



ISAAC WHITE / STAFF PHOTOGRAPHER

COLLEGE CRITIC | Professor Andrew Delbanco spoke at the Italian Academy on Monday night about the state of Columbia College.

## Delbanco says Core threatened by increasing class size

BY BEN GITTELSON  
*Columbia Daily Spectator*

American Studies professor Andrew Delbanco dished out some “tough love” about Columbia College on Monday evening.

In a critical speech that drew about 100 people to the Italian Academy, Delbanco argued for more of Columbia’s resources to be devoted to the Core and for the need to differentiate between Columbia College and the University.

“I believe there is a threat to the Core,” said Delbanco, the Mendelson Family Professor of American Studies. “It’s not sudden abolition. It’s slow attrition. Bloated class size ... threatens to erode the distinction between the discussion and lecture.”

Delbanco advocated for a separate endowment for the Core,

saying it was “time for the university to put its money where its mouth is.” He also criticized the administration for cutting down on faculty input in the admissions and financial aid processes and heavily recruiting wealthy and international students.

“We may proclaim our commitment to being need-blind, but if we recruit in Scarsdale and Singapore and Riyadh, there won’t be much need to meet,” Delbanco said.

Delbanco criticized the Faculty of Arts and Sciences, noting that typical faculty meetings draw only 10 to 15 percent of the full faculty. He said the Faculty of Arts and Sciences lacks the “esprit de corps” of the former Columbia College faculty.

He also emphasized the difference between the roles of a college, which he said should help students discover themselves,

and a university, which focuses more on research and professional training.

“A university trains for the professions, but fundamentally, it’s an array of research activities with the aim of creating new knowledge,” Delbanco said. “A college, on the other hand, is about transmitting knowledge of and from the past so they may draw upon it as a living resource in the future.”

Delbanco explained at the beginning of his speech that he didn’t intend to pull any punches.

“Some of what I’m going to say will seem a little tough, but I hope you’ll accept what I’m going to say as tough love,” Delbanco said. “When I put forward criticism, it’s always in the hope that Columbia will live up to its best traditions and values.”

Aida Conroy, CC ’13, a student in Delbanco’s Equity in Higher Education class, said

she appreciated his courage in tackling tough issues.

“I am pretty proud, I would say, because I think that it’s difficult to be such an established member of the faculty and express those controversial sentiments,” Conroy said.

Conroy and Louise McCune, CC ’13, both appreciated Delbanco’s argument that the administration should give more attention to the college, though they hadn’t noticed the college taking a backseat to the rest of the University.

“I was expecting more of an undergraduate audience,” McCune said. “It wouldn’t be that inflammatory to undergrads, but there seemed to be a lot of powerful people.”

Nicholas Dirks, the Executive Vice President for Arts and

SEE CORE, page 3

## Students gather to share grief, memories of Tian Bu

BY JACKIE CARRERO  
*Spectator Senior Staff Writer*

Friends, administrators, and students gathered last night in Earl Hall in an emotional response to the death of Tian Bu, CC ’13.

Bu, whom friends called Tina, died on Sunday. Her death has been ruled a suicide.

At the forum, Dean of Community Development and Multicultural Affairs Terry Martinez helped friends and fellow students share memories of Bu and talk about how her death has affected them.

Jason Han, CC ’12 and one of Bu’s former floormates, said he was shocked by her death. He said her death would never take away his memories of her, recalling hearing Bu playing the violin as he walked past her room.

“It’s a shock for me because her lifestyle was so outstanding,” Han said. “I knew a lot of people who went out drinking and doing drugs. Tina wasn’t one of those people who expressed herself in ways that were self-destructive.”

Han called her “bright and balanced.”

“I’d be walking to the bathroom and back and hear her practicing violin. I’d stop and appreciate it for a moment,” Han

said. “That’s how I got to know Tina, moments in passing.”

The Columbia College Student Council and Student Governing Board worked together with Student Affairs staff to host the community gathering. Representatives from the Office of the University Chaplain, Counseling and Psychological Services, Nightline, and InterVarsity Christian Fellowship, among others, were also present.

After people shared memories of Bu, Martinez led a discussion on the ways that Columbia students cope with tragedy and feelings of being overwhelmed. Some students cited a “culture of perfection” that pervades Columbia, where students feel they have to strive to excel at everything.

SGB president Barry Weinberg, one of the coordinators of the event, said that gatherings like that allow for necessary discussion.

“I feel like most Columbia students can’t talk about these issues in their normal lives, when that’s obviously not true,” Weinberg said. “We need spaces where we can come together as a raw community. I don’t think we have that.”

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## Johnny Depp talks ‘rum’ at Miller

BY JOSEPH POMP  
*Spectator Staff Writer*

On Monday, Oct. 24, all but the ghost of Hunter S. Thompson himself was conjured up as the Columbia Journalism School hosted a screening of “The Rum Diary,” a new film based on Thompson’s autobiographical novel of the same name. The film, shown at Miller Theatre, was preceded by a panel discussion moderated by Nicholas Lemann, dean of the Journalism School.

Johnny Depp, who plays the Thompson character in the film, headlined the panel along with Bruce Robinson, the film’s writer and director, Alex Gibney, acclaimed documentary filmmaker behind “Gonzo: The Life and Work of Dr. Hunter S. Thompson,” Porter Bibb, one of Thompson’s oldest friends, and Douglas Brinkley, Thompson’s literary executor.

The discussion covered numerous aspects of Thompson’s life and legacy, from his years taking occasional writing classes at Columbia to his suicide of mythic proportions.

Depp said of his relationship with Thompson in the 1980s: “We were almost inseparable.” He went on to

discuss the insight he gained into Thompson’s personality. “The thing about Hunter was ... there was rage there, but the rage didn’t exist because of hatred,” Depp said. “The rage existed because he cared far too much. He was hyper-sensitive.”

Robinson offered a famous Heinrich Heine quotation that he thought encapsulated Thompson’s spirit: “Sleep is lovely—death is better still. Not to have been born, that of course is the greatest miracle of them all.”

Dean Lemann later asked the panelists why they thought Thompson’s legacy as a journalist has been so uniquely lasting. In response, Gibney said, “A lot of journalists had come up with a kind of mask, the house style of whatever they were writing for, and Hunter broke through that by being himself and making him, over time, a part of his own story.”

As for the genesis of the new film adaptation, Depp said that while visiting Thompson at his house one day, they stumbled upon his unpublished manuscript of “The Rum Diary.” Depp said, “The next thing I know, he was saying, ‘Good God, man, we should do this as a film.’” Depp, who also played

## Provost finalizing NROTC committee

### Some senators call for more than one student representative

BY SAMMY ROTH  
*Spectator Senior Staff Writer*

Administrators are close to finalizing a committee to oversee implementation of an ROTC program at Columbia, though student senators have criticized the lack of transparency in the selection of committee members and expressed concern that students will not be adequately represented.

Columbia officially recognized a Naval Reserve Officers’ Training Corps program in April, 43 years after the University’s long-standing NROTC program was dissolved. The ROTC advisory committee, which is being organized by the provost’s office, will probably address issues like space allocation and academic credit for ROTC courses.

Vice Provost for Academic Administration Stephen Rittenberg, who is working to put the committee together, told Spectator on Tuesday that the committee will consist of one student, representatives for Interim Dean of Columbia College James Valentini, School of Engineering and Applied Science Dean Feniosky Peña-Mora, and School of General Studies Dean Peter Awn, and at least four tenured faculty members.

“The members of the committee were selected in the same manner as other advisory committees to the Provost—in consultation with the deans and with other appropriate individuals,” Rittenberg said in an email.

A University statement announcing the agreement with the Navy in April said that students, faculty, and administrators would serve on the committee.

But according to someone involved in the ROTC discussions—who asked not to be named because discussions about the committee have not been public—there were no plans to put a student on the committee as recently as a few days ago, and a

student member was added only after students put pressure on the provost’s office.

Rittenberg said that the members of the committee will be announced publicly at some point. But the University Senate—which voted last semester in favor of bringing ROTC back to campus—has not been involved in discussions about the committee, leading senators to question the transparency of the process.

University senator Jose Robledo, GS, an Army veteran who was a vocal proponent of bringing ROTC to Columbia, said University President Lee Bollinger promised last semester that the committee would have “heavy senate involvement and guidance.” And Scott Saverance, a SIPA student who served on the senate’s Executive Committee last year, said that while it’s up to administrators to implement the ROTC program, it was made clear during Executive Committee discussions that the senate would have “oversight authority.”

“[That’s] the function of the natural position that the senate has,” Saverance said. “But I also think it was understood by everybody involved that the senate would always have a say.”

University senator Alex Frouman, CC ’12 and co-chair of the senate’s Student Affairs Committee, said that the committee membership breakdown that Rittenberg shared with Spectator was the first he’d heard about who would make up the committee. Robledo said he hadn’t previously heard a breakdown of committee membership either.

“Any decision that is made behind closed doors will always be suspect,” he said. “ROTC is too important to this university to happen behind closed doors.”

One faculty senator who has been involved with ROTC discussions said the lack of senate

SEE ROTC, page 3



ALYSON GOLDIN / SENIOR STAFF PHOTOGRAPHER

WHY IS THE RUM GONE? | Johnny Depp spoke as part of a panel on Hunter S. Thompson at Columbia on Tuesday, Oct. 24.

Hunter S. Thompson in the 1995 cult classic “Fear and Loathing in Las Vegas,” quickly enlisted Robinson to write and direct an adaptation of the novel.

Despite having met Thompson only once in person, Robinson felt confident in his ability to approach the project. He said, “I knew what he meant, I knew what he wanted.”

Reconciling his own voice

with Thompson’s, however, was tricky. Robinson said, “I read the book twice, threw it away, and then wrote like me. I’ve been, for 35 years, an incredible fan of Thompson, but I had to throw it away and make it my own.”

Depp countered Robinson’s disclaimer. “We didn’t stray far from the book in terms of the film, but Hunter wanted

SEE DEPP, page 3

#### A&E, PAGE 2

##### More than mariachi

The Tres Amigos, a band that includes CU alum Sam Reider, showed off its varied style on Oct. 22.



#### OPINION, PAGE 4

##### A story time

Yanyi Luo argues that the point of technology is now to narrate.

##### Unoccupying Iraq

Jesse Michels urges the end of the war to focus on domestic issues.

#### SPORTS, PAGE 8

##### Getting off the ground

Neither by land nor by air could the Lions gain yardage on Saturday—a fact that foreshadows more struggles for the tranquilized Lions.

#### EVENTS

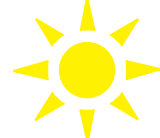
##### Wall St. and the Rise of the Corporation in NY

Eric Hilt, an economics professor from Wellesley College, will speak about the corporation’s history.

Butler Library, Room 523, 6:30-7:30 p.m.

#### WEATHER

##### Today



61°/49°

##### Tomorrow



60°/52°



# The best comes in threes for alum’s band

BY CHRISTIN ZURBACH  
*Spectator Staff Writer*

Clad in matching mariachi blouses, and including a matching accordion and a true Mexican saxophonist to boot, the members of Tres Amigos look like they could be the grandchildren of the smiling “La La Bamba” serenaders at Mama’ Mexico. Looks, however, can be both telling and misleading.

MUSIC  
REVIEW

The Tres Amigos played two 10-song sets at a Columbia College sophomore’s family home the night of Oct. 22 to an audience widely mixed in age. The trio performs at Columbia’s Potluck House a few times a year, which band member Sam Reider, CC ’10, cited as his favorite gig because of the welcoming atmosphere. They will perform at Brooklyn’s Jalopy Theatre (315 Columbia St., at Hamilton Avenue) on Nov. 17.

Despite its mariachi looks, the band’s style is a melange of jazz, country, bluegrass, and of course Mexican folk. Reider was trained in jazz piano but plays the accordion, recent Julliard alumnus Eddie Barbash the saxophone, and Justin Poindexter the guitar. All three sing, often in three-part harmony, with Reider and Poindexter alternating on lead vocals.

On Oct. 22, the Tres Amigos—oriented around one standing microphone that encouraged them to interact closely—opened with a series of energetic covers. Particularly during instrumental solos, the band members challenged each other, leaning inwards and outwards and feeding off each other’s riffs.

The band introduced its first original of the night on the fifth song—the countrified but lyrically youthful “Fall Into Your Love,” which Reider claimed was written “about Columbia ladies.” Poindexter sang lead. The band’s youth

showed itself for the first time in this song, with humorous lyrics like, “I saw you first, but you could do worse than fall onto me.”

The subsequent string of mostly original tunes continued in the same vein, including songs inspired by organic food, taquerias, and Shel Silverstein’s “The Giving Tree.”

The trio infused its strong musical base with stooge-like interplay and oft-humorous lyrics. The trio’s hijinks came to a head during the first set’s final number—the newly penned love song “All The Time”—when saxophonist Barbash bluntly interjected “Let’s do it now” in a deep bass tone.

In the second set, the Tres Amigos continued to play mostly originals. The Poindexter-penned single “Pull That Bottle” was one standout. The song is a peppy encapsulation of a youthful carpe diem mentality, where Poindexter bemoans never having his “chance at going wild.” The chorus answers this complaint with the following confession: “I want to get drunk! I want to get high! Want to rip the stars out from the sky.”

The enthusiasm of the lyrics matched the band’s lively stage presence. The trio closed the show with a rendition of the folk standard “Goodnight Irene,” for which it encouraged group participation. The song ended with the Tres Amigos singing an intricate three-part harmony a capella.

The Tres Amigos’ stage presence, combined with their clear musical talents, wooed the crowd. Their recordings, which are displayed on their website, show technical accomplishment but fail to capture the vivacity of their live show. Each member’s individual strengths shine through in the music, but the group dynamic truly distinguishes them. The Tres Amigos are aptly named, since it is their musical and personal friendship that allow them to put on a formidable live show.



PHOEBE LYTLE / SENIOR STAFF PHOTOGRAPHER

THREE AMIGOS | Despite its mariachi aesthetic, this local band has an eclectic musical style.



COURTESY OF POSTCRYPT ART GALLERY

VITAL SIGNS | A viewer inspects a piece at Postcrypt’s latest show, “Vitriol.”

# Heartbeat of Postcrypt’s latest show can be hard to decipher

BY LIANA GERGELY  
*Spectator Staff Writer*

While many would argue that seeing an art exhibit should be a pleasurable and relaxing experience, Postcrypt Art Gallery’s latest installation suggests something entirely different. For “Vitriol,” the gallery’s current show, curators Ema O’Connor, CC ’13, and Sara Powell, BC ’13, examined the discomfort and enjoyment of creating and viewing meaningful art, encouraging students to do the same.

ART  
REVIEW

The show, which opened Friday, Oct. 21, features an assortment of multimedia, including photography, painting, and video. A selection of 15 of these works will be on display through Friday, Nov. 4, in the basement of St. Paul’s Chapel.

Powell noted that the exhibition is unique compared to other Postcrypt shows because much of the work is from off-campus contributors. “We had a very clear vision and knew who we wanted to approach, so Ema and I took quite an active role in creating the show,” she said.

With regard to their overall vision, Powell said, “The show explores the binary relationship of pain and pleasure in art-making, art-viewing, and the art object itself.” The installation argues that these contrasting emotions can, and should, coexist.

“Dino,” by Mark Lev, successfully demonstrates this coexistence. Through a contrast of dark and bright colors and fine and thick lines, the work epitomizes what Lev describes on a plaque below the piece as “chaotic yet peaceful and

bizarrely inviting.” The piece includes narrow outlines of thick tree branches and intertwining vines that both bring viewers in and keep them at bay.

“Carcass,” by Lara Saget, BC ’12, is an enlarged version of a human rib cage and spinal column made out of metal. Saget described it as “a rigid yet supportive structure, protecting what is fragile within the body” on a plaque next to her work. Through this anatomical explanation, Saget interprets the pain-versus-pleasure binary. She contrasts what is hard and stable on the outside with what is vulnerable within.

Many of the works reference the body as something that experiences both pleasure and pain on a daily basis. Arteries—sometimes symbolized through roots and vines—are a common motif.

One of the strongest body-based pieces in the show is Scout Paré-Phillips’ “Impressions: Bra 1/8,” which is a photograph of a nude woman whose torso is imprinted with her bra’s underwire and straps. The piece questions the idea of nudity in demonstrating that people are never fully able to be unclothed. Paré-Phillips suggests that humans are simultaneously natural and unnatural—and that that should be considered an ideal state of being.

Understanding the concept of “Vitriol” requires extreme amounts of viewer imagination. The piece descriptions are helpful, but some of the pieces rely too heavily on them to fit within the theme or be understood by viewers.

Nevertheless, the installation is thought-provoking, creative, and a true testament to the human experience.

# Barnard alum talks politics of creation

BY LEERON HOORY  
*Spectator Staff Writer*

Barnard alumna Edwidge Danticat said that she never imagined her book would one day be a part of the First-Year Seminar curriculum.

BOOKS  
FEATURE

On Friday, Oct. 21, Danticat, BC ’90, gave a lecture at Barnard titled “Creating Dangerously.” It was the first installment of the “Distinguished Alumna” series presented by the Africana Studies Program. Danticat was accompanied by her mentor and First-Year Seminar professor, Quandra Prettyman.

## Danticat sees writing as a form of disobedience.

Introducing Danticat, professor Tina Campt said, “She writes womanhood, manhood, and personhood, motherhood, fatherhood, and childhood, Haiti, Miami, Brooklyn, and this whole wide world with an equal... candor and grace. In the face of any number of dangers she creates.” Danticat spoke of the desire she had to tell stories even as a student, and how she learned to navigate that desire.

Danticat is an award-winning writer who has published across various genres including journalism, memoir, short story, essay, children’s literature, and young adult literature. In particular, she brings to light the complexities of the Haitian immigrant experience. Her most recent book, “Create Dangerously: The Immigrant Artist at Work” is a collection of stories about artists from Haiti that explores what it means to create art in a time of political crisis.

Danticat grew up in Haiti and moved to the United States when she was 12. In her work, she focuses on the lives of individuals in a way that illuminates larger political situations.

Perhaps because of her interaction with the political atmosphere of Haiti—where it is dangerous for writers to gather together—Danticat sees writing and reading as forms of disobedience and the act of creation as a risk.

She frequently travels to her native country. One of her current projects aims to spread literature and literacy there by reprinting books at lower prices so more people can have access to them.

With regard to her writing, Danticat said that Haitian readers often criticize her for depicting the country in a dark light. Despite all the hardship her writing describes, though, she voices an optimistic outlook that is rooted in small images of individual life. In her lecture, she recalled certain moments she had witnessed that evoked hope. One was the image of a young boy going to school in a pristine uniform. She knew all that his parents must have had to sacrifice for him to get an education—something Danticat has benefited from herself.

# Professor’s play ‘Prison Light’ might leave viewers in the dark

BY YASMIN GAGNE  
*Columbia Daily Spectator*

THEATER  
REVIEW

Parker is an accountant trapped in a mundane, regimented life working for an unpleasant and demanding boss. He is also the protagonist of “Prison Light,” the latest effort from Austin Flint, playwright and adjunct professor in the arts at Columbia. The play is showing at the Dorothy B. Williams Theatre at HERE (145 Sixth Ave., between Spring and Dominick streets) through Oct. 30.

At night, Parker hears voices of two prisoners trapped somewhere unknown. Convinced that he can save them, Parker searches and struggles to free them, ultimately straining his relationship with his wife and encountering various outlandish characters. The audience eventually realizes that the prisoners are in Parker’s head, pulling him away from his modern, soulless existence.

Brilliantly staged using minimal props and costumes, along with a simple but versatile set design, the production and intimate venue space put the focus on the acting.

Mexican actor Bernardo Cubria’s performance as Parker, a man torn between his unsatisfying job as an accountant and a vague notion of freedom represented by the prisoners, is the driving force behind the play. Cubria gives an incredibly affecting and nuanced performance, betraying his character’s hesitation subtly with his body language.

Chad Hoepfner gives an energetic and lively performance, switching deftly between three characters without much costume change. Hoepfner plays a jaded coworker of Parker’s named George, a paranoid stranger, and a suspicious store clerk.

The prisoners, wearing dirty blue overalls and blindfolds in a corner of the stage, sometimes appear malevolent and demanding. They taunt Parker throughout the play. Though they come across as ungrateful for Parker’s help, the prisoners also elicit sympathy at times. The erratic changes in tone reflect Parker’s inner turmoil.

Meanwhile, Parker’s somewhat one-dimensional, supportive-yet-frustrated wife, Elizabeth, is confidently acted by Danielle Slavick. But Elizabeth’s given backstory—she used to paint—does little to give her character extra dimension.

In the end, Parker must choose between continuing his current life with Elizabeth and releasing the prisoners. This leaves the audience as conflicted as the protagonist himself. The last scenes came across as truncated, though, making the ending feel rushed and underdeveloped.

Flint’s writing and the coordination between parts on stage appear heavy-handed at times. In a scene showing workers under Parker’s tyrannical boss, Pembroke, the lighting, soundtrack, and repetitive dance-like motions recalling hell seem overly symbolic and a little melodramatic. The prisoners’ dialogue also comes off as over-the-top sometimes.

Flint is overly ambitious with what he tries to cover in an hour and 15 minutes. Unnecessary characters, such as the paranoid “stranger” and the suspicious clerk at a store where Parker tries to buy tools, obscure Flint’s message. But these bizarre non sequiturs often provide the most entertaining moments in the play. Despite its flaws, “Prison Light” is a thought-provoking, well-staged production featuring a stellar cast that demands the audience reflect on how modern people live.



COURTESY OF NEIGHBORHOOD PRODUCTIONS

SEE THE LIGHT | The play’s blindfolded prisoners remain elusive for Parker.









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# The information age is over

In my previous columns about education, I detailed two things: the structural and philosophical problems of elite higher education and the vision that could change that paradigm. But I never explained why I am so invested in education reform, aside from how I'm a student: I believe that data organization is storytelling.

The phrase comes from a panel that I attended a few weeks ago with Khoi Vinh, the former design director for the New York Times. In Vinh's recent presentation at New York University, one thing resonated with me the most: Design is storytelling, and it's more than just mimetic visual representation. When I mention to people that I'm a designer, they probably think first of graphics. But visual design is only one aspect of a larger umbrella of data organization, one that spans from what we know as traditional, textual narrative to community policy and software applications.

We care about data because data come from people. Every pile of data that we encounter is capable of telling some story, some history that we are unaware of initially. No matter how abstract the translation into numbers seems to us, the heart of data is the human or community from which they come, and the purpose of data organization is to transfer, in a most faithful and succinct iteration, the experiences and thoughts from one person to another. Yes, data organization is numbers—we calculate means and variances in statistics—but it is also visual communication beyond explicit graphics. Just as in poetry, where the content of poems rests not only in words but also in their forms, the content of graphic design lies also in its medium.

The medium is even more important than the content being presented. It is the invisible, and in some ways indivisible, aspect of design that we, the end users, often forget to consider. In Introduction to Computer Science, professor Adam Cannon makes a point to mention that he is not teaching computer science, but a way of thinking about the world. The functional design of the operating system with multiple windows serving different functions influences the way our generation compartmentalizes our attention spans. The conceptual business structure of the iTunes music store has changed the way we consume and, consequently, think about music. The form is the process through which we create—it sets the boundaries and carves the paths along which we think, consciously or unconsciously.

## No matter how abstract the translation into numbers seems to us, the heart of data is the human or community from which they come, and the purpose of data organization is to transfer, in a most faithful and succinct iteration, the experiences and thoughts from one person to another.

This is why education is probably one of the most important institutions that any community can have. An educational system is the sole regulated method through which people reproduce their language, their histories, their mathematical proofs, their technologies of data organization, and therefore their communication. Education is the conveyance of how to convey data. It is how any society learns to authorize itself internally or externally as a common culture. More plainly, it reproduces a culture's way of storytelling.

Yet with this conclusion, I'm sure you wonder why I care about storytelling at all. Why do we yearn to tell stories, to convey information from one person to another? One answer is a more obvious one—that we search for some sort of validation of experience from other people, that from communicating we receive confirmation that what we invest our time in, our lives in, is not altogether nonsense. The other answer is that we live and experience through other people, and I mean this in a far different sense from “vicariously” living through someone. We each yearn to get the most of existence.

Sharing technologies is how we upend our physical limitations both in time and space. The power of storytelling, of data organization and its technology, lies in this sudden change in how we experience the world. We can experience it through this filtering flux of other people with common or diverging experiences. What you get from the online community is another truth that you cannot gain by backpacking through Europe. It's a confluence of memory and imagination in the present, supported by documentation like photos, videos, and blogging, as well as the proliferation of art, music, and fiction on the communicative environment of the Internet.

We not only want to be remembered as people of great achievement, but also as people of great imagination, for the power of fiction is to undermine our sense of human limitation, and the power of science is to break that limitation. If the past 60 years have been marked as the Information Age, where content has been digitized en masse enough to change our sense of reality to include the virtual world, then we are now approaching the Dream Age. We will continue to compile data, but now we have technologies advanced enough to organize them, putting them in strange combinations in every medium, which is altogether fitting for this era. This is a new paradigm that realizes design is a way of thinking and living on a holistically human level.

Thus, to my peers: onwards. Let each of us not be afraid to live a life of many great fictions.

Yanyi Luo is a Columbia College junior majoring in information science. Chipped runs alternate Tuesdays.



YANYI LUO

### Chipped

# From picketing to the polls

BY FARAH ASHRAF TAMIZUDDIN

Libyan rebels were prepared to capture, kill, and even butcher for one thing—a right. Even now, the Arab Spring revolutionaries in Egypt, Bahrain, Syria, Yemen, and Tunisia are willing to die for a right that is tossed aside and ignored by millions of Americans—and many Columbia students—every year. While numerous Columbia students partake in protests, whether they are in the name of Troy Davis or the 99 percent, we sometimes forget that the ballot can be more effective than the picket.

Voting is a characteristic part of our democratic nation, an emblem of America and a benefit of our freedom. In the past few decades, however, we've hardly taken advantage of this right.

In 2010 the United States' voter turnout was only about 40 percent of the voting population. Politics can be depressing or disinteresting, and no candidate can say with certainty that he or she will bring peace to the Middle East or end Somalia's famine. But these candidates are the people who will be making decisions about changing social security and tax breaks, funding public education and nuclear energy, legalizing marijuana, enacting immigration laws, and reforming nuclear warfare—all things that will certainly affect the average American. And yet, we don't seem to care.

According to a 2008 article in the Atlantic Review, the majority of non-voters are, ironically, minorities and youth. The two groups that are most often perceived as unhappy with their status in life are not actively attempting to change it. Voting does matter, and it will matter increasingly as more representatives from these two groups vote.

Here's a secret: Voting can make a difference. Many Columbia students have the choice of comparing their

home cities or states to New York to see which better reflects their political values, which politicians they care most about electing, and whether or not their home state is more of a swing state. Those from Colorado, Florida (with primaries in January!), Ohio, Wisconsin, or Virginia should definitely request an absentee ballot because voters in these states will likely affect national politics. It's also unclear whether Iowa, Minnesota, Nevada, and Pennsylvania will be red or blue in 2012. This means students' votes, thousands of which go wasted every year, can start making a difference.

Here's another way voting can make a difference: Hardly anyone votes in the primaries. In 2008, only 19.5 percent of New York's voter population made it to the primary polls. This is hardly unusual, since many states have a low voter turnout, with Wyoming coming in at a pitiful 2.6 percent. People don't seem to realize that the primaries, where candidates are narrowed to two main contenders, are often the most pivotal part of an election.

Taking Wyoming's 2.6 percent statistic, it's easy to see that a voter in the primaries has a chance to be effective, especially when there's a dearth of other voters.

Ironically, while many Columbia students are active and engaged on campus, many overlook voting, an opportunity to truly impact the course of politics. Politicians care if they win elections, so they take election results seriously. Elections are the perfect place to take a stand in politics and get across a message. Instead, many in our generation favor small group protests that, while effective, are not the main method of communication of democracy.

If you think politics is corrupt, don't just complain—vote!

The author is a Columbia College first-year.



JUSTIN WALKER

# Unfashionable foreign policy

Friday, President Obama announced that he would pull the last remaining troops out of Iraq by the end of the year. But Associated Press polls determined that in 2012, a greater percentage of Americans will be voting more on Obama's economic policies, of which they disapprove, than on his foreign policy, of which they approve. It follows that the president's overall approval ratings are especially low—46 percent.

Accordingly, Columbia students are more likely to occupy Wall Street than protest the war in Afghanistan. They care more about their parents' foreclosed houses and dwindling pension funds than a distant war. Bailout money turning to bonuses and CEOs being given golden parachutes after illegal reckless activity all fit a simple, salient, moral narrative.

The war in Afghanistan does not. In the beginning, our Afghan campaign, Operation Enduring Freedom, was justifiable. Al-Qaeda attacked us on 9/11. It had established a base of operations in Afghanistan under the auspices of the native Taliban. It was imperative that America disband al-Qaeda by invading this safe haven.

But after 10 years, with 70,000 troops still deployed and in harm's way, it seems in the vein of Columbia's anti-war history for students here to re-evaluate these justifications.

President Obama asserts that we cannot allow the Taliban to regain footing in the region and once again provide al-Qaeda with a training ground. There are a few problems with this reasoning.

To an extent, the dissolution of al-Qaeda has already been accomplished, rendering our continued occupation of the region unnecessary. Many of its leaders have been captured or assassinated. The latest terrorist plots on our soil have involved lone actors equipped with little financial support and technology. Remarkably, Leon Panetta, former director of the CIA, is quoted as saying that the number of al-Qaeda in Afghanistan is now under 100. The decline of al-Qaeda is undoubtedly a result of American troops in the region. But a 70,000-troop occupation in order to eradicate double digits of al-Qaeda is blatantly disproportionate.

It's also counterproductive. Our presence in Afghanistan now only serves to push the little al-Qaeda that remains into the Waziristan region of Pakistan. This is a de facto safe haven for the terrorist organization, as the U.S. must respect Pakistan's sovereignty. From there, al-Qaeda executes countless attacks on Pakistani cities. This destabilizes the country, and with a weak, corrupt, and nuclear-armed government, a Pakistan containing al-Qaeda is not in America's best interests.

Strategically, neither Obama nor his close advisers have shown any evidence that counterterrorism is less

effective than counterinsurgency. Our ground troops are not responsible for the deaths of terrorists bin Laden and Alawi. Unmanned drone attacks and precise counterterror operations were. More efficient, both involve less money and manpower.

Also, counterinsurgency arouses anger abroad. It perpetuates the image that America is an empire, constantly looking to expand by exporting its ideals and institutions. We see our occupation of Afghanistan in light of 9/11, as a measure of self-defense. The Arab world sees it as imperialism veiled in democratic rhetoric.

Moreover, the Taliban, while markedly anti-west, is not in and of itself a proponent of global terror. It desires local, not global, domination. The Taliban did allow al-Qaeda to operate freely pre-9/11. But if the last 10 years of deposition from power and constant, tire-some gunfights with American forces don't serve as a disincentive to harboring terrorists again, I don't know what does.

We cannot justify our occupation with humanitarian reasons. Yes, the Taliban is a vile regime that represses women with egregious retributive punishments like stoning. But if this is the sole justification for an entire counterinsurgency operation, then America should be in Darfur and North Korea as well. Ideally, America would police the world, intervening wherever human rights crimes are committed. Unfortunately, we have our own problems to take care of.

These wars are expensive. Our generation will have to front the \$5 trillion bill accounting for Iraq and Afghanistan. Our institutions at home—infrastructure, schools, and economy—are crumbling beneath our feet. We need to stop the nation from building abroad and begin doing so at home.

It seems more pertinent at Columbia, surrounded by Wall Street aspirants and pre-professional money-grubbers, to take a stand against corporate greed rather than over-extension abroad. America has no draft, and so the often-uneducated, lower socioeconomic strata of society go to war, cut off from the rest of us. But students need to let the White House know that fulfilling Bush's time line for withdrawal from Iraq isn't enough, and that income inequality, lack of upward mobility, and shamefully high unemployment won't be reversed until we refocus our resources inwards. So just remember that while you are taking the 1 line down to Liberty Park, our soldiers have been shipped abroad in droves to fight another occupation, one that also involves failed policy and wasted wealth. Unfortunately, this one also involves the loss of human life.

Jesse Michels is a Columbia College sophomore majoring in history. He is a member of the debate team, CUSP, intramural basketball, and dodgeball. Politics as Pertinent runs alternate Tuesdays.



JESSE MICHELS

### Politics as Pertinent



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4	9	6	3	8	1	5	2	7

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**Los Angeles Times Daily Crossword Puzzle**

Edited by Rich Norris and Joyce Nichols Lewis

**ACROSS**

1 Persian \_\_\_\_  
5 Argentina's Peron  
9 Spectrum producer  
14 One of two Monopoly squares: Abbr.  
15 Not a supporter  
16 Greek column type  
17 Moro Castle site  
18 Desktop image  
19 Bakery away  
20 Push digs for comic Billy?  
23 Owing too much money  
24 Getaway for Gandhi  
27 Feathery accessory  
28 Barley beads  
30 Latin 101 verb  
31 Fine cotton  
34 Rumors about comic Eric?  
37 Decree  
39 Spring mo.  
40 Public commotion  
41 Theme song for comic Chris?  
44 Yankee nickname since 2004  
45 Radius starting point: Abbr.  
46 Lower intestinal parts  
47 Work in a museum  
49 Major or Mrs. of old comics  
51 Dec \_\_\_\_ thanks to God  
55 Topics for comic Martin?  
58 Sunday singers  
60 Part of IBM: Abbr.  
61 "The Man Who Fell to Earth" director Nicolas  
62 Plunder  
63 Abate  
64 Give off, as light  
65 Souls in a quad soul, e.g.  
66 1974 Gould/Sutherland spoof  
67 Retreats with remotes

**DOWN**

1 Name on some fashionable sunglasses  
2 Complete reversal  
3 Algeria neighbor  
4 Scene from the past, in films  
5 Game called zesta-punta in Basque  
6 "I give up!"  
7 On  
8 1492 caravan  
9 Some cubist paintings  
10 Exterminator's target  
11 Feature of some pens  
12 "Speechin' Deutsch?"  
13 Game show VIPs  
21 Furthermore  
22 January 1st song word  
25 Kind of acid in protein  
26 Hybrid bike  
28 Leader in Athens?  
29 Existed  
31 Boost  
32 "What did \_\_\_\_ deserve this?"

33 Windows manufacturer  
35 Go out with  
36 Strew  
38 Like a well-fitting suit  
42 D'back or Card  
43 Aggies and steekles  
48 British rule in India  
50 Temple U. setting  
51 Bold

52 "Ready or not, here \_\_\_\_"  
53 Ordered takeover, say  
54 NCOs two levels above cpl.  
56 Exec's rackful  
57 Breeze  
58 Zagreb's country, to the IOC  
59 Blazin' Blueberry drink brand

**ANSWER TO PREVIOUS PUZZLE:**

D	I	A	L	B	I	J	O	B	I	L	K		
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The times, they are a-changin’

Sunday mornings should be spent sleeping in. The time of the week that Maroon 5 once sang about is ideal for relaxation and tranquility. Unfortunately, this is not the case for fans of the Barclays Premier League. Due to the fact that these matches take place in Britain, which is five time zones away, people are sometimes forced to wake up as early as 8:30 a.m. if they want to watch a live game. I am one of these people. But what happened this past Sunday made up for all the sleep I lost. Driving slow or resting your bones doesn’t compare to witnessing a high-speed, entertaining, historic match like the Manchester derby.

For those who don’t know, it was Manchester United versus Manchester City. First versus second in the League table. The most successful club in Premier League history versus its local rivals, whose recent rise to football’s elite has dubbed them the “noisy neighbors.” The stage was set and the fireworks were off (sorry, I had to do one Mario Balotelli innuendo).

Manchester City beat Manchester United 6-1. I had to write it out completely because I still have a hard time believing it. United never loses this badly. Their famous and most-decorated manager, Sir Alex Ferguson, described it as “the worst result in my history, ever.” City has spent a gazillion dollars (this is an approximate number) on world-class players to form their juggernaut squad. Some people predicted City would win the league this year, but nobody really believed their collaboration would work. The win only awarded City with three points and there are still many months left in the season. But a massive score line like 6-1, and at United’s home stadium, represents something more.

Last time against Yale, the Lions rallied back from down 2-0 to even up the game before being edged out in the final set. That could be considered as a warning shot.

Changing of the guard, a shift in power—whatever you want to call it, there’s a huge impact when it happens. Things stop happening in the form of how they always have happened. Suddenly, games and seasons become unpredictable. Think of when Peyton Manning finally beat the dynasty that was the New England Patriots. Or how about when the Red Sox did their thing over the Yankees back in ’04? More recently we saw it in the NBA when Dirk went from the always-under-achieving all-star to the unstoppable captain clutch. All of these results had more significance than a simple win or loss. There’s a chance we’ll get to see similar ramifications on our own campus this week. And you won’t even have to go up to Baker to witness it. Our volleyball team faces off against the Yale Bulldogs on Friday night, with the chance of some usurping. Yale holds that distinction of being a continuously successful program. The Bulldogs have finished in the top three of the Ivy



RONNIE SHABAN

Squeaky Bum Time



KATE SCARBROUGH / STAFF PHOTOGRAPHER

DOUBLE DIVIDEND | Junior Gabby Kozlowski scored two goals against Dartmouth last game.

Light Blue looks for fifth straight win

BY STEVEN LAU  
Columbia Daily Spectator

To extend its winning streak to four games, the Columbia field hockey team needs a win on the road against a strong opponent.

For its last away game of the season, the Lions (7-6) will travel to Easton, Pa. to face the Lafayette Leopards on Tuesday at 5:30 p.m.

The Leopards (9-6) are coming off a 4-0 victory over Lehigh in which junior forward Deanna DiCroce scored in the first four minutes for her team-high 10th goal of the season.

Lafayette, comfortably in first place of the Patriot League, has won six of its last seven games,

and in all but one of those wins the Leopards scored at least four goals.

Last year when the Light Blue took on Lafayette, it was a defensive battle. Tied 1-1 after 70 minutes, the game went to overtime. But 30 more scoreless minutes forced a penalty shootout in which the Lions scored three straight strokes to take the win.

Junior goalie Christie O’Hara played an integral role in last season’s victory over the Leopards, and head coach Marybeth Freeman said she would be needed again this year.

O’Hara had nine saves in Columbia’s 4-2 win over Dartmouth on Saturday, in which junior forward Gabby

Kozlowski’s two goals propelled the team to victory.

With the win against the Big Green, Columbia is still tied with Princeton and Yale for first place in the Ivies.

Though the Light Blue defeated Lafayette 4-3 in a pre-season scrimmage in August, it will take a united effort on the Lions’ behalf to overpower the Leopards again.

“Lafayette has a very good midfield that makes passes, and their forwards have speed,” Freeman said.

Columbia will be looking to Tuesday as a chance to sustain the team’s positive momentum headed into a Friday matchup against Yale.

Lions fail to outrun their problems

BY VICTORIA JONES  
Spectator Senior Staff Writer

For most of the season, the Columbia Lions have struggled with the running game, a fact that became even more apparent in this weekend’s shutout loss to Dartmouth.

With regular starting quarterback Sean Brackett on the sideline after getting hit in a game last weekend, the Light Blue struggled in nearly all offensive aspects. As a result, the running game would normally have become a prominent facet of the team’s offensive strategy until a passing game rhythm could be achieved. Letting the rushing game lead the way should have been relatively easy, particularly against the Big Green, a team not known for its stellar rush defense.

Instead of having the ground game take charge, though, the Light Blue’s offense collapsed entirely, posting a meager 148 total offensive yards to Dartmouth’s 426, and no points to the Big Green’s 37.

In a game with poor offensive statistics overall, the rushing numbers were similarly disappointing. Of Columbia’s 148 total offensive yards, the running game only accounted for 78. By comparison, the passing game—which featured two backup quarterbacks and a 31 percent completion rate—posted a nearly equal 70.

With Brackett on the sideline, the offense was left to senior quarterback Jerry Bell, who struggled with passing throughout the game. Bell only completed five of 20 passes for 36 yards. Fourth-quarter quarterback Andrew Weiss similarly posted 34 yards, with four completions on nine attempts.

With a passing game that was clearly shaken-up, the running backs and offensive line should have been the crews to step up. With good blocking and powerful running, the Light Blue could have easily compensated for the lack of progress through the air. Unfortunately for the team, the running game continued to suffer as it has consistently for much of the season.

Now six games into the season, the Lions are averaging fewer than 100 rushing yards per game, just 94.8.

While a rushing offense clearly has the effect of picking up necessary yardage and progress toward the end zone, it also is a

huge factor in possession time, which was another problem for the Lions—they held the ball for only 20:55 to Dartmouth’s 39:05.

With no passing game, the run could have taken precious time off the clock, keeping the ball out of Dartmouth’s hands offensively and letting the Light Blue’s defensive players get some much-needed rest. Instead, Columbia struggled to maintain possession, thus giving the Big Green extra time to score against an exhausted defense. The time imbalance proved costly as Dartmouth racked up 37 points by the end of the game.

In addition, when the Lions did have the football, they weren’t always able to hold onto it. Throughout the game, there were three fumbles on the Lions’ part.

“We had some good runs and we started the second half with a good run and we fumbled the football right away,” head coach Norries Wilson said.

“It’s hard to be successful in the running game when as you design them they aren’t run.”

-Norries Wilson,

football head coach

This Saturday’s game showed a flaw in Columbia’s offense that runs deeper than an injured quarterback. The ability of the running backs to make progress on the ground depends on the arm throwing the football a lot less than it does on the ability of the rushers and the blocking of the offensive line.

The Light Blue, however, was unable to properly execute the running schemes.

“We ran an inside play and the back took the ball outside,” Wilson said. “And it’s hard to be successful in the running game when as you design them they aren’t run.”

While the rushing game has the potential to largely negate the effects of a backup quarterback being under center, the Light Blue is failing to use it effectively. With or without Brackett, the Lions look to have a lot of trouble waiting ahead if the running game continues to remain absent on the gridiron.

More late-game heroics propel Columbia to victory

BY MOLLY TOW  
Spectator Senior Staff Writer

In yesterday’s Big Apple nonconference showdown, the Columbia women’s soccer team (6-9, 3-2 Ivy) took another late-game victory, this time over Manhattan College (3-9-2). Sophomore Natalie Melo had the game-winner.

“I’m really pleased for Natalie Melo—she scored a really class goal which she had a quality build-up to, and Natalie really finished it well,” head coach Kevin McCarthy said.

The Light Blue seemed to have the advantage early, as it controlled the pace of the game for the majority of the first half. The Jaspers nearly got on the board 20 minutes into the game, but freshman goalkeeper Grace Redmon denied the goal with a leaping fingertip save. The Jaspers outshot the Lions 8-1 in the first stanza, but the Lions were able to preserve the shutout. At halftime, the teams went into the locker rooms tied at zero.

As the second half got underway, offensive chances continued to be foiled on both sides. Sophomore defender Chelsea Ryan continued to set up prime scoring opportunities with her long throws, but the Jaspers consistently positioned themselves well to clear the ball.

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Melo, who played part of the first half but sat for the beginning of the second, checked back into the game with 15 minutes remaining on the clock. In the 79th minute, senior forward and co-captain Ashlin Yahr sped up the right sideline and found Melo in front of Manhattan’s goal. After settling the pass, Melo sent a left-footed bullet into the back of the net for the first goal of her career. With the assist, Yahr now has 65 points at Columbia, which is fourth-best all-time.

Playing comfortably on its home field, Columbia ran out the final 10 minutes following its goal, denying all Manhattan opportunities with solid clears and interceptions. The Lions dominated offensively in the second half, outshooting Manhattan, 12-2.

“There was a bit more intention to our attacking play in the second half and our players grabbed the game by the scruff of the neck a bit,” McCarthy said.

For the day, Columbia outshot the Jaspers 13-10, six of these on frame. Despite struggling with finishing and connecting with crosses, possession

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