complacent or relaxed with one goal. We need to, as Kevin always says, ‘Go for the jugular,’ and just make sure that we score enough goals and we play hard enough for all 90 minutes to ensure that even if, for some reason, they score a spectacular goal, we’re still going to win our game.”

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“The feeling going into the game is ‘we want to win.’”

—Norries Wilson, head football coach

The Tigers are happy to return a major contributor from last year: junior quarterback Tommy Wornham. Wornham hit 54.9 percent of his passes in 2009 for 898 yards and four touchdowns. He also picked up 244 yards on the ground. Wornham’s arm carried his team’s offensive effort against Lafayette last week, as the junior completed 23 of 43 passes for 214 yards and a pair of touchdowns. His offensive line held up well through a long afternoon, allowing just one sack through regulation and two overtimes. Wornham was awarded Ivy League Offensive Player of the Week after the victory.

Wornham has two go-to wide receivers, both seniors, who will line up tomorrow against Columbia’s secondary. Andrew Kerr has 16 receptions so far in 2010 and Trey Peacock already has 294 receiving yards. Both Kerr and Peacock have receiving touchdowns to their credit as well.

Princeton’s defense is anchored by senior linebacker Jon Olofsson, who moved into

the middle after an injury to Steven Cody. Olofsson seems to be adjusting well to his new position, as he had a monster game last week with 16 tackles.

On special teams, the Tigers have relied heavily on the foot of Patrick Jacob, their junior placekicker. Jacob has attempted nine field goals over just two games this year and he has nailed eight of them, including a 43-yard attempt. Jacob’s accuracy underscores the importance of keeping the Tigers out of the red zone.

“They’ve got some good players that we’ve got to keep contained, and that’s no different than any other week,” Wilson said. “We want to make sure we take care of what we need to take care of on our end to give ourselves a chance to win.”

Columbia (1-1) is also coming off a strong win, outscoring Towson 10-0 in the fourth quarter last week en route to a 24-10 victory, behind an impressive complete-game effort from the offensive, defensive, and special teams units.

The Lions will be out to make some noise early on the offensive side of the ball after a slow start their first two games. Last week quarterback Sean Brackett only had one reception until late in the second quarter, when he nailed four on Columbia’s first scoring drive.

“Offensively, we’ve gotta do a better job starting fast—first two weeks we haven’t started fast,” Wilson said. “We’ve gotta start fast and we’ve gotta finish strong and we’ve gotta carry it all the way through the game.”

On special teams, the Light Blue is looking for more of the same after freshman kicker Luke Eddy went 1-1 on field goals and 3-3 on point after attempts against Towson. Sophomore punter Greg Guttas looked to be on his game, too.

After all the buildup to tomorrow’s league opener, the Lions will face a visiting Lafayette squad on Oct. 9, and then it’s back to conference play with an away game at Penn, the defending Ivy champions. Wilson said his team is focused strictly on this week’s game, however.

“The feeling going into the game is ‘we want to win,’” Wilson said.

VOLLEYBALL

Lions to visit Big Red this weekend for Ancient Eight competition

Saturday, the Columbia volleyball team will travel to Ithaca, N.Y., for a rematch against the Cornell Big Red. After winning in straight sets over local rival Manhattan, the Light Blue will look to add to its program-record nine-game winning streak.

Last Saturday, the Lions trounced Cornell at home, roaring back from a close first-set loss to dominate the remainder of the match. Sophomore Megan Gaughn racked up 21 kills and 15 digs, a week after earning Ivy League Player of the Week honors. Freshman Colleen Brennan was also impressive, totaling 30 assists in the victory.

Though Cornell owns the all-time series 45-6, Columbia has won two of the teams’ last three meetings. That trend looks to continue this year, as the Big Red is off to a slow start, winning only two of its first 10 matches.

Of course, winning on the

COLUMBIA VS. CORNELL
Ithaca, N.Y., Saturday, 2 p.m.

road is never easy. The Lions will have to contend with Cornell defensive specialist Risa Ka’awa, who ranks 59th in the nation with 4.8 digs per set. While Columbia outranks Cornell in almost every statistical category, they will have to guard against an upset—losing to Cornell could take away the team’s momentum before a critical stretch of Ivy League road games that includes a match against Dartmouth in Hanover, N.H.

However, if Gaughn and the rest of the squad continue their stellar play, Saturday’s contest could be of historic importance. Columbia’s 9-2 start is tied for the best in program history, and a victory in Ithaca could confirm that this year’s squad is one of the best to don light blue.

—Ian Scheffler

CROSSCOUNTRY

Well-rested cross country team to test strength at Paul Short Classic

After three weeks off from competition, Columbia’s top male and female runners will compete at the Paul Short Classic this weekend at Lehigh. The 37th annual event is one of the largest cross country events in the nation with over 5,000 runners from 230 colleges and high schools scheduled to compete.

The Paul Short Classic is unique in that it uses the ChampionChip System to record each runner’s time. Each athlete will have a computer chip on his or her shoe that will transmit an identification number and the runner’s time to computers at the finish line.

While the team did participate in the Iona Meet of Champions two weeks ago in the Bronx, only the

PAUL SHORT CLASSIC
Bethlehem, Pa., Friday, 11 a.m.

lower-level JV runners actually competed. The last time the top runners competed was three weeks ago at the Vermont Invitational, where both the men’s and women’s teams took first place. Sophomore Benjamin Veilleux and senior Julianne Quinn both crossed the finish line first in their respective events.

After only two races, this weekend’s event will be a major measuring stick for the team as they prepare for the pre-nationals in just two weeks.

The meet will take place Oct. 1 in Bethlehem, Pa.

—Jim Pagels



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Picking a major? Just say no.

BY DAVID J. HELFAND

A standard ice-breaker used to be, “What’s your major?” Now that’s usually followed by, “What’s your other major?” Double-major disease has reached epidemic proportions among Columbia undergraduates. I’d like to propose an alternative—no majors at all.

Labor market analysts predict that uni- versity graduates today will have at least three careers—not three different jobs, but three distinct careers—in their working life- times. Most of these careers do not even ex- ist today. Why, then, should a university “education” culmi- nate in a “major” defined by a departmental silo holding the prescribed knowledge of a single discipline? It is, no doubt, of some value to study a subject deeply, but I question this approach to an undergraduate education—those precious four years when, for once in a lifetime, you are free to do nothing but learn?

The problem comes about by confusing education with training. The Latin, educare—to rear—stems from educere—to lead forth. To stride out into the world and to grow. Not to jump over hurdles, carefully spaced at equal intervals on a circumscribed track.

Now, I am all in favor of training. When I pick a surgeon, I want one who has done the operation I require a thousand times. The same with a car mechanic. And, yes, when I am looking at applications to our Ph.D. program in astrophysics, I want potential students to have some basic training in the tech- niques of physics, computer programming, and mathematics.

After Office Hours

Living in the real world

This semester, Spectator’s editorial staff left one columnist slot open for a first-year. After a competitive application process, we are pleased to present Ethan Perets.

“I am living in the real world. I am living in the real world. I am living in the real world.” The preceding declaration is one that is easily taken for granted in everyday experience. In light of its unre- mitting evolution into a colloquialism, it should be shown that the turn of phrase is frequently misconstrued in day-to-day speech. It is my hope to demonstrate that, underlying its inaccurate usage, there ex- ists a more fundamental misunderstanding of what it means to live—and act—within a “real world.” I arrived in New York City on August 28, 2010, and, though this was not my first visit to Manhattan, the grandness of the city did not cease to overwhelm. I entered the island—as many do—through the Holland Tunnel, and because the small frame of a car windshield could not contain all of Manhattan, I proceeded to eupho- rically envisage the stature of the buildings and the entirety of the urban landscape. Arriving in Morningside Heights and on Columbia’s campus was no less of an exhilarating experience: As a first-year student, the possibilities abounded before me—there could be no limits to my success.

Being an outsider to the city, I imagine that my thoughts



ETHAN A. PERETS

Living on a Piece of Paper

were no different than those of anyone who arrives by plane, train, or automobile: The epitome of the “American Dream” lies before one in its wholly realized splendor, seductive and taunting, and imbibes one with the notion that it exists, simultaneously, in a state still left to be capitalized upon. Yet, the Dream is realized only by a few. The average outsider de- parts and returns home, assuming a state of natural equilibri- um with the city in which it only produces as much as it con- sumes, and, besides waste, the city takes in very little. How, though, could this state of nature so intensely contradict the premonition of New York one maintains upon first entering its realm? Surely we were not entirely off-base to begin with,

We are no longer living in the real world.

but could our hypothesis have really been so specious? When our hopes are not ambiguous, and our approach appears so inspired, it seems inconceivable that any room for error could possibly exist.

But then, one might argue, it need merely be presumed that few would realize the Dream in a city of so many. The principles of economic theory have told us as much. If we remain at a loss for an explanation of the phenomena we see before us, we need only turn as far as Thomas Malthus or Charles Darwin for clarification. The conclusions we reach may be traumatic to our psyche, and our seemingly continu- ous state of consciousness may be at stake, but once as- similated, as with any concept which threatens to slight our convictions, it is easy to come to terms with: We are no longer living in the real world.

departments and departments are in “divisions”: humanities, social sciences, and sciences. Our proposal was to add a fourth division: “none-of-the-above.” We figured that in 20 years all the most interesting people would be in the none-of-the-above division, and we could dispense with the other three.

While this may be a fantasy when it comes to reforming Columbia, you can make it a reality in your own education. If you’ve declared a major, un-declare it. If you are worried about declaring next spring, just say no (you only need one

Life is interdisciplinary. It doesn’t have departments.

concentration to graduate!). Take the time you would oth- erwise spend trying to shoehorn all those required courses into your schedule and think about what big questions really interest you and how you can craft, from the wealth of courses available, a program of study that will enrich your experience here as well as your life beyond.

Life is interdisciplinary. It doesn’t have departments. It doesn’t have majors with a pre-formatted program to follow. Life is messy, interesting, complex, exhilarating, excruciating, and surprising. Not even your double-major-plus-concentra- tion is adequate preparation. No major is much better.

(This article is based in part on a talk given to an undergraduate forum on interdisciplinary education at McMaster University in Ontario.)

The author is the chair of the Department of Astronomy.

To run away from this functionally founded basis of being, where theory attaches itself to observable data, is to reject the very history of Columbia. Throughout the early twentieth century, Columbia was home to one of the central founders of philosophical pragmatism, John Dewey. His works, along with those produced by William James at Harvard, were to revolutionize the long-invalid state of the American philo- sophic discipline. Perhaps history alone is not enough to con- vince, but we build upward from the footholds of our fore- bears, and therefore history is worthy of our consideration.

However, if evidence, not lineage, is what you are more at- tuned to, I offer as proof my own experience: As I sit in Butler Library, the disheveled young man to my left scribbles away at the decreasingly blank sheet of paper before him—I believe his endeavor to be physics-related, and his full attention is directed towards this matter. He has entered a space—and I am not being metaphorical here—distinct from the world at hand. His kingdom has become his worksheet, and even the accidental ringing of my cell phone does little to stir him from his reality back into our own.

It is revealing that even a scientific, and arguably empiri- cal, undertaking can be attacked, and it takes little to see that this leaves other disciplines—particularly the arts—in an even more vulnerable position. The final clarifica- tion I can offer here is that the world which we create for ourselves when we leave the worlds of others is not a degenerate leap towards incoherence, but only a movement between spheres, requiring an accompanying conceptual transformation—a severe metamorphosis that has full po- tential of being stunted by an ineptitude for translatability—“I am living on a piece of paper. I am living on a piece of paper. I am living on a piece of paper.”

Ethan A. Perets is a Columbia College first-year. Living on a Piece of Paper runs alternate Fridays.

LETTER TO THE EDITOR

To the Editor:

Wednesday’s editorial (“Grant Barnard a perma- nent Commencement space,” Sept. 29) about Barnard’s Commencement is based entirely on a faulty premise—that last year students were “assured” that Commencement would return to the Barnard campus.

To the contrary, Dean Dorothy Denburg and other admin- istrators made clear to students on several occasions last year, including at an open town hall meeting to address this very subject, that we were considering alternative sites like Ancel Plaza and Levien Gym precisely because Barnard’s campus was no longer a viable venue. Indeed, Spectator itself reported as much in an article that ran on Sept. 13, 2009 (“Barnard Students to Graduate in Gym”).

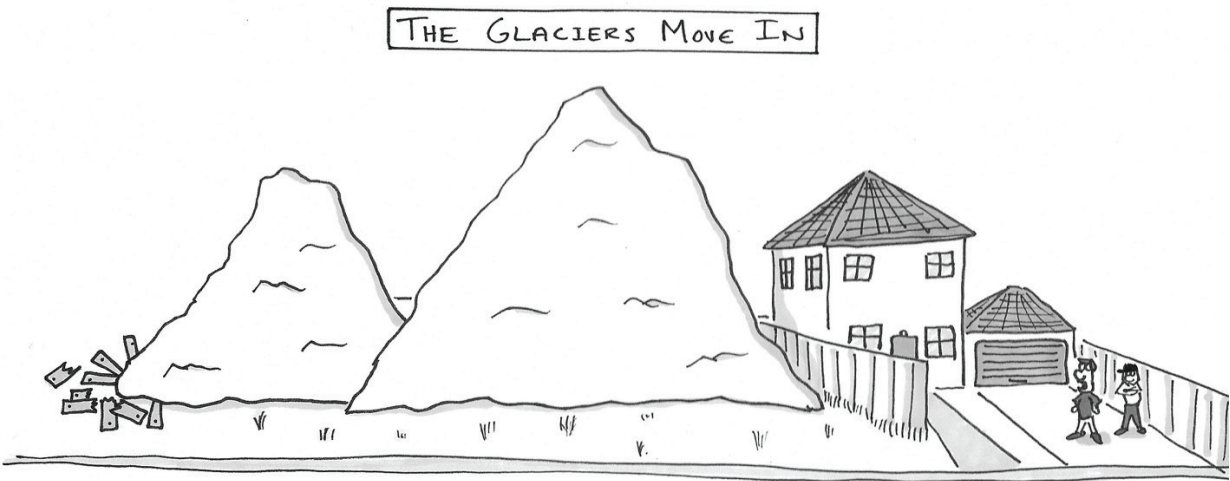
A few years ago, before plans for the Diana Center were complete, a return to campus for Commencement was indeed our intention. However, the realities of the building, includ- ing its footprint and the slope of the landscape, altered space configurations on Lehman Lawn in such a way as to make a return untenable. Students would have been limited to two

to three graduation tickets each, a result that they themselves deemed unacceptable. In addition, an extensive space study completed last fall showed that we simply cannot fit enough seats for Commencement anywhere on our campus.

President Debora Spar and the rest of Barnard’s admin- istration are committed to finding the best possible ven- ue for the Class of 2011, one that will hopefully become a beloved tradition for graduating classes to come. General Grant National Memorial is one possible venue under con- sideration—an alternative that has received positive feed- back from students and could comfortably accommodate our graduates’ guests. Although the site is not physically on Barnard’s campus, it is certainly very close and, in any event, an important, historic, and breathtaking part of Barnard’s larger campus—New York City.

*Joanne Kwong
Vice President for Communications
Barnard College
Sept. 29, 2010*

JODY’S DRAWINGS!



“In a few years, they will destroy this neighborhood.”

JODY ZELLMAN

GAMEDAY

FRIDAY, OCTOBER 1 • PAGE 6



COLUMBIA (1-1, 0-0 Ivy) vs. PRINCETON (1-1, 0-0 Ivy)

SATURDAY, 12:30 P.M., BAKER ATHLETICS COMPLEX

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Time to make an honest rival out of Princeton

Columbia has never really had a natural rival in the Ivy League. There's no Columbia version of "The Game," no team that Lions fans really want to beat more than the others. But that has to change.

Rivalries are a huge part of what makes sports so much fun. While watching your team win is always enjoyable, watching it beat its primary rival is one of the greatest feelings ever. Not only do you get to celebrate your team's victory, but you also get to revel in your rival's defeat.

In addition to making a victory twice as enjoyable, having a rival can also serve to unite our fragmented community. While we may all have different interests, goals, activities, and backgrounds, nothing brings a group of people together like hatred of a common enemy.

I'm certainly not the first to claim that the Light Blue needs a rival. Many Spec Sports columnists before me have tried to start rivalries with other Ivy schools.

Way back in October 2004, Kwame Spearman attempted to make Dartmouth our adversary in a controversial column titled "CU vs. Cow School: The New Rivalry." Apparently the Big Green did not take too well to Spearman likening them

I've decided, once and for all, whom Columbia should choose as its mortal enemy: Princeton.

to "the Lorax, the Grinch That Stole Christmas, and other Seuss characters," and they decided to call his ROLM phone and let him know that.

Just last year, Lisa Lewis tried to start an intrastate rivalry after Columbia football triumphed over Cornell, with "Watch out Cornell, Columbia Owns the Mega Bowl," published Dec. 10, 2009. Although her column wasn't as inflammatory, she was still calling upon another Ancient Eight school to be our rival.

While Dartmouth and Cornell are fine choices for a rival—both are easily mockable and their football programs are worse than ours—I don't think I could ever really get that excited about beating them. That's why I've decided, once and for all, whom Columbia should choose as its mortal enemy: Princeton.

Seriously, I don't think there's anyone on this campus (even those who don't know that we have a football team) who wouldn't love to beat those smug bastards. The idea of the Tigers fans returning to their eating clubs Saturday night to drown their sorrows at a Ralph Lauren-sponsored lawn party, or whatever it is that those popped-collared losers do in New Jersey, almost makes me happier than thinking about Columbia winning Saturday's game.

I didn't always hate Princeton so much. The town and the campus are both pretty nice—but, dear God, the people. Now, I'm sure there are Princetonians who are perfectly kind individuals, but I just haven't met them.

After I decided I was going to attend Columbia, which had been my first choice for years, my cousin, a Princeton alum, made her disapproval known.

"I guess that's a good school," she said. (If you want to know exactly what she sounded like, imagine Mrs. Featherbottom saying it. And if you don't know who Mrs. Featherbottom is, I suggest you stop reading this column

SEE CLEARY, page 3



MICHELE
CLEARY

I Can
See
Cleary
Now



JASPER L. CLYATT / SENIOR STAFF PHOTOGRAPHER

MAN DOWN | Senior captain Alex Gross, junior Ben Popeck, and senior Auggie Williams take down a Towson Tiger in last week's 24-10 victory. Gross already has 26 total tackles this season after just two matchups.

Star running back Culbreath returns to gridiron

BY ROBERT WREN GORDON
Columbia Daily Spectator

This time last year, Princeton running back Jordan Culbreath's collegiate football career looked like it was over. But this Saturday, Culbreath will be on the field when the Tigers take on Columbia at Baker Field, and he will try to replicate the performance he posted against Lafayette last week, during which he averaged an impressive 5.5 yards per carry on 11 rushes.

"On the field he's a tremendous football player," Tigers head coach Bob Surace said. "He has the balance and vision. He's a complete running back. It's nice as a coach to have a guy who does so many things well."

Culbreath, a second-year senior from Falls Church, Va., was granted a fifth year of eligibility by the NCAA after suffering from aplastic anemia last season. "Aplastic anemia caused me to have critically low levels of white blood cells, red blood cells, and platelets. Therefore, it was very difficult for me to get back into shape because I would fatigue very quickly," Culbreath said. The condition forced Culbreath to leave the team after only two games

last season and begin treatment for the condition.

"It took me a lot of mental strength and confidence in myself in order to stay positive and continue to move forward towards my goal of playing football again. Having the support of my family, friends, and community made it easier for me to push toward a full recovery," Culbreath said.

Culbreath's condition forced him to forgo a senior year during which he could have built upon a dominant junior season. In 2008, Culbreath rushed for 1206 yards on 213 attempts, averaging a stellar 5.7 yards per carry. His prowess on the field earned him first team all-Ivy honors and the distinction of league leader in the Ancient Eight for rushing.

However, this year Culbreath is simply looking forward to enjoying the game and having a winning season.

"To have something you love stripped away from you is very hard to deal with, but knowing I was going to get a second chance that I never thought I would get is an incredible feeling," Culbreath said. "I have no individual goals looking forward into this season. Winning week in



FILE PHOTO

BACK IN ACTION | Aplastic anemia can no longer keep running back Jordan Culbreath on the sidelines.

and week out is the only goal that I have for myself and for my team, and I will take whatever role that is necessary in order for that to happen."

Even though Culbreath may not rush for as many yards as he did two years ago, he's a locker room leader who will surely motivate the Tigers.

SEE PRINCETON, page 3

Focus, consistency crucial for Light Blue in weekend matchup

BY SARAH SOMMER
Spectator Senior Staff Writer

The Columbia women's soccer team knows what it needs to do to win on Saturday: stay focused throughout the entire game. It's a straightforward idea that the Lions (6-2-1, 1-0-0 Ivy) have stressed all season, but have not always executed, and playing with discipline becomes even more crucial in Ivy League matchups.

The Light Blue will try for its second conference win when it faces Brown (4-3-2, 0-1-0 Ivy) this weekend. The Lions will also try to eliminate a sense of complacency from their play.

Columbia began Ivy competition with a 1-0 home win over Cornell on Sept. 24. Junior forward Ashlin Yahr scored in the eighth minute, but Columbia failed to tally a second goal.

"We just need to learn from that and learn how to be more focused and composed in our games, instead of kind of anxious and excited," senior captain Kelly Hostetler said.

On Sunday, the Lions' 1-0 lead against Lehigh turned into a 1-1 tie just 15 minutes after freshman forward Beverly Leon scored.

"I think a lapse in discipline from the team cost us a win," head coach Kevin McCarthy said. "We have the opportunity to improve in that area so our consistency in our play is even greater."

Columbia held onto fourth place in this week's National Soccer Coaches Association of America Mid-Atlantic

COLUMBIA VS. BROWN

Providence, R.I., Saturday, 2 p.m.



Region rankings, while Brown is unranked after being in a three-way tie for tenth with Princeton and George Washington last week.

Brown lost two of three games to start the season before compiling a four-game win streak. That success ended on Sunday with a 2-1 loss at Dartmouth. On Wednesday, the Bears battled to a 2-2 draw with New Hampshire.

SEE WOMEN'S SOCCER, page 3



FILE PHOTO

TO THE NET | Junior forward Ashlin Yahr moves the ball up the field in last weekend's game against Penn.

Men's soccer looks to extend win streak in Ivy opener at Brown

BY MRINAL MOHANKA
Spectator Staff Writer

The Columbia Lions men's soccer team (4-4-1) will look to get its 2010 Ivy League campaign off to the best possible start when it faces off against the undefeated Brown Bears. Both teams go into the game on the back of three consecutive nonconference wins.

The Lions travel to Rhode Island having defeated Delaware 3-0, Long Island 1-0, and Seton Hall 3-2 in their last three games. Junior Mike Mazzullo and sophomores Nick Ayers and Will Stamatis have been amongst the goal-scorers. The trio

COLUMBIA VS. BROWN

Providence, R.I., Saturday, 7 p.m.



is ably supported by freshmen David Najem and Henning Sauerbier. Najem and Sauerbier have both earned Ivy League Rookie of the Week recognition already this season. The Light Blue defense has made a dramatic improvement from the earlier stages of the season, when it was guilty of conceding fairly preventable goals. The Lions have kept two consecutive shut-outs and will be looking to add to that

SEE MEN'S SOCCER, page 3



JASPER L. CLYATT / SENIOR STAFF PHOTOGRAPHER

FAKE OUT | Freshman Henning Sauerbier and the rest of the Light Blue men's soccer team will look to extend their three-game win streak when they trek to Rhode Island this weekend for their first Ivy match of the season.

Lions host Tigers for Ivy opener

BY JACOB LEVENFELD
Spectator Senior Staff Writer

They may push the running game, they may attack through the air, they may adopt an aggressive or conservative approach, but everyone knows one thing: They're going to come angry. After suffering a humiliating 38-0 blowout defeat to Columbia in New Jersey a year ago, the Princeton Tigers (1-1) are looking to get even. Their chance comes tomorrow afternoon in Manhattan.

Saturday's game will be the Ivy opener for both teams, marking the 11th straight season Columbia and Princeton have faced off to start con-

"It does have more importance. It's a league game, and one of our goals is to win the league."

—Norries Wilson, head football coach

ference play. League competition elevates the stakes, but Lions head coach Norries Wilson isn't overhauling the game plan after last week's success against Towson.

"Our approach is the same," Wilson said. "It does have more importance. It's a league game, and one of our goals is to win the league. We want to start out like we started out in league play last year."

The 2010 edition of Princeton's football team barely resembles last year's squad, so the Lions aren't counting on another lopsided result. The Tigers revamped their image in the offseason, replacing long-tenured head coach Roger Hughes with alum and former Cincinnati Bengals assistant coach Bob Surace. Surace is starting fresh with an almost entirely new corps of assistants. Under his leadership, Princeton pulled off a thrilling 36-33 victory over Lafayette in double overtime last week.

"They played physical, they moved the ball on offense both games, and

Students help brew NY's growing craft beer trend

BY DEVIN BRISKI
Spectator Senior Staff Writer

Tearing out a coupon at Broadway Dive Bar, the bartender gave us an appreciating smile. “This is like liquid gold,” she said, handing us two pints of beer with stamps on them from the New York State Brewers Association—featuring a hand holding up a cup the way it might a hammer or sickle. The bartender’s smile hinted that the scene—two college-aged females ordering an obscure, artisanal brew—was a relatively new phenomenon.

We were participating in the third annual New York Craft Beer Week, and the

“It’s a really cool time to be a 21, 22, 23-year-old, because there are so many breweries doing so many different things.”

—Gary Rosen of Blue Point Brewery

coupons were from our \$10 beer passports—the adventurous drinker’s key to receiving discounted \$3 pints of featured craft beer on tap at prominent bars from Sept. 24 to Oct. 3. Dubbed “beer appreciation week” by Chris Rom, a sales manager at Brooklyn Brewery, the event is a festival meant to expose craft beer newbies to the wide variety of artisanal alcohol New York has to offer.

In some ways, Craft Beer Week is New York City’s free-market answer to Germany’s fall Oktoberfest. And the timing—though a coincidence, according to Josh Schaffner, director of Craft Beer Week—couldn’t be more appropriate. Last Friday, a Freaktoberfest festival at Brooklyn’s The Rock Shop kicked off Craft Beer Week, with numerous pub crawls and brewery promos following. Beer passports allowed less social beer tasters to plan their own craft crawls at local bars, including MoHi’s Broadway Dive, Dive 96, Village Pourhouse, Toast, and Dinosaur BBQ.

But the drastic increase in participation in this year’s Craft Beer Week exposed the changing youth drinking scene in New York. In short, artisanal beer is exploding and local breweries are expanding rapidly to accommodate demand. And the 20-somethings, of all groups, are leading the trend.

BEER GENERATION

As colorful and eye-catching six-packs from breweries such as Magic Hat and Brooklyn Brewery proliferate at Westside and Milano, local bars in Morningside are also featuring more craft brews on tap and hosting promos from local breweries.

“We’ve seen a drastic increase in the demand for artisan beers,” said Craig Skiptunis, owner of Bistro Ten 18, comparing craft beer today to what red wine was in the 1990s.

Rom described why students have become a marketing target for many craft breweries. “Their palates are still developing—they’re not afraid to try new things,” he said. “Every craft beer has a different branding, labeling, marketing, and when you’re coming out, 21-35 is a core demographic.”

Gary Rosen, sales manager for Blue Point Brewery on Long Island, gave his unique take on the shifting demographic: “I think craft brewers are also understanding that women are really getting behind the craft beer industry. It’s not just this guy that likes vintage Star Trek anymore. It’s not just star soccer and football players—it’s 23-year-old, smoking-hot, recently graduated, just-out-of-college chicks. This is really reaching across all boundaries, and I think it’s really an exciting time for the industry.”

Schaffner described how more and more young people are turning to “transitional beers” such as Blue Moon and Samuel Adams, which, while not necessarily officially craft due to their corporate affiliations, are made from malt and prioritize a complex taste in their production. After experimenting with a newfound complexity of taste in these fairly mainstream beers, students will then turn to newer, more experimental, more complex beers.

“It’s really a cool time to be a 21, 22, 23-year-old, because there are so many breweries doing so many different things and they have such a wide selection to choose from,” Rosen said, adding that this was not the case when he was in this age group.

“Overall, younger people have an appreciation for all kinds of products that require

“Overall, younger people have an appreciation for all kinds of products that require a bit more education and understanding.”

—Josh Schaffner,
director of Craft Beer Week

a bit more education and understanding at the basis of their products than older generations,” Schaffner said. But he sees the popularity of craft beer among youth more as a result of wider availability than as the initiative of a generation.

“There are craft beer drinkers in all generations, and there are very dedicated older craft beer drinkers,” he said. “I think what sets our generation apart is, anyone who’s had a beer has also had a craft beer. ... We are lucky enough to come of age as adult beverage drinkers at a time period when craft beer was widely available.”

THE ART OF CRAFT

Simply put, a craft beer is a beer that is “made with the intention of making a flavorful product,” Schaffner said. Whereas mass-producing beer companies use flaked corn or rice—ingredients that are inexpensive and essentially get the job (the job being intoxication) done—craft breweries use the more expensive malted barley to create a rich and unique taste.

“Bud Light does not taste like anything,” Rom said. With craft beer, “There’s creativity, there’s a thought process. These New

SEE CRAFT BEER, page B2



SAMUEL DRAXLER / STAFF PHOTOGRAPHER

HOPS TO IT | With NYC Craft Beer Week and their growing support of local and transition brews, young people are proving that their generation is truly the generation of artisan beer.



COURTESY OF TEMPEST PRODUCTION

BIG SCREEN | Helen Mirren stars in the adaptaton of “The Tempest,” featured in NYFF.

The 48th NYFF hits its stride with bold films

BY PETER LABUZA
Spectator Senior Staff Writer

With films about social media, ghosts, and bank robberies, one might worry that the 48th New York Film Festival has finally gone commercial. Yet while some of the 26 films featured in the festival—which runs through Oct. 10—may look conventional, there are still plenty of bold selections. As Richard Peña, a Columbia professor and the director of programming for the Film Society of Lincoln Center said, “Film art doesn’t reside in one place, whether it’s from a great big Hollywood films to extremely modest films made with amateur video ... it’s the intelligence, it’s the care, it’s the commitment that makes art.”

The word “commitment” certainly rings true, starting with last week’s world premiere of “The Social Network.” The film, directed by David Fincher and written by Aaron Sorkin, traces the origin of Facebook—an internet staple that students know all too well. While the topic might seem a little banal, Fincher and Sorkin weave an entertaining narrative and capture the emotional journey that was Facebook’s creation.

“The Social Network” is a big Hollywood film, and a couple more films in NYFF, including Julie Taymor’s visually explosive adaptation of William Shakespeare’s “The Tempest,” come with big budgets and stars. Yet the best discoveries at NYFF are always the smaller films. Some come off as almost pure entertainment, such as the cannibal horror flick “We Are What We Are” from Mexico, while others are pure academic experiences, like Jean-Luc Godard’s “Film Socialisme,” which addresses Marxist communication.

The best films seem to strike a balance between being campy and profound, especially the sleek and sexy “Carlos.” The film may run five and a half hours and portray the life of an ideological terrorist, but it is made with audacious fun and beauty by Olivier Assayas.

Another successful film, “Inside Job,” is a blood-boiling documentary on the 2008 financial crisis that never panders to its audience. It is both informational and entertaining, at the very least for its scathing attack on two Columbia Business School professors.

Cinephiles will get particularly excited for “Certified Copy,” a mystery-romance from Abbas Kiarostami. Shot in the Tuscan countryside and starring Juliette Binoche, this risk-taking film encourages viewers to become emotionally invested in what is essentially a philosophical puzzle, with each shot meticulously designed to draw the audience further into the narrative.

Peña offered his own NYFF recommendations as well, including a French film called “Black Venus,” which follows the story of the “Hottentot Venus,” a South African woman with large genitalia who was displayed in freak shows and prestigious parlors across Europe. “It’s a very, very curious film and one that is complex and treats sensitive issues with a lot of intelligence and a lot of audacity,” Peña said.

Many students in the past may have been wary of NYFF, whether because of the lack of recognizable stars or the price of tickets. However, the Film Society offers \$10 rush tickets for most of the festival’s screenings, as well as a number of free tickets to their Twitter and Facebook followers. “Its been

SEE NYFF, page B2

Fall for Dance Festival showcases diverse genres of performance

BY LAURA QUINTON
Columbia Daily Spectator

Students may relieve their pre-midterm anxieties this autumn by watching a dynamic group of dance performances.

Tuesday marked the opening night of the much-anticipated 2010 Fall for Dance Festival. The annual festival, which takes place at New York City Center, features 10 days of performances by 20 dance companies from around the world, ranging in genre from classical ballet and modern to downtown contemporary and hip-hop to Indian and flamenco. Students may want to go simply because of the cheap ticket price for a world-class dance performance—\$10.

Each night, the festival offers a program of four pieces, each of which features a different dance company. The program changes every two nights. Because the performances are so varied, viewers are guaranteed to see different styles of dance regardless of when they choose to go.

Before going to the festival, however, viewers should remember that companies often present work not typically associated with their repertoire—for instance, the Miami City Ballet presented a work by post-modern choreographer Twyla Tharp that resembled an aerobics routine more than the classical Balanchine ballet for which the company is most known.

The goal of the festival seems to be to provide people with as much exposure to dance as possible,

since each evening is packed with companies and does not allow the audience to get a true feel for any single one of them. But even if viewers decide they don't like the company they're watching, the comfort of a completely new performance coming up will keep them energized.

One highlight of this year's festival was a performance by the Merce Cunningham Dance Company, which opened the festival Tuesday and Wednesday night with the piece "Xover." This performance marked the New York premiere of "Xover," and following the death of its artistic director, the Cunningham Company will disband late next year following a final tour. Audiences were fortunate enough to see the last of the dancers trained by Cunningham himself, and the company's performance in front of such large audiences will hopefully keep Cunningham's work and legacy alive.

Another highlight will take place in the fourth program of the festival, in which Jason Samuels Smith & Friends will debut a new piece titled "Peace of Mind: The Remix." This is the product of a collaboration of tap and hip-hop styles—an innovative combination.

In the coming days, audiences will see performances by well-known American companies such as New York City Ballet, the Paul Taylor Dance Company, the Bill T. Jones/Arnie Zane Dance Company, and the American Ballet Theatre. Along with these American favorites, the programs offer viewers a true taste of the international scope of dance, both new and traditional. International



COURTESY OF NEW YORK CITY CENTER

JUST DANCE | The 2010 Fall for Dance Festival offers performances at student-friendly prices, featuring the best of traditional and contemporary dance from dance companies around the world.

companies from India, Spain, Taiwan, and Finland will have their debuts at the festival. Fortunately, the diversity of the programming assures viewers a combination of favorites and newcomers—audience members can't see one without seeing the other.

Because the festival typically sells out, the large audience adds another high-energy dimension to each show. Each night is exciting, but not just because of the performances. Fall for Dance becomes

an experience, as the enthusiasm of the packed house is reflected in the crisp energy of the dancers.

Whether students are newcomers or a veterans of the New York dance scene, Fall for Dance will provide an enjoyable evening. The overall atmosphere is lighthearted, and the pieces are both technical and conceptual. The festival is a highlight of the fall artistic season, and Columbians who attend may indeed find themselves falling for dance.

Students help brew New York’s growing craft beer trend

CRAFT BEER from page B1

York breweries make incredible beers, and they put a lot of thought into it.” Continuing this trend, many breweries experiment with super-limited-edition production of certain brews, only producing a few barrels and using highly experimental methods.

At a Brooklyn Brewery promotion at the Amity Hall kickoff of Craft Beer Week, Rom buys us a “Detonation”—a 9.2 percent alcohol content beer that, he says, “should be your last drink of the night,” and for good reason. The deep-shaded, hoppy beer is as complex and rich as it is alcoholic to the taste—not for the casual fratter looking for a quick buzz.

These beers are also the ones that pop with their edgy packaging and sometimes outlandish names. “Hoptical Illusions” and “Toxic Sludge” six-packs tempt students at local markets. Schaffner explained that craft breweries frequently have little to no marketing budgets, and thus “are very creative and very innovative, and

that certainly leads to more inspired artwork on their labels.”

Rom described how mass marketing is generally not a part of craft breweries’ strategies. Instead, “craft beer survives on the social network,” he said.

Even though mass marketing doesn’t come into play, rising popularity has allowed craft breweries to expand—Brooklyn Brewery, New York City’s largest and most prominent craft brewery, is one such example. Since its inception, Rom said, Brooklyn Brewery has been a 10,000-barrel-per-year operation, but by the end of this year, they will be up to 24,000 barrels, and by the end of 2012 they will be churning out 100,000.

Similarly, Blue Point Brewery has been open for 12 years, and according to Rosen, in 2008 it was the fastest-growing microbrewery in the country. “We lose a lot of sleep because of it,” he said.

LOCALIZING BEER

In the Michael Pollan era of food and drink,

craft beer makes sense. It’s the locavores’ beverage of choice, after all—crafted with love and crafted nearby. Many breweries pride themselves on their local mentalities. Schaffner speculated that this originates from the focus on taste over profit. “By and large, craft breweries tend to take other things into account: the value of your community, the value of environment, the value of working with neighborhood associations,” he said.

Craft breweries also maintain high standards for taste, with brewmasters unwilling to settle. Instead, fueled by passion, they strive for greatness.

“Our brewmaster has a four-pint rule,” Rom said. “Any beer of ours you try, he wants you to want four pints of it.”

Meanwhile, Rosen said of Blue Point, “Every beer we make, we want it to be the go-to beer of that type.” Like most classic American crafts, these beers may fall flat—or more frequently, fall a little too sharp—but the brewmasters live for that magic combination that revolutionizes the whole process.

The 48th NYFF hits its stride with bold films

NYFF from page B1

no secret for a while that audiences for art films, for specialized films, are skewing older,” Peña said.

Yet in many ways, NYFF is regarded as a tradition because of the way it’s organized. Although the Film Society has been attempting to reach out to college students through social media and a new website, the format for the festival remains the same. As Peña said, “There’s something about the festival, the structure, really the formality of it, that I like very much, and I see this as a place where each year we unveil a platform of films and we do it in the way the films are meant to be seen.”

Part of the wonder of NYFF, what truly makes it special, is walking into a film with no idea what it’s about, and walking out totally stunned. As this year’s NYFF proves, art doesn’t have to be serious—it can be sexy, thrilling, and even a pleasurable proposition.



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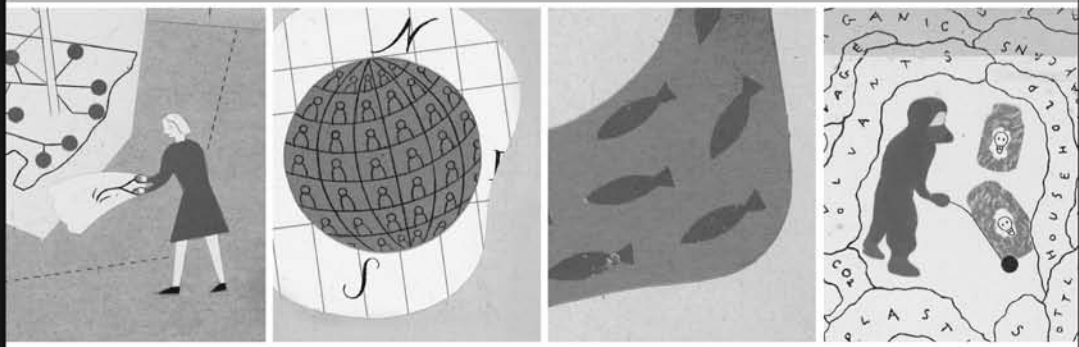
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ALEX GOLEC FOR SPECTATOR

NOT EXTINCT | Student favorite Dinosaur Bar-B-Que is occupying a new space on 777 W. 125 St.

Dinosaur Bar-B-Que owner talks new location

BY JASON BELL
Spectator Staff Writer

“We built these tables from the beams across the street,” said John Stage, owner of Dinosaur Bar-B-Que. He gestured down at one of his restaurant’s imposing slabs of dark wood and grinned. “I wanted big tables where we can get big groups of people to come in. And to me that’s the spirit of barbecue.”

Last night, Dinosaur Bar-B-Que re-opened at its new location, 777 West 125th St. Previously on 131st Street, the old Dinosaur location remained operational throughout the move. Although the restaurants would appear to be six blocks apart, illogical street numbers mean that the new spot is basically right across the street.

“I’ve been here in this neighborhood since 2003,” Stage said. Columbia’s expansionary intent was evident from the beginning. “Everyone knew what was gonna happen,” Stage said. “When I’d seen the Columbia plan ... I saw they were coming down 125th street and banged a right on 12th Avenue and stopped at my building. So I went to Columbia ... and at that point we started negotiations for a move.”

Stage, however, likes the new Dinosaur address better. “We’re right by the water, cobblestone streets, great views of the bridge. I just love the feel of this place.” Of course, Stage’s amicable relationship with Columbia doesn’t hurt his outlook on the move either. “We have a good business arrangement,” he said.

While Dinosaur’s menu and prices will remain the same, the restaurant’s layout has changed considerably. “The bar is much bigger,” Stage said, comparing the new location to the old location, “When it gets busy over there that bar just locks up completely.”

Stage also altered the dining room’s shape to allow for more communal dining. “The dining room was very long and linear. This is more, I wouldn’t say square cause this is a weird building, it goes at an angle, but this is a little more interactive. It’s more convivial, it’s not just a straight shot.”

In Stage’s opinion, these structural innovations help enhance Dinosaur’s atmosphere of sharing and socializing. “Nothing I enjoy more is when people have a big pile of ribs in the middle of the table, side dishes, pitcher of beer, people are laughing, drinking, having a good time.”

But over the past decade, changes more sweeping than Columbia’s expansion have impacted the barbecue world. A growing emphasis on nutrition has shifted Stage’s perspective on portioning. “We’ve always been known for our very generous portions, so we now offer smaller plates,” Stage said. “The adjustments I’ve made over the years have



ALEX GOLEC FOR SPECTATOR

T-REX | Owner John Stage of Dinosaur Bar-B-Que discussed the new location for his restaurant, which moved just across the street from its old home as a result of Columbia’s expansion.

been to go more vegetables, more local with the meat, and to offer the smaller portions of it.”

For a barbecue guru, Stage seems awfully fond of vegetables. “When we first opened we had pork in everything, and a lot of neighborhood folks came to me and said Jesus Christ is there anyway you can do it [collard greens] not to have pork in it,” Stage said. “If I’m eating meat I’ve gotta have my vegetables ... so we like to offer a couple healthy options, but that was more neighborhood driven than anything else. You know I can’t have pork in everything ... as much as I want to.”

Dinosaur has adjusted to the local and organic trends too, sourcing produce from Hudson Valley growers. “There’s a difference, man, when that’s shit picked the day before and in your restaurant that next day, cause even when you get it from a normal distributor it’s gonna sit in their warehouse for a few days,” Stage said.

As Dinosaur opens its doors in a slightly new location, the eyes of the barbecue world will once again appraise Stage’s work. “That’s the biggest misnomer about this city, is there’s a shitload of Southerners here,” Stage said. “So Southerners do know a lot about barbecue, and there’s some damn good barbecue in this city.” If the new Dinosaur continues to put out that same damn good barbecue, then extinction remains out of the picture.

Pop the bottle without breaking the bank

Let’s face it. We live in a pretty restricted world. We can’t (legally) steal that Vanity Fair from our local Duane Reade. We can’t (legally) strip down naked and run through Times Square. And we certainly can’t (legally) drink rum straight out of the bottle in the middle of the street.

Often, however, many of our restrictions are self-imposed. I, for one, have never tried bacon and probably never will, since I (sort of) keep kosher. But that doesn’t mean I haven’t been curious. Oh, how much easier life would be if there were a kosher equivalent to that crispy, smoky slab. I’ve tried vegan bacon, and I’m almost positive it’s nothing like the real thing.

Even just being a college student comes with a whole slew of restrictions—money, time, age, and the list goes on. But how does one maneuver around these limits? How does one bend the rules without actually breaking them? I’m on a quest to find out.

My first challenge was to find how to drink for dirt-cheap in the city. During the process, I learned two important things about Manhattan: First, that it’s extremely easy to get drunk for under \$5, and second, that it’s even easier to get drunk for free. For a college student whose only income comes from an occasional baby-sitting gig here and there, this recent revelation proved even more valuable than my freshman-year discovery of CULPA and Hewitt pizza.

Manhattan caters fairly well to the frugal drinker. Bars all over the island offer very reasonable drink deals and not only during happy hour. Monday nights at The Stumble Inn (1454 Second Ave., at 76th Street), draft beers are only \$1. A bit closer to home, Jake’s Dilemma’s (430 Amsterdam Ave., at 81st Street) specials range from Saturday Power Hour (\$1 drafts and \$2 house shots) to Thursday night’s \$12 Bucket of Beer (5 beers altogether, \$2.40 each). At The Gin Mill (442 Amsterdam Ave., at 81st Street), also not far from campus, the entire bar is half-off for Columbia students every Thursday from 8 p.m. to closing. In Morningside, Lion’s Head (995 Amsterdam Ave., at 109th Street) offers \$1 beers on Wednesdays.



HANNAH YUDKIN
Restricted

Bring some friends, roughly \$5 (depending on how much you’ve eaten and how high your tolerance is) and you’ll be golden by the time 11 p.m. rolls around.

Now, if spending money really isn’t your thing, there’s another option out there: winning a free happy hour. At MJ Armstrong’s (329 First Ave., at 19th Street), drinkers can sign up and enter their names into a lottery, and the bar contacts them if they’ve won, sometimes up to a month later. The winner can indulge in a free open bar from 6 to 9 p.m. and friends get half off drinks.

The Village Pourhouse’s (982 Amsterdam Ave., at 107th Street) deal is even sweeter. Simply joining their fan page on Facebook automatically enters your name into a lottery. When you win, you get to choose the date and time of the happy hour, and up to 40 people you invite can drink for free.

My first challenge was to find how to drink for dirt-cheap in the city.

The best and probably the quickest way to drink for free in New York is also one of my favorite ways to spend my free time—gallery hopping. On a Thursday or Friday night, Chelsea is bustling with artists, celebrities, and art critics. It’s also overflowing with free booze. (Some of the big-name galleries like Gagosian don’t serve alcohol, but many of the smaller ones do.) Two weeks ago, I went downtown to Chelsea to the opening of a new photography exhibit, and, in addition to the exhibition, the gallery offered a very nice drink selection. The margaritas were delicious and strong. For the less adventurous hoppers, the staple red and white wines were available. Everything was free. And of course, I went up for at least three refills.

So embrace your liberty, keep your change, and remember, have no shame. Get that extra refill and take that \$1 shot.

Hannah Yudkin is a Barnard College senior majoring in art history and political science. Restricted runs alternate Fridays.

‘The Little Foxes’ play explores family drama

BY EMMA STEIN
Columbia Daily Spectator

There is nothing little about Ivo van Hove’s production of “The Little Foxes.”

The play, which runs through the end of October at the New York Theatre Workshop, is a drama about greed, selfishness, violence, and women who are trapped by these vices. Audiences can expect to see a top-notch performance only slightly hindered by a few over-the-top technical features.

Set in the early-20th-century American South, the play chronicles the Hubbard family and their attempts to become wealthy at the expense of their relationships with each other. Tension is tightly packed in the play and frequently explodes into outbreaks of violence and rage.

The physicality of the show is perhaps its most compelling aspect. Interaction is not confined to the emotional plane, but also includes physical manifestations of the characters’ emotions. The characters routinely make use of the stage, leaning against the walls and floor as well each other to accentuate the feelings expressed in their dialogue. In certain scenes the characters also engage in physical violence, which, though horrific, is where the play begins to shine.

By placing the characters in hostile situations, van Hove succeeds in alienating almost all of them from the viewers’ sympathies, with the exception of Alexandra (Cristin Milioti), the teenage daughter and the play’s voice of reason, Birdie (Tina Benko), the alcoholic wife of an abusive man, and two African-American servants (Lynda Gravatt and Greig Sargeant).

The other characters are delightful in their unsympathetic greed. A standout is Elizabeth

Marvel, who plays Regina, a woman so obsessed with gaining the wealth that was left to her brothers that she is willing to sacrifice her relationships with her daughter and her dying husband. Marvel’s portrayal of Regina is childlike and intense, yet also extremely mature and nuanced.

Despite the high-quality acting, however, “Foxes” stumbles slightly in its technical aspects. Though the set itself is done well—adorned with simple, elegant purple velvet and a set of recessed stairs that creates a wonderful arena for the characters’ interactions—it is hindered by a large LCD screen placed atop the stairs. The screen, meant to show action taking place off stage, is highly distracting. The quality of the picture is poor, and it feels unnecessarily cinematic, particularly when it is used at the end of the show.

Another distraction is the use of music throughout the play. Though at times it did add slightly to the mood, for the most part it transformed the drama into what felt more like a movie.

Costuming, however, was the one highly effective technical area—the clothing was modern and situated the play squarely to the present day. Strands of pearls, business suits, kitten heels, and shift dresses conjured the idea of an office, and also drove home the Hubbard family’s affluence.

In the end, the high points of “Foxes” overshadowed any technical shortcomings. This highly relevant play circles around the political themes of today’s society, particularly the widespread contempt for Wall Street and the financial crisis. Deeply critical of greed, the play portrays the morally reprehensible people who are blinded by the glimmer of wealth.



COURTESY OF THE NEW YORK THEATRE WORKSHOP

MIXED FEELINGS | The Hubbard family members show the darker side of their personalities.

‘Abstract Expressionist NY:’ Iconic works

MOMA from page B4

movement’s celebrities, such as Hans Hoffman and Richard Pousette-Dart.

The exhibition also traces the entire careers of pivotal artists—the first gallery contains works by Pollock and Mark Rothko that demonstrate experimentation with different brushstrokes and representational themes prior to their iconic use of drip painting and color fields. The exhibition showcases the enormous diversity of the movement while demonstrating influences and common threads in the arrangements of the works. These put some of the museum’s most treasured works, such as Pollock’s “One: Number 30, 1950” and Willem de Kooning’s “Woman, I” in the context of a far-reaching and varied New York art scene.

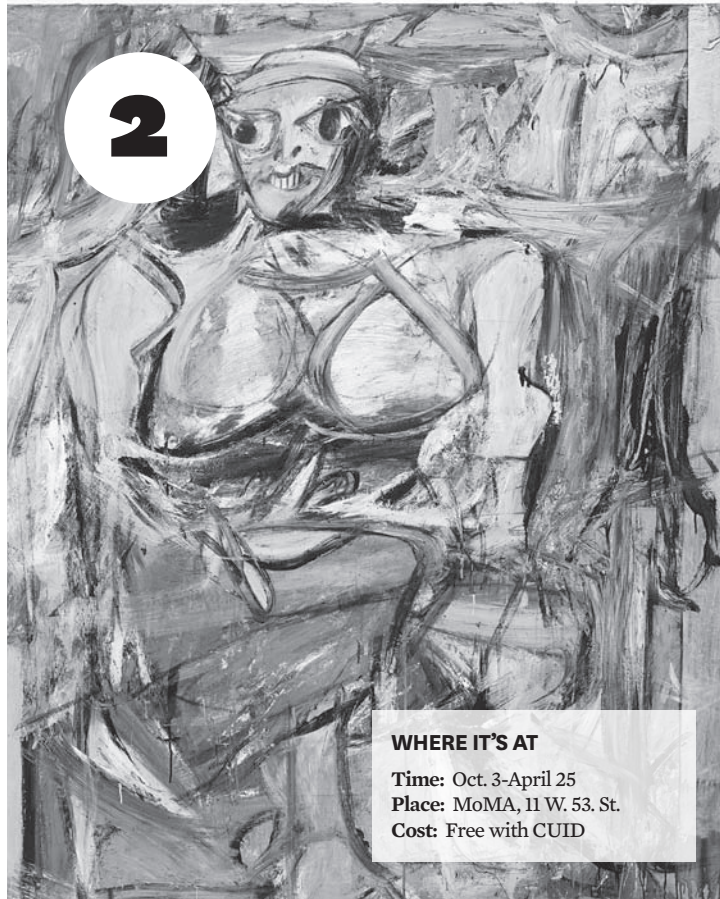
Painting is often viewed as the primary medium of Abstract Expressionism. The exhibition does an impeccable job relating painting to other mediums. In one gallery, a series of black-and-white line paintings by Franz Kline interact elegantly with David Smith sculptures bearing resembling forms. The exhibition also includes work by photographers such as Harry Callahan,

Aaron Siskind, and Minor White, who explored abstraction concurrently with the painters. “Ideas not Theories” playfully includes an abstract rug by John Ferren. The inclusion of these differing media demonstrates how abstraction profoundly affected artists’ ways of seeing.

The breadth and depth of the exhibition allows viewers to explore the movement in a number of different ways. Monographic galleries devoted to Barnett Newman, Pollack, and Rothko allow viewers to immerse themselves in the stylistic nuances of those particular artists. Other viewers might be attracted to themes, such as the pre-modern and the subconscious, that exist throughout the show.

“Abstract Expressionist New York” could only happen at MoMA, as only MoMA has the collection and the history to make it happen. In a way, MoMA celebrates itself in this exhibition. The museum’s bold tracing of the Abstract Expressionist movement in the mid-20th century is certainly something to be celebrated, and in this exhibition, the museum gracefully opens up the familiar to new interpretations. By doing so, it reinvents a part of itself.

Picks



COURTESY OF THE MUSEUM OF MODERN ART

BIG APPLE | MoMA's new exhibition explores the Abstract Expressionism through works like de Kooning's "Woman, I."

'Abstract Expressionist NY'

Iconic works on display at MoMA

BY IAN ERICKSON-KERY
Columbia Daily Spectator

It is hard to imagine any of the Museum of Modern Art's (MoMA) permanent galleries needing a facelift. But the museum does just that with the exhibition "Abstract Expressionist New York", which opens Sunday.

The emergence of Abstract Expressionism in New York City during the 1940s and 1950s marked a critical moment in the history of art. In the wake of World War II, New York was the only city in the world equipped to support a dynamic art scene. A diverse group of artists took full advantage of this milieu to reinvent art as something that can convey intense meaning and emotion without depicting anything figurative. MoMA's exhibition takes a fresh look at this pivotal movement by tapping deeply into its extensive collections of works from the era.

The exhibition is divided into three parts. "The Big Picture" fills the museum's fourth floor and traces the movement's chronology from early representational works by Jackson Pollock to 1960s minimalist works by Ad Reinhardt. "Ideas Not Theories: Artists and the Club, 1942-1962" takes a close look at the various ideas mid-20th century artists discussed in a Greenwich Village space called the Club. "Rock Paper Scissors" highlights Abstract Expressionist works in media outside of painting, such as sculpture, printmaking, and drawing.

MoMA's collection of Abstract Expressionist masterpieces has immortalized the movement over the course of the last half-century. However, the static nature of permanent collections put the museum at the risk of ossifying such a dynamic movement. "Abstract Expressionist New York" completely reinvents the museum's permanent fourth floor galleries. Moreover, the show includes numerous lesser-known artists who influenced the

SEE MOMA, page B3

'The Social Network'

Facebook film captures digital age

BY PAUL HSIAO
Spectator Staff Writer

It's rare for anything to become as universal as Facebook is today. It's difficult to imagine meeting someone and not "Facebook-ing" them. Perhaps the reason for Facebook's success, as one of the characters of the new biopic "The Social Network" puts it, is that the website "transports the social culture of college and puts it online." The film, which opens Friday, has been explained by its director David Fincher as no less than "The Citizen Kane of John Hughes movies."

Fincher is right: John Hughes tackled high school, a stage of life everyone can relate to, and a stage now embodied by Facebook. As for the comparison to "Citizen Kane," "The Social Network" similarly deals with the meteoric rise of one individual, in this case Facebook co-founder Mark Zuckerberg, played by Jesse Eisenberg. The film portrays the friendships Zuckerberg made and destroyed in order to be successful. Even though he is the creator of the largest social networking site in the world, Zuckerberg can't make up for the fact that he isn't able to connect with people offline. It's truly a movie that defines the Facebook generation.

The feature of "The Social Network" that immediately distinguishes it from "Kane" or any Hughes movie, though, is that it's technically brilliant. Fincher has a distinct visual style that jives smoothly with the story he's telling. Most of the special effects are subtle (the Winklevoss twins are actually played by one actor), but there are several sequences in the movie unlike anything that has been done before. It's by no means as overtly sophisticated as "Inception," but the unique way the movie is filmed acts as its own story telling mechanism, which highlights the minute emotional changes of the characters.

The film's writer Aaron Sorkin, of "The West Wing" fame, deserves special praise. "The Social Network" hits the ground running, with Zuckerberg and his girlfriend mid-conversation, and by



COURTESY OF SONY PICTURES

FRIEND ME | The highly anticipated "The Social Network" opens in theaters on October 1 and chronicles the genius of Facebook founder Mark Zuckerberg, who is the youngest billionaire in history.

the end of the scene the audience already intimately understands Zuckerberg—his motivations and why he feels obligated to create Facebook. Words are weapons and are thrown like daggers throughout the film. Sorkin's dialogue has previously been compared to music—well timed, rhythmic, and with unstoppable momentum. It's also terribly funny, with hundreds of one-liners sure to fill the "quotes" section of countless Facebook pages. Most importantly, and most impressively, the middle-aged Sorkin obviously understands the nature of Facebook. There are even two scenes in which a character in the movie uses Facebook on-screen. It's painfully relatable and brilliant.

"The Social Network" is quite possibly the best movie of 2010. While "Inception" knocks viewers over the heads with the potential of an idea, "The Social Network" puts a genius idea on relatable terms by telling a story—not a history—of ambition and betrayal both online and off.

Affordable Art Fair

NY art auction is a feast for the eyes

BY EVA KAUR
Columbia Daily Spectator

In a world where art auction gavels regularly come crashing down to the tune of \$900,000 plus, one may wonder if venturing to the Affordable Art Fair is synonymous with a trip to a thrift shop filled with finely-crafted garbage being masqueraded as art on the rise. But the stampede of Jimmy Choos outside of 7 W. New York—the Herald Square Building—suggested otherwise.

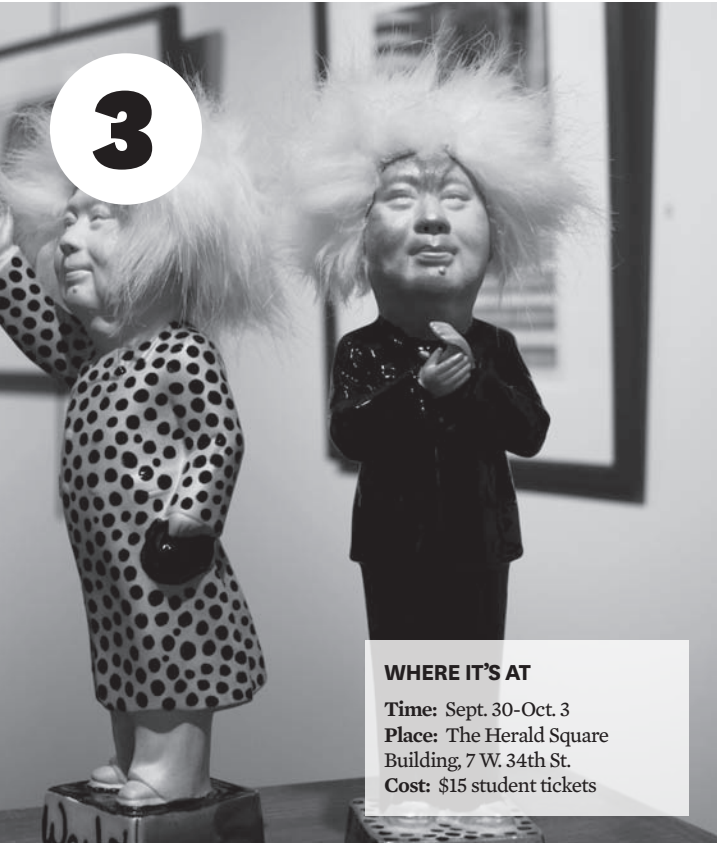
The Affordable Art Fair, now in its eleventh year, is going on now through Sunday and promises artworks that range from \$100 to roughly \$10,000. Attendees enter an 11th floor space shamelessly disfigured by snow-white temporary walls to accommodate a brood of over 60 dealers in alpha-numerically labeled niches.

In almost too predictable a manner, rounding the first corner revealed a 60 x 60 inch, \$10,000 contemporary acrylic on canvas. The adjacent vendor corroborated this ingenuity of banality with a horrid piss-yellow grounded silkscreen portrait in the manner of Andy Warhol. This invention was \$1,100 unframed. Affordable, surely, as long as desirability is excluded as a criterion for purchase value. A less trite piece of equal asking price was perched in the opposite corner of this seller's space in the form of a plastic/plexi, gold-plated handgun multiple sculpture from an edition of 25.

The neighboring space displayed two works of neon in the style of Tracey Emin. One of these was a unique work fittingly titled "Blue Lagoon," purchasable for a very reasonable \$4,000. The exhibitor of this vendor booth, however, was unable to answer a basic question about one of the works on paper, even after approximately 90 seconds of flipping through her manual.

Unappealing finger paintings overpriced by thousands of dollars characterized the next few yards of the plush fairground. Some aesthetically-striking assemblages in the range of \$2,000-8,000 immediately lost their appeal upon view of unintentional dust and stray hair forming a frost over what was apparently duct tape and tinfoil frozen into contorted stalagmite topography by gallons of acrylic paint. This unsanitary collection was flanked by a light sculpture of glowing emerald-green smoke that coalesced and dissipated upwards in a swirling motion within a cheap black cloth. For \$10,000, no consensus on whether or not the housing fabric hut is included.

An \$11,000 oil on canvas from British artist Yuri Kuper, showing a thick gray fog lifting into a calm mist, was a centerpiece of an entire section of hallway. Farther down hung a pair of large acrylics on canvas depicting portraits of Warhol and Twiggy



CHRISTINA PHAN FOR SPECTATOR

ART FOR SALE | The Affordable Art Fair may not offer pieces in students' price range, but many pieces are worth a look.

for \$3,550 and \$4,950, respectively. Andy's face looked less like \$3,550 and more like a disjointed makeup palette one would find in Duane Reade.

Other champions of this nature included simplistically-colored oil and diamond dust on panels of anatomically-inept images and a reinvention of Malevich's "Suprematist Composition." This artist of the diamond dust unicorn could be seen attempting a renewal of vanitas still life, complete with lobsters, a dragon, and the backdrop of a pink and black galaxy.

Yet, there were some memorable pieces among the excess: an entirely matte black, deeply-recessing beveled frame construction holding a tar focal image for \$5,600, photograph and resin on sculptural reliefs depicting tight close-ups of female faces in monochromatic tonalities against black for \$2,800-4,500, and a shingled wood panel piece from the United Kingdom for \$7,700. Pieces were fairly standard as far as art fairs are concerned. As for affordability, an exhibitor admitted with half a nervous smile that the low-end prints, wrapped and ready to go and filed in a flimsy wooden apparatus, were the \$100-500 items.



CHRISTINA PHAN FOR SPECTATOR

GOING ONCE, GOING TWICE | Students who love browsing art sales will find a wide selection to judge at the Affordable Art Fair.

events

ART
Art in Odd Places
—Along 14th Street, Friday-Sunday, Oct. 1-3, free

This annual event takes visual and performance art out of the gallery and onto the streets. From now through Oct. 10, hunt for artworks across Lower Manhattan and experience what happens when art escapes the confines of museums and takes the city by storm.

WILDCARD
Feast of St. Francis
—Cathedral of St. John the Divine, 1047 Amsterdam Ave. (at 112th Street), Sunday, Oct. 3, free

See all the exotic animals visiting the Cathedral as owners bring their pets to be blessed in honor of St. Francis. In past years, yaks, camels, elephants, snakes, and parrots have made appearances for the occasion, which also includes a parade. Free tickets are available at the Cathedral on a first-come, first-served basis beginning at 9:15 a.m.

FOOD
International Chinese
—Duffy Square (Seventh Avenue between 46th and 47th streets), Friday, Oct. 1, 10 a.m.-8 p.m., free

A crop of seasoned competitors from around the world compete in the final round of this cooking tournament. They will prepare five styles of Chinese fare: Szechuan, Shandong, Cantonese, Huaiyang, and Northeastern. While food samples are given only to VIPs with paid tickets, there's no cost to watch these chefs in action.

WILDCARD
Boo at the Zoo
—Bronx Zoo, 2300 Southern Blvd., the Bronx, Saturday-Sunday, Oct. 2-3, \$16

Channel your inner child at the Bronx Zoo's five-week-end countdown to Halloween, starting this Saturday. Each weekend includes different cutesy, nostalgia-inducing activities, such as hay rides, mazes, and haunted safaris. And, of course, you can still see the lions and tigers and bears (oh my!).

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Solutions to Previous Issue's Puzzle

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

HUNGRY?

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Oops! - That won't work...

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ONLINE DINING GUIDE**

su | do | ku

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

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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

1 Aloe target

5 Indian royal

9 Treat meanly

14 1990s Expos manager

15 Approach shot club

16 "Platoon" co-star

17 Bubbles

18 "Ancient Chinese cole occupant?"

20 Tasseled toppers

22 Happy hour order

23 Partook of

24 Bit of dental work

25 "Observation after a Bush walk?"

28 "Hold on!"

30 Japanese-American

31 "If ___ only listened!"

32 Shade sources

35 Florida's ___ City

36 "Nickname for a so-so Navy officer?"

39 Lead player

41 "Even Napoleon had his

Watergate" speaker

42 I followers?

45 Stoop

47 Dry cleaner's supply

50 "Habitually drunk panda?"

53 Sheikdom of song

54 Carpenter ___

55 Exxon Valdez cargo

56 "All in the Family" family name

57 "Kenyan health care worker?"

61 Genesis brother

62 Many a dance club tune

63 Fiendish

64 The old you

65 '50s flop

66 Guitar's fingerboard

67 Repairs, as a green

DOWN

1 Picaresque

2 Property recipient

3 Drunk, in slang

4 Old-fashioned "Way to go!"

5 Wheel parts

6 Paul's "Exodus" role

7 With 56-Down, eponymous bacteriologist

8 Saxon opening

9 Star Wars letters

10 Witchy woman

11 Larkin' gumption

12 Under-the-table diversion

13 Article of faith

19 Keystone State founder

21 It may be evil

25 "The Optimist's Daughter" writer

26 Generic pooch

27 "Out of Africa" author Dinesen

29 Good name, briefly

33 He said "Learn from the masses, and then teach them"

34 Common sense?

36 Atkins diet no-no

37 Gas brand seen at ampm stores

38 Peeples of "Fame"

39 Reached across

40 Powwow communication source

42 Dismissal, and a hint to how the answers to starred clues were derived

43 Traveled from point A to point A?

44 Analysts' concerns

46 Clopper

48 Former RFK Stadium NLER

49 Mill inputs

50 Ballet rail

51 Fire indicator, perhaps

52 Green shade

56 See 7-Down

58 Old cry of disgust

59 Rose of rock

60 Prez, to GIs

ANSWER TO PREVIOUS PUZZLE:

B	R	O	T	H	B	A	C	H	A	G	A	S
R	E	T	R	O	A	D	U	E	C	O	L	A
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C	A	R	D	I	N	A	L	S	I	N	D	E
O	P	S	F	E	N	T	E	A	S	E	T	S
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xwordeditor@aol.com 10/01/10

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By Scott Atkinson
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