

EVERYTHING IS ILLUMINATED



LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

LIGHTEN UP | College Walk came to life Thursday night in one of campus' most beloved traditions—the Tree Lighting Ceremony. Fittingly, School of Engineering and Applied Science Interim Dean Don Goldfarb thanked Edison.

With local officials' support, Riverside Park to repair staircases

BY CECILIA REYES
Columbia Daily Spectator

Dorothy Snoke, cane in hand, slowly descended the stairs leading from Riverside Drive to Tiemann Place on Wednesday afternoon.

"I've lived around the area for 45 years and never had any problem," Snoke said. "It's going to be sad to see these close."

The two staircases in Riverside Park—one leading from Riverside Drive to Tiemann Place and one leading from Riverside Drive to St. Clair Place—will soon be repaired, following an effort by Community Board 9 and the city's parks department.

City Council member Inez Dickens secured \$650,000 last year toward repairs on

the St. Clair stairs, which have been closed to the public for over five years, according to John Herrold, president of the Riverside Park Conservancy, formerly the Riverside Park Fund.

Starting this winter, the asphalt paving of the step ramp will be completely restructured to hex blocks, and the walkway will get new landscaping and curb cuts.

For the Tiemann stairs, Dickens has pledged \$300,000 and Manhattan Borough President Scott Stringer has pledged \$250,000, but the project is still up in the air, said Herrold, who is also an administrator for Riverside Park within the city parks department. A design has been proposed for

SEE RIVERSIDE, page 2

Students lead protest of DOE's inaction

BY SOPHIE GAMEZ
Columbia Daily Spectator

Columbia students led a crowd of 75 in a march from the United Federation of Teachers building to City Hall on Thursday, calling on education officials to act quickly to increase funding for city schools.

The New York City Department of Education has not yet come to a consensus on how to evaluate its teachers, and if it does not by Jan. 17, the schools system will be out of contention for \$300 million in federal funding.

The Columbia chapter of Students for Education Reform organized the protest, which hit home hard for

a number of students.

"I have three sisters that are being put through public schools. I am a project of New York City public schools, and a well-funded public school system is what we need," Floyd St. Bernard-Springer, CC '14, said. "I've tutored in Harlem. I know what it looks like—really bad schools."

"The students need the funding that is being held up in politics. I can see what more money would mean to the students, and politics just needs to get out of the way," Sharene Hawthorne-Rene, CC '14, said.

In New York, 60 percent of a teacher's evaluation is based on administrator observations, 20 percent by students'

standardized tests scores, and 20 percent is left to districts to decide a method of evaluation. The city has not yet determined what that final 20 percent should be.

Jeffrey Henig, a professor of political science and education at Teachers College, said, "I don't put stock in the likelihood that the money won't get here. It is partly designed as pressure on the negotiations—while it is a lot of money, it is not a lot of money compared to the size of the overall budget."

The \$300 million would be a 4 percent increase in funding for the DOE.

SFER has been planning for the night for the last

SEE RALLY, page 2



SOPHIE GAMEZ FOR SPECTATOR

PROTEST | Columbia's chapter of Students for Education Reform marched on City Hall Thursday.

CUArts responds to student concerns

For Arts Initiative Advocates, changes don't go far enough

BY YASMIN GAGNE
Spectator Senior Staff Writer

Changes are coming to CUArts following a student campaign to "Save the Arts Initiative."

The initiative's executive director, Melissa Smey, announced the changes Thursday evening in response to the petition, which has garnered more than 1,300 signatures. But while Smey addressed a few of the demands laid out in the petition, she left others unanswered, and the students behind the campaign say the changes aren't nearly enough.

In an email to students, Smey announced the creation of an advisory group for CUArts, which will include students, faculty, staff, and a representative from University President Lee Bollinger's office. This group, which Smey said will "bind the Arts Initiative to the community of thousands of Columbians invested in the arts," answers the petition's call for a reinstitution of the initiative's dormant advisory committee.

The initiative will also hire an associate director, whose "presence will substantially expand the Arts Initiative's ability to involve you in the Initiative's programming and keep you informed of our day-to-day activities," Smey said. This is not a new position—it was previously held by Chad Miller, who left Columbia in September.

Smey is in charge of both CUArts and Miller Theatre, and the petition calls for an executive director whose

sole responsibility is the Arts Initiative. The petition also calls for CUArts to be moved from the School of the Arts to "an administrative home that reflects CUArts' mission of serving all students, faculty, and staff," but Smey's announcement did not indicate that it would be moved.

The petition was organized by the Advocates of the Arts Initiative, a group of students led by Columbia College Student Council Vice President for Policy Will Hughes, CC '13. The group said in a statement that, while it was pleased to hear of some of the changes, "the proposals offered tonight are not enough to ensure the success and sustainability of the Arts Initiative."

"An advisory committee is a good first step towards rebuilding the dialogue and trust between students and the administration of the School of the Arts, however it is not in and of itself a solution," the statement read.

The group said that it would still like to see a full-time director of the Arts Initiative and an increase in its staff. It also reiterated its request that CUArts be transferred from the School of the Arts to "a more flexible administrative home with experience working with many different constituencies."

Smey also said that the initiative is working with the deans of Columbia's undergraduate schools to "develop an equitable application process and identify funding to enable expanded access to Miller Theatre for use by recognized undergraduate

SEE CUARTS, page 2

Continuing Education student, Med Center employee dies

BY LILLIAN CHEN AND BEN GITTELSON
Spectator Senior Staff Writers

School of Continuing Education student Pamela Cooper has died, it was announced Thursday.

SCE associate dean Cindy Justice called Cooper's death "sudden" in an email. Cooper was a master's student in the fundraising management program, and she worked as the associate director of planning and development at the Columbia University Medical Center's Institute of Human Nutrition.

John Hicks, a fundraising management professor at SCE, said that Cooper was "a true leader among my students."

"I remember her grace, her brilliance, her warmth and her determination," Hicks said in an email. "These are the qualities that allowed her to touch so many of us; in doing so, a part of Pamela remains with her fellow students and the Columbia community."

Cooper is survived by her husband Neil Edelsack, as well as two brothers, a sister, and several nieces and nephews, Justice said. Condolences could be sent to Edelsack in Westfield, N.J.

news@columbiaspectator.com

NEWS BRIEF

Shollenberger to announce 114th Street brownstone winners today

Dean of Student Affairs Kevin Shollenberger will announce the winners of three 114th Street brownstones Friday afternoon, a Student Affairs spokesperson told Spectator.

There are six finalists for three brownstones: Alpha Chi Omega, Alpha Epsilon Pi, Lambda Phi Epsilon, Manhattan House by the Native American Council, Pi Kappa Alpha, and Q House.

A committee of four administrators and six students—four of whom are members of Greek organizations—reviewed the finalists and made recommendations to Student Affairs administrators, who made the final decision. Student Affairs spokesperson Katherine Cutler said that Shollenberger will notify students of the winners early Friday afternoon.

The organizations that don't get a 114th Street brownstone might turn their attention to the former convent brownstones being converted into undergraduate housing on 113th Street. Administrators are planning to give the three interconnected brownstones, which will become undergraduate housing in fall

2013, to three special interest communities.

Dean of Community Development and Multicultural Affairs Terry Martinez said in an interview earlier this month that she didn't see the convent housing as consolation prizes for the organizations that don't get 114th Street brownstones. But at a town hall forum to discuss the theming of the convent housing Tuesday night—which was attended by four students, one of whom was a Spectator reporter and one of whom was a Bwog writer—Martinez said that the Application Development Initiative and Writers House had both come up as potential occupants in her conversations with students.

ADI and Writers House both applied for 114th Street brownstones but weren't named finalists. The other two students at the town hall were members of ADI.

Shollenberger said that administrators would finalize an application process for the convent housing by early December and that the process would begin early next semester.

—Ben Gittelson and Sammy Roth

OPINION, PAGE 4

Keeping it classy

Cecille de Laurentis makes the case for a life of books and learning.

Coming together

Administrators should look to student groups to fill the space on 113th.



SPORTS, BACK PAGE

Men's basketball to play third home game

The Lions will have a chance to improve to 2-1 at Levien when they take on Bucknell on Saturday.

EVENTS

Eradicating Pediatric HIV

An all-day conference on the challenges of eliminating pediatric HIV worldwide. Teatro Room, Italian Academy, 8:30 a.m. - 4 p.m.

Iraq, Art and War, Part III

A discussion of Sleep Song, a performance of Iraq War veterans' experiences. East Gallery, Buell Hall, 3 p.m.

WEATHER

Today



44°/34°

Tomorrow



45°/42°



COURTLAND THOMAS FOR SPECTATOR

STAIRWAY TO HEAVEN | The stairs leading to St. Clair’s Place have been closed for five years.

CB9 secures funds for long-delayed stair repair

RIVERSIDE from front page

renovating the Tiemann stairs, but the project doesn’t have a start date yet.

“A broken or cracked step can become dangerous,” CB9 Chair Rev. Georgiette Morgan-Thomas said. “We want to make sure all of the community and any visitors can utilize those stairs and not be overly concerned about tripping or falling.”

According to Arnold Boatner, chair of CB9’s Waterfront, Parks, and Recreation Committee, fixing the stairs has been one of the committee’s top priorities for at least a decade. But until recently, community board members had trouble getting the project funded, Morgan-Thomas said.

“It’s important that the board ensures our requests come back to the surface and become a priority when monies become available,” Morgan-Thomas said. “All

of us had to work together—it was just a matter of figuring out how.”

Herrold said that support from CB9 was key in securing funding for the repairs. “Elected officials respond to the needs and concerns of the community board,” he said.

“A broken or cracked step can become dangerous.”

—Rev. Georgiette Morgan-Thomas, CB9 chair

A parks department spokesperson said that the St. Clair repairs should be finished in eight to 12 months.

“We do reconstructions of stairs in the park all the time,”

the spokesperson said. “We’re comfortable that we have a good contractor and we can finish the job quickly and efficiently.”

Denise Masher, who lives on 122nd Street and Broadway, was playing with her son at one of Riverside Park’s playgrounds Wednesday afternoon. She joked that she’d rather have an elevator than repairs to the Riverside staircases.

“I couldn’t use the stairs if I wanted to, when I have no one to help me carry this,” she said, pointing to her son’s carriage.

Morningside Heights resident Chris Handy said he’d be happy to see the restoration of the stairs he uses every morning while walking his black bulldog, Nigel.

“I live right on Tiemann Place, so as long as this doesn’t waste too much time or money, then I’m all for it,” he said.

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New CUArts advisory group will include students

CUARTS from front page

student groups.” The Columbia Ballet Collaborative has had to pay higher rates to perform in Miller Theatre the last two years than it did in years past, and the petition called for Miller Theatre to restore the CBC’s original subsidized rate.

CBC artistic director Ariana Lott, CC ’13, said in an email that she was “really happy that they are addressing some of the reforms that were mentioned in the petition.”

“I look forward to seeing this application and what is meant by ‘expanded’ access in terms of availability and pricing,” she said. “Everything that she said was great—we just have to see how all of this gets implemented.”

CUArts, which was established in 2004, has come under increasing criticism for its out-of-date website, the decreasing amount of funds it awards to undergraduate performing arts groups, and what students

perceive as a lack of transparency. Before Smey was tapped to lead the initiative last year, it saw its budget cut by 40 percent over two years.

“I look forward to seeing this application and what is meant by ‘expanded’ access.”

—Ariana Lott, CC ’13, artistic director, Columbia Ballet Collaborative

Additionally, for the last two years, CUArts has not published a formerly annual report that documented total award money distributed via the Arts Initiative Student Arts Fund, also known as the Gatsby Student Arts Support Fund—a

major source of funding for performing arts productions. Data on the CUArts website show that funding from Gatsby grants has been declining since its high of just over \$70,000 in 2008, the year before CUArts was transferred from Bollinger’s office to the School of the Arts.

Smey said in her email that “the continuation of the Gatsby Grants remains a bedrock commitment of the Arts Initiative,” and that she is looking for ways to “make the grant-making process more transparent.” She also said that she wants to hear student input regarding the incoming associate director and the CUArts website.

Smey also said that, despite the name of the petition, the changes “cannot be understood however, as ‘saving’ the Arts Initiative.”

“The Arts Initiative is alive and well, and in no danger of departing the Columbia stage,” she said.

yasmin.gagne@columbiaspectator.com



JENNY PAYNE / STAFF PHOTOGRAPHER

WORK OF ART | Melissa Smey, director of CUArts, responded to a 1,300-signature petition Thursday.

Standing with public schools, Columbia Students for Education Reform march on City Hall

RALLY from front page

month—handing out fliers, making Facebook announcements, getting permits, and tabling in Lerner Hall—all in the name of putting pressure on the DOE to make Governor Andrew Cuomo’s January deadline.

President of Columbia’s SFER chapter Benji de la Piedra, CC ’14, said, “Planning this rally

took up a lot more effort than I had initially expected. Just getting in those hours behind the keyboard and putting in all of our free time—and on the side going to classes.”

As the rally wound down, the club’s leaders said it was worth it.

“There was one child talking about how he needed money in his art class and it was something that manifested itself every day in his life and he knows

that we can do better, and he was there with his own handmade sign—it was just beautiful,” Leah Metcalf, BC ’14 and SFER’s general body chair, said.

Across the street from the protest’s starting point at the UFT building in Lower Manhattan, members of Students and Workers in Solidarity began a counterprotest.

Club member Joseph George, CC ’16, said, “I am with

a grassroots protest and we are protesting against this protest because it was an anti-union protest, saying we should give into Governor Cuomo’s extortion requests.”

George said he and his fellow protesters believe that making teacher evaluations more reliant on standardized testing could adversely affect teachers’ job security in low-income areas, where test

scores are lower.

But the SFER protest far outnumbered the counterprotest.

With students’ schedules so busy at the end of the semester, de la Piedra said he was heartened by the turnout. “I think it’s awesome seeing Columbia students going out into the city and doing something and getting involved in local politics on that level, going on a march, literally making your voice heard.

We go to Columbia University in the City of New York, so it’s nice to see that we go to school in this city.”

“I was at the caboose and it was so exciting when people joined that we hadn’t advertised to, people walked by and cheered, a car drove by and honked—it was really great to see how people responded to our message,” Metcalf said.

news@columbiaspectator.com



BOTTOM LEFT: DAVID BRANN / SENIOR STAFF PHOTOGRAPHER, OTHERS: SOPHIE GAMEZ FOR SPECTATOR

EDUCATION REFORM | Students organized a 75-person march on City Hall—complete with counterprotest (top right). The students went downtown to put pressure on the Department of Education.



**Muneeb Alam**
(32-27)

Harvard
Penn State
Columbia
Princeton
Lakers
Knicks

Fingers crossed.

**Peter Andrews**
(31-28)

Fordham
Penn State
Columbia
Princeton
Nuggets
Knickerbockers

Get the ball to Barbour!

**David Fine**
(18-41)

Harvard
Penn
Light Blue
Princeton
Nuggets
Wizards

Sike, I still like the Cowboys.

**Alex Jones**
(25-34)

Harvard
Penn
Lions
Princeton
Lakers
Wizards

The loss to Ohio State was a bummer, but Michigan is still the team that's going bowling.

**Katie Quan**
(22-37)

Harvard
Penn
Lions
Princeton
Lakers
Wizards

Let's get it Light Blue!

**Sam Tydings**
(31-28)

Cheaters
Not a Penn State Joke
Lions!
Flash! Aaaaah!
Melo Trade Winners
Melo Trade Losers

Be sure to follow me on twitter @horse_ebooks

1: Fordham at Harvard (-13.5)

2: Penn at Penn State (-10.5)

3: Bucknell at Columbia (-5.5)

4: Princeton at Kent State (-15.5)

5: Nuggets at Lakers (-5.5)

6: Wizards at Knicks (-12.5)

Columbia hits road in search of season’s second win

WOMEN’S BASKETBALL
from back page

the offense is dictating the action, and they’re making plays the defense is not reacting to quick enough and therefore, they’re fouling a lot,” he said. “So I think one thing we will need to focus on is trying to limit their transition opportunities but do

so without putting them at the line so often.”

The Light Blue defense should be prepared to combat such speedy play. Forcing turnovers and making them count proved no issue for Columbia last year, as the team scored 30 points off of stops.

Defense in the post will also be key, with strong defensive rebounding

instrumental to getting the ball out quickly on the floor. Bryant out-rebounded Columbia 46-35 last season. Given the return of the Bulldogs’ star forward, six-foot junior Naana Ankoma-Mensa, the battle of the boards won’t be easy.

The game begins at 1 p.m. in Smithfield, R.I.

sports@columbiaspectator.com

QUE SARA, SARA | Freshman guard Sara Mead and the Lions will be looking to slow down the Bulldogs on the road. Columbia won last season’s matchup, 77-74, despite being outrebounded, 46-35.

Lions looking to bounce back from USF and LIU

MEN’S BASKETBALL
from front page

second half alone.

The Blackbirds were only 1-3 from the free throw line in the first half, but 19-33 in the second, while the Lions were just 6-9 (all in the second half). Moreover, senior center Mark Cisco and freshman guard Grant Mullins, both of whom scored in double figures, got into foul trouble and eventually fouled out.

“We kept them out of transition, but it wasn’t enough to keep them off the line.”

—Kyle Smith, head coach

This game could be some indication of where the Lions stand in the Ancient Eight, as Bucknell defeated Dartmouth 62-49 in the team’s last outing. After the Big Green tied the game at 35, Bison center Mike Muscala recorded nine unanswered points to put his team up for good, and the Bison cruised the rest of the way. Muscala finished with 17 points and 11 rebounds.

The Lions will try to regain their winning ways in Leven Gymnasium starting at 7 p.m. on Sturday.

sports@columbiaspectator.com

FRAKNOMATIC | Sophomore guard Steve Frankoski is one of Columbia’s biggest threats from three-point territory, and could play a big role on Saturday.

Thousands of college students are addicted to this kind of pot.

Gambling is a common part of college life, but some people become addicted to gambling and get into serious emotional, financial and even legal trouble.

So take precautions to prevent problems. Set a limit on the time and money you spend gambling.



If gambling is causing a problem for you or someone you know, call the National Problem Gambling Helpline (800.522.4700) for confidential help 24/7 or goto www.ncpgambling.org

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CONTACT US

2875 Broadway, 3rd Floor
New York, NY 10025
info@columbiaspectator.com
Twitter: @ColumbiaSpec

PHONE & FAX

Daily Spectator (212) 854-9549
Business (212) 854-9550
Business Fax (212) 854-9553

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When narrative and medicine collide

BY RITA CHARON

I have been a physician for 35 years and a literary critic for 14. I have gradually come to understand that the care of the sick is an art form.

Beethoven, Rembrandt, and Henry James created art. Listening to the Razumovsky string quartets, looking at a Rembrandt self-portrait, or reading “The Wings of the Dove” are also creative acts that transport the listener, the viewer, or reader. One mobilizes one’s capacity to perceive, to appreciate, to think about, and to be moved by the music, painting, or novel so as to understand it—or, more simply and profoundly, to undergo it. These acts of creative perception summon the witness into complex actions and states of attention. They admit the witness into a state he or she did not inhabit before that act of perception. The dividends of such acts of aesthetic witnessing include some new comprehension of the work itself. The dividends also, inevitably, include the witnesses comprehending themselves in a new way.

For centuries, medicine has looked to philosophy, literature, history, and the visual arts for some sort of nourishment, although it has remained obscure to many exactly why these fields have something to contribute to clinical practice. I see now that the inclusion of the humanities and the arts within clinical training permits an essential development of the aesthetic capacity to behold and to be moved by the presence of another. What occurs in beholding the work of art, I believe, occurs in beholding another person, and certainly in beholding a patient under one’s care.

The curiosities developed by close reading and creative writing might dispose the doctor or medical student to attend closely to the situation of a patient in his or her care.

In 1999, I completed a Ph.D. in English at Columbia, and wrote about Henry James under the supervision of professor Steven Marcus. By the time I started graduate school, I was already an associate professor of clinical medicine, seeing patients in the medicine clinic in Presbyterian Hospital uptown. What had driven me to the English department was the happy suspicion that learning how stories are built, how they work, and what to do with them would make me a better doctor. I think it has. As I brought my humanities studies into the medical school at Columbia, the phrase “narrative medicine” came to mind. I leapt happily to it, for it seemed a much better name for what was otherwise called “humanities and medicine” or, worse, “medical humanities.” The name seemed to me to propose that medicine is saturated to its core with narrativity—in its teaching, its research, and its practice.

By 2002, I invited several University faculty members to join me in a National Endowment for the Humanities project to figure out why narrative training might benefit clinicians. Maura Spiegel from the English department, David Plante from creative writing, Sayantani DasGupta from pediatrics, Eric Marcus from the Columbia University Center for Psychoanalytic Training and Research, Craig Irvine (a philosopher on staff in family medicine), and I taught one another about our own disciplines and passions to conceptualize why narrative theory, texts, and methods might enter into and improve clinical practice. We realized that literary and aesthetic study might let doctors see multiple perspectives, might equip them to represent and therefore perceive the complex events of illness, and might attune them to the beautiful, unusual, or awesome in their work. The curiosities developed by close reading and creative writing might dispose the doctor or medical student to attend closely to the situation of a patient in his or her care. We thought, perhaps, that doctors might be more ready to behold the mysteries present whenever a patient sits down in the clinical office to give an account of the self. We wanted to provide these doctors and students with the wherewithal to attend to, to perceive, to represent, and ultimately to make contact with the patients in therapeutic affiliation. The narrator in “Wings of the Dove” describes what the doctor, Sir Luke Strett, does on first meeting his dying patient Milly Theale: “So crystal clear the great empty cup of attention that he set between them on the table.” That was the attention we sought to develop for our doctors and nurses and social workers, the attention any sick person needs. Since then, the program has grown exponentially: narrative medicine training programs throughout the medical center, a Master of Science in narrative medicine degree program at Columbia, required courses at the medical school, international narrative medicine training workshops, outcomes research projects, and the International Network of Narrative Medicine to launch next spring.

When the clinician is equipped with narrative capacities to receive the accounts that patients give of themselves, the story is heard, the patient is beheld, the situation’s narrative world is entered. The participants join by virtue of this entry. The membranes between them become permeable. The doctor is moved by the situation of the patient, moved not just to feeling, but to action. And so narrative medicine begins.

The author is a professor of clinical medicine and executive director of the Program in Narrative Medicine at Columbia University College of Physicians and Surgeons. She graduated from Harvard Medical School in 1978 and received a Ph.D. in Columbia’s English department in 1999.

The Columbia Daily Spectator accepts op-eds on any topic relevant to the Columbia University and Morningside Heights community. Op-eds should be roughly 650 words in length. We require that op-eds be sent exclusively to Spectator and will not consider articles that have already been published elsewhere. Letters to the Editor should be no longer than 350 words and must refer to an article from Spectator or The Eye, or a Spectrum post. Submissions should be sent to opinion@columbiaspectator.com. Please paste all submissions into the body of the email. Should we decide to publish your submission we will contact you via email.

Bookworm existentialism

I have a confession to make: I love school.

I don’t mean my school specifically. This isn’t Barnard and Columbia spirit suddenly welling up in my chest, though I appreciate these institutions as well. I mean school, the entire concept of it, as a place to read and write and learn. That’s right, call me Hermione Granger. Rory Gilmore, Matilda Wormwood. Pick your library-dweller of choice. I was the kid checking out 15 books a week—and reading all of them. I was the kid who, up until my senior year of high school, avoided missing school at all costs because of the enjoyment I would sacrifice. Now, I’m the young adult whose friends are all raring to leave college and get on with their careers, and I feel like the only one who’d rather stay behind.

As a senior, I have these kinds of conversations on a regular basis. “I feel like returning to school this year is regressive.” “I’m so done with college.” “I can’t wait to get on with my real life.” When I hear these things, more often than not, I nod and smile in agreement, say, “Yeah, I know what you mean.” But the truth is, I don’t know what they mean. Admittedly, I’m regressive by nature, almost excessively nostalgic. But it’s not just that. I honestly don’t know what it’s like to be sick of school. I’m still interested in my course readings. I secretly kind of like writing my thesis, as dark as its deadlines loom. I pored over spring 2013 course offerings regularly, hoping to stuff my final undergraduate semester to the gills with interesting and random classes. I skip class on occasion, of course, and I looked forward to Thanksgiving break as much as anyone, but in general, I can always appreciate the personal benefits I derive from simply still being in school.

There’s a natural path for someone like me: grad school. And I have been checking out applications. I may not go immediately, as I’m bitten by the travel bug as well, but there is almost no doubt in my mind I’ll go eventually. One could even say I’m looking forward to it. I love reading and writing. I always have, and I always will. The life of a professor sounds ideal to me—provided that I receive tenure.

But I feel as though the desire to go to grad school—the active desire, as opposed to “well, I don’t know what else to do”—is almost taboo to voice at this juncture in my senior year. Even my friends who do plan to go to grad school talk it down as the only option or a necessary evil. Those who are premed or



CECILLE DE LAURENTIS

Modest Proposals

pre-law, of course, get a pass, because they’re going into “real professions,” and special training is indispensable. But reading and analyzing obscure literature doesn’t make a lot of money, or make you famous, or give you prestige outside of certain circles. And so I feel the pressure to obscure my desire to go to grad school, to gloss over it. I emphasize the “travel” portion of my plans. I tell my friends that their burgeoning careers sound really interesting.

Honestly, though, I think most careers sound really boring. Maybe I missed some crucial bit of information at Career Day in high school. Perhaps I should have made an appointment at the Center for Career Education as we are so often exhorted to do. Maybe it’s the division of labor that bothers me, the alienation of laborers, and so on.

Whatever the case, I feel no desire to network my way into a time-consuming, task-intensive internship that will look good on my résumé. If I can’t read a book under the desk on the job, I’m not interested. I tried looking for one earlier this year, feeling as though I had to catch up to everyone else, but internships proved to dislike me as much as I do them. Now that I’ve decided to put my stock in fellowships and research grants, nothing gives me greater pleasure than deleting any email with the word “career” in the subject line.

I feel as though the desire to go to grad school ... is almost taboo to voice.

But I feel as though this categorizes me as somehow immature, hopelessly “uncool,” almost unethical, or, if nothing else, eccentric. This strikes me as odd on a campus where scholarship is so prized, where academic quality is so high. We all know education is important, so why is it so strange to want to continue it? Can I be the only person who prefers to read feminist theory or modernist literature or even a science textbook over making photocopies for someone else and hoping for a promotion?

Perhaps I am the only person. Perhaps I’m not, but the prospect of economic hardship is a strong motivator for some of those who would otherwise stick to browsing in Book Culture. Either way, I’d like to think that a love of school doesn’t preclude maturity, “coolness,” or the ability to “live in the real world.” (I may be eccentric, but I can deal with that.) Books and learning are part of the real world, and I will make that argument to anyone who looks askance at my degrees.

Cecille de Laurentis is a Barnard College senior majoring in Asian and Middle Eastern Cultures. Modest Proposals runs alternate Fridays.



IONE WANG

STAFF EDITORIAL

Abstract interests do not a community make

A number of town halls and meetings this week considered the residual issue of space allocations. While Barnard Student Government Association’s meeting announced additional study spaces in the Diana Center and Activites Board at Columbia discussed improving club-space reservations, the conversation that Dean of Multicultural Affairs and Community Development Terry Martinez and Dean of Student Affairs Kevin Shollenberger held this Tuesday about the new residence hall on West 113th Street was notably unproductive.

Formerly known as St. Hilda’s House, the residence hall has been set aside for special interest housing and will accommodate 78 students. This is the second time this semester that the deans have held an event for that specific residence hall. Only five students showed up to the event, including representatives from Spectator and Bwog, and the first town hall had a similarly low turnout. Although the deans are right to actively seek student feedback—after the earlier town hall this semester, Martinez went to student council meetings for input—they are evidently neither marketing the discussions nor engaging students successfully.

We can look to their plans for the new residence hall for an explanation. According to Martinez, the residence hall

will be themed. “Creativity and Innovation” and “Global Issues” are options already being considered. These plans to institute abstract themes for the residence hall are precisely why students aren’t engaging in the conversation. The deans are marketing the convent as a space for vague themes, not a space for students.

A plan like this for the new residence hall ignores the groups of students that have already demonstrated collective interests and that want to create a communal space. The plan should build on communities that already exist and have them apply, and if the plan continues failing to engage students, the residence hall should go to general housing. We need look no further than the current Brownstone Review Committee, to which 13 groups have applied. If Dean Martinez and Dean Shollenberger want student feedback, they would do well to use the momentum of the brownstone applications to engage students. Although Greek groups are expressly prohibited from going into the residence, any of the non-Greek groups who do not receive a 114th Street brownstone could easily fill the space. That is not to say that only these groups could be considered for the new housing—they are merely examples of groups at which Dean Martinez and Dean Shollenberger should look.

We actively encourage marketing the residence hall to existing groups with communal purposes. The administrators could consider giving existing groups the option of applying and presenting their own visions for the space, or they could send out a survey to the student body and ask for ideas, rather than deciding to limit the space to a nebulous theme. Abstract interests do not a community make, and to engage students, the deans need to tap into communities that are already alive and vibrant.

Lions looking to keep up with speedy Bryant

BY LAURA ALLEN
Spectator Staff Writer

Control of rapid transition offense will be central for women's basketball (1-5) when the team takes on Bryant (1-4) this Saturday. The Lions' last game ended in disappointing fashion to Army, but they're aiming to further their strong offensive momentum from the loss.

"Even though we didn't pull out the victory, we did a lot of positive things on offense in the game that we're planning on carrying over to Saturday's game as well," head coach Paul Nixon said. "We did a much better job of controlling the tempo offensively and getting some very good looks in transition."

Bryant, which also relies on team speed up and down the court, took command of its own high-paced transition game this past Wednesday, beating Brown 81-58. Forward Courtney Schissler, who scored all 20 of her points in the second half on Wednesday, emerged as a new threat for the Bulldogs. Bryant shot a season-high 58.2 percent from the field that night, but strong field-goal percentages might not decide the score tomorrow.

In last year's matchup, the Lions made only 37.5 percent of their shots from the field, compared to Bryant's 42.6 percent. But Columbia showed up at the free throw line, earning a 77-74 win. With three seconds left in the game and the Lions only leading by a point, then-freshman guard Caitlyn Unsworth sunk her two foul shots to seal the victory.

Though the Light Blue shot 73 percent from the line versus the Bulldogs' 64.5 percent, that lopsided free throw margin didn't decide the game. More than 50 fouls were committed in that 40-minute game and two Columbia players fouled out, numbers that Nixon said reflect where the contest matters most.

"It typically is an indication that

SEE WOMEN'S BASKETBALL,
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THE SLATE



MEN'S BASKETBALL
vs. *Bucknell*
Levien Gymnasium
Saturday, 7 p.m.



WOMEN'S BASKETBALL
at *Bryant*
Smithfield, R.I.
Saturday, 1 p.m.



WOMEN'S SWIMMING
at *Brown Invitational*
Providence, R.I.
Saturday/Sunday, All Day
at *ECAC Open Pre-Season*
Championships
East Meadow, N.Y.
Saturday, 6 p.m.



FENCING
vs. *Tufts*
University (Blue) Gym
Friday, 4 p.m.
vs. *Stevens Tech*
University (Blue) Gym
Friday, 4 p.m.
vs. *NJIT*
University (Blue) Gym
Friday, 4 p.m.



MEN'S SWIMMING & DIVING
at *Brown Invitational*
Providence, R.I.
Friday-Sunday, All Day



MEN'S SQUASH
vs. *Georgetown*
SL Green StreetSquash
Center
Friday, 8 p.m.
vs. *Cornell*
SL Green StreetSquash
Center
Sunday, 11 a.m.



WOMEN'S SQUASH
vs. *Georgetown*
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SL Green StreetSquash
Center
Sunday, 11 a.m.



KIERA WOOD FOR SPECTATOR

KILLER B | A win over Bucknell would give senior point guard Brian Barbour and the Lions their fifth win of 2012-13.

Light Blue takes on Stevens Tech, NJIT, Tufts in only home action

BY SPENCER GYORY
Spectator Senior Staff Writer

Coming off some excellent individual performances at the North America Cup earlier this month, the men's and women's fencing squads will take on Tufts, Stevens Tech, and New Jersey Institute of Technology this afternoon in fencing's only home meet of the season.

Though the Light Blue is expected to defeat all three teams handily, the results of this meet won't affect the Lions' standing later in the season. Instead, the team sees the meet as a good opportunity for its younger fencers to become acclimated to the five-touch bout collegiate format—requiring quicker adjustments than the 15-touch bouts that fencers are used to on the national and international stage.

"This meet is a great way for us to look at a lot of our freshmen," head coach Michael Aufrichtig said. "Last year, our first meet wasn't until late

January. Now, we can let our freshmen fencers experience collegiate fencing very early. We almost look at this like a preseason game."

The timing of this meet will also provide the Lions ample time to fine-tune their individual and team strategies before the next competition, which isn't until mid-January.

As a second-year head coach, Aufrichtig has placed an increasing emphasis on self-reflection, according to senior epeeist Lydia Kopecky.

"Every squad talked with Michael after Virginia Beach to talk about how it went for them and the team as a whole," Kopecky said. "Having the analytic aspect of fencing helps us realize why we did poorly or well and replicate or stop it in the future."

Kopecky also said that the meet is a good chance to showcase the team to the Columbia community, and that it should boost the team's confidence.

The action begins in the University (Blue) Gym at 4 p.m.

sports@columbiaspectator.com



FILE PHOTO

NO SULKING | Sophomore sabreuse Emma Sulkowicz and the Lions will be looking to impress in a trio of matches, their only home contests of 2012-13.

CU takes on Bison at Levien

BY MUNEEB ALAM
Spectator Staff Writer

In the midst of its first losing skid of the year, the men's basketball team (4-3) has a chance to get back on track against Bucknell (6-1) on Saturday. But in order to do that, Columbia will have to address getting into foul trouble and its uncharastically struggling defense.

In Wednesday's 70-61 loss at LIU Brooklyn, Columbla allowed the Blackbirds to get on fire from the field in the second half and shoot over 60 percent, including 5-6 three-pointers. Although the Lions made an effort to limit LIU's potent offense, the Blackbirds found ways to score with free throws and the treys.

"We kept them out of transition, but it wasn't enough to keep them off the line," Columbia head coach Kyle Smith said.

That sort of shooting points to the Light Blue zone defense not being as effective as it was earlier in the season. Both San Francisco and LIU were able to shoot over 50 percent from the field, while Columbia shot 35 percent in the first game and 40 percent in the second. Both opponents also shot 50 percent or better from beyond the arc.

Bucknell is another team that, so far, has thrived on converting at a much better rate than its opponents. This season, the Bison have shot 44 percent from the field while limiting opponents to just 36 percent. Bucknell's advantage in field goal percentage, combined with a stellar free throw success rate of nearly 80 percent, has allowed the team to outscore opponents by an average of nearly 10 points per game.

But the Lions have also hurt themselves the last two games with fouls. They were called for 20 infractions in their loss at San Francisco and 23 more at LIU, including 18 in the

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page 3

SPORTS BRIEFLY

MEN'S SWIMMING AND DIVING

The men's swimming and diving team (2-2, 1-1 Ivy) will head to the first annual Brown Invitational in Providence, R.I. Friday to complete its schedule for the calendar year. Columbia will try to head into its month-long break on a high note against a field of seven other teams—including Dartmouth, Princeton, Yale, and Brown. Strong individual performances propelled the Lions to a dominating win against Army in their last meet, and sophomores Dominik Koll, Omar Arafa, and Kevin Quinn, among others, must remain consistent to power the Lions to the top of the field at Brown.

—Phil Godzin

MEN'S SQUASH

Men's squash opens its season with home matches against No. 30 Georgetown and No. 4 Cornell this weekend. Georgetown (2-3) and Cornell (4-0) have already played a number of matches whereas the Lions have only participaed in the Ivy League Scrimmages earlier in November. The Light Blue has done well against the Hoyas recently, beating them 5-4 and 8-1 in the last two seasons. But Sunday's match-up against Cornell will be a much tougher test for the Lions. The Big Red is coming off four consecutive wins against No. 11 Western Ontario, No. 21 Hamilton, No. 12 Williams, and No. 25 Stanford. Both matches will be at the SL Green StreetSquash Center, with Friday's match against Georgetown starting at 8 p.m. and Sunday's match starting at 11 a.m.

—Eric Wong

WOMEN'S SQUASH

Women's squash will start its third season as a varsity team at home this weekend. The Lions will face Georgetown (2-1) Friday at 8 p.m. and Cornell (3-0) on Sunday at 11 a.m. Though Columbia had a record of 7-11 and finished last in the Ancient Eight last season, the College Squash Association's preseason poll ranked this year's squad 13th nationally going into the season. The team has seven returning players, including Alisha Maity, Katie Quan, and Kate Calihan, and also features four freshmen. The action starts Friday at the SL Green StreetSquash Center at 40 West 116th Street.

—Mollie Galchus

WOMEN'S SWIMMING AND DIVING

While a portion of the swim team is down in Texas for Winter Nationals, Columbia women's diving will head out to Providence, R.I. for the Brown Invitational this weekend. Though most of the other six teams there will be competing for first place with full swim and dive squads, Columbia divers will use the meet to gain competitive experience. Columbia diving has had a stellar start to its season, winning the diving portion of the dual meet losses to Harvard and Yale. In the latter, senior Kristin Hehir made an NCAA-qualifying cut in the 1m event with a score of 290.85.

—Charlotte Murtishaw
sports@columbiaspectator.com

Beyond the Crowds: Reclaiming the novelty of Rockefeller Center

BY EMMA FINDER
Spectator Staff Writer

The tree lighting ceremony's beginnings were humble: In 1931, a construction crew put up a tree on the muddy site of what would later become Rockefeller Center. Two years later, the first formal ceremony was held in front of the RCA building, which we know today as the GE building. The tree had only 700 lights—a single star compared to today's glowing galaxy of 45,000 multicolored lights adorning the tree.

While the Rockefeller Center tree has become an icon of the holiday season in America, the bulk of the tree-lighting ceremony really involves very little of the tree at all. I joined half a million people—New Yorkers and tourists, young and old—in Rockefeller Center (and on most every surrounding sidewalk) to hear some of America's greatest talents perform. But the tree's big moment arrives at the very close of the ceremony, and a large number of the spectators who have been standing and watching for two hours leave as soon as applause for the tree begins to die down. Hundreds of thousands of spectators come to the ceremony but stay to see the tree for only a moment in the wake of its lighting.

Events like the tree lighting ceremony (and basically everything in Midtown) are routinely derided for their tourist-centric frivolity. “Real New Yorkers” do not attend such an event, in our minds (save for hipsters, who do so ironically).

Not all attendees of the ceremony are tourists, though. Two older women from New York—Carol and Roz—came together, Carol for the first time and Roz after many years of absence. “I talked her into it,” Roz told me proudly. When asked why she chose to attend this year, Carol answered, “The entertainers are part of it, and seeing the tree itself.”

This winter's tree is an 80-year-old Norway Spruce hailing from Flanders, N.J. Weighing in at 10 tons, the tree is a donation from Joe Balku, a Hungarian immigrant who has lived in New Jersey since his arrival in 1956. He moved to America to flee the communism growing in Hungary, eventually settling in a Flanders home where this year's Rockefeller Center tree had already stood for over 40 years.

Approximately 80 feet tall and 50 feet wide, the tree weathered Hurricane Sandy free of damage, thanks to the Rockefeller Center staff, who used over 10,000 feet of rope plus aircraft cable to protect this year's carefully selected centerpiece. Meanwhile, ironically, the town of Flanders saw enormous trees falling as a result of the hurricane, damaging many homes, according to FEMA.

The decorations are nearly as imposing as the tree itself. The LED lights are strung across the five miles of wire needed to wrap around the entire tree, but the Swarovski crystal star on top might be even more illustrious. Made up of 25,000 crystals and its own energy-saving LED lights, the star is programmed with 1,024 unique channels to create breathtaking spectacles of light, which visitors to Rockefeller Center can enjoy for the entire holiday season.

Some of these visitors came from far away to

see New York, not even knowing the ceremony would be happening during their visit. For Sam and Stephen, an English couple, it was a pleasant surprise. “It was coincidental,” Sam said. “We just booked a trip after Thanksgiving and afterward found out that the lights were getting switched on.” Stephen added, “We didn't obviously realize how busy it was going to be. Maybe we should have come down here the day before.” The three of us agreed that it would take less time to build a career as a backup singer and perform on stage than to make our way to the front of the crowd.

Sometimes, standing for a few hours yields unexpected friendships. Between and during performances, a man and his wife standing behind me had been talking for nearly half an hour with another couple, who were there on a 50th birthday trip and coincidentally discovered they were from the same region of Canada. “We just met here!” one of the husbands said. “Canadians, we can always find each other. There's not that many of us,” I heard him joke.

I had the good fortune of meeting Jackie and Elizabeth, two friendly teens from Norristown, Pa. For both girls, this year was their first time attending the ceremony. In fact, what brought them this year was winning a grand prize of a contest.

“We entered to make this music video for Cher Lloyd. She's an upcoming singer.” I asked them what they did for the music video. Jackie said, “We went to the mall, and we filmed random people—” “And we just acted crazy!” Elizabeth said animatedly.

With Instagram and live video streams available, though, why make the trek downtown during finals season? There were many instances of hostility among the audience. Numerous teens found themselves pressed against parents and young children, older couples, and frustrated spectators in bulky winter coats and reindeer antler headbands. Roz said without hesitation that what had changed since her last visit was “the lines.” Indeed, the largeness and density of the crowd moved beyond a cozy community feel toward the stress and tension of a Black Friday mob.

But even cynics—admittedly, I am one sometimes—can open their eyes and enjoy the energy of the festivities. Yes, it's crowded, cheesy, and super “tourist-y,” but there's something to be said about a tradition that has lasted for so long in a city that's always evolving. Beyond the kitsch of such a heavily hyped event, consider its original intention, conceived all of 80 years ago: to celebrate the joy of the holiday season. Even with all the work the season brings to students, with ice skating, shopping, and a magnificent tree to see, holiday-themed Rockefeller Center is a fun afternoon trip. All neck-craning, shoving, and shivering aside, the tree lighting is a tradition that reminds us of what makes New York beautiful amid all its grime and traffic: the feeling of being just a microscopic piece in a huge puzzle you can never know in its entirety and from which you can never withdraw yourself.

Rockefeller Plaza is located between West 49th and 50th streets, and is open daily during the holiday season from 7 a.m. to midnight with periodic breaks.

Finding Great Food In Strange Places

For all my bitching about it, I'm going to miss New York terribly.

When you're flying above New York and look down, the miniature world looks very manageable. From 10,000 feet, I can hold New York in my hand and look at it lovingly. In the eyes of those hardened to charm, a man of feeling—unironic, sincere, sentimental—is pretentious and weak.

But if I have learned anything at school, it is that we should strive for a balance between critical detachment and overbearing closeness. To linger but not dally, to reflect but not reminisce, is to cut the richest, thickest slice. Only at touch-down, when the landing gear hovers in its own air pocket an inch above the tarmac and Queens slides past too fast to see except as motion, have I reached an acceptable compromise with reality.

I have acquired no mystic truths here besides a menu of weird foods. In the absence of more meaningful or substantial subjects I have meditated on meals, without worry or bad feeling, my mind darting in and out of experience like a needle through canvas. The best things you would never think to eat dwell in the dark meat of the mind, somewhere beyond either the cynic's distance or the fool's nostalgia. When they escape and materialize, they interrupt our transit along tracks laid by others.

Ciao Bella is a most depressed restaurant. It leaks burnt cheese onto the street, and the people eating inside, suffocating in the heat of the pizza oven, look frozen in cheap routine. The barbecue chicken pizza is beautiful, though, and worth a try. I think they fry the chicken, which tastes more like oil and breading than meat. Instead of tomato they use a very sweet high-fructose corn syrup-blend barbecue sauce. An iridescent ruby sheen coats the fried chicken nibbles like blood. I like to sit on the balcony and sweat. No one ever said the food was good.

To linger, but not dally, to reflect but not reminisce, is to cut the richest, thickest slice.

There is not a lot of social posturing but a lot of hookah at Falafel on Broadway. The falafel sandwich is shamefully cheap, something like \$4, and much better than Amir's or Maoz's. If you like hummus, carrot juice, and the feeling of far-away that comes from a grittier crowd eating falafel sandwiches and watching TV, you will like this restaurant.

Quick & Quality Sandwiches is neither quick nor quality. In fact, it takes upwards of 10 minutes to get a pretty crappy Banh Mi. Yet for all the gristly fat and mayo, the roast pork sandwich is inexplicably delicious. I also like the totally minimal decor, fluorescent, awkward, and profoundly uncomfortable.

Although I am fond of Q&Q's roast pork, the hot tuna at Brad's is my neighborhood sandwich favorite. Brad's is the café next to or underneath the Journalism School and is an odd place, irritable, anxious, lonely, and very cheap. Despite or perhaps because of the atmosphere, a hot tuna with provolone and cherry pepper relish is really a perfect sandwich.

The Caesar salad with anchovies (always with anchovies!) at Panino Sportivo is not only the best salad in Morningside Heights, but the best Caesar I've ever had—which may speak to my lack of experience with Caesar salads. Regardless, only a spiritually impoverished person could dislike two pieces of grilled bread draped with prosciutto, real Parmesan shards, reasonably fresh (bagged) lettuce, and big salty anchovies. Don't order the panini. Order salad.

Likewise, don't order sandwiches at HamDel—the epitome of crap salami and ham and egg sandwiches. Instead, look for the cut fruit underneath the yogurt and Muscle Milk. Pineapple, cantaloupe, honeydew: so nectarous.

Bier International is on the other side of Morningside Park. One night it was raining and I stepped off the C train at 110th Street, crawled into Bier International, and got delirious on a bottle of Rauchbier (smoked beer) and a pretzel. My sinuses still retain a reservoir of malt smoke.

Full disclosure: I do have a nasty wood smoke habit. I get nutsy high off bitter campfires, resinous and sweet like ether. Smoke, secreted into mozzarella or pizza dough, opens the diner from the pores and dissolves him into carbon monoxide. Eaten from the right moment of mindfulness, a pizza can be quite psychedelic. The affumicata pizza at Bettolona is my drug of choice.

Given a choice, I would end every evening with a macchiato at Kuro Kuma, the new coffee shop far enough down Broadway to drive away all but incorrigible caffeine addicts. Better than a latte or cappuccino for digestive purposes, a macchiato consists of a little steamed milk and a shot of espresso. Fancy drinks are best served in paper cups. Especially when taken to go for a long walk uphill. Such is the disadvantage of living on a hummock.

Someday I will map myself around interruptions, not orthodoxies. In New York, the potential to become an interruption sits closer to the surface than anywhere else I have been. I love and despise Morningside Heights because it discloses my failure: To see what I know is there, an alternate dimension of unauthorized experiences.

Jason Bell is a Columbia College senior majoring in English. In Defense of Delicious runs alternate Fridays.



JASON BELL

In Defense of Delicious

Best of

Holiday Markets

The Christmas Tree Lighting at Rockefeller Center is synonymous with the start of the holiday season in New York. This time of year is also when holiday markets—outdoor and indoor shop kiosks that crop up around the city—open for business. Think of them as flea markets' classier, craftier cousins. —BY ZOË MILLER

Union Square Holiday Market

14th Street and Broadway

Pay a visit to the Union Square Holiday Market—an outdoor market located at Union Square and West 14th St.—for its large selection of handmade goods, such as hand-knit hats and scarves, all-natural soaps, and bags made of recycled plastic. Be sure to check out the market's variety of ethnic imports and quirky home décor. You'll find masks and ceramic figurines from Tibet and cast-iron teapots from Japan, as well as alarm clocks that chime with animal sounds and lamps that have color-changing lights. In the mood for a bite to eat? From rustic Persian cuisine to Wafels & Dinges, this market's dining options are as diverse as its gift options. If the cold gets to you during your stay, warm up with a cup of organic tea or hot cider.

Artists & Fleas at Chelsea Market

75 Ninth Ave. at 16th Street

Located inside Chelsea Market, an expansive indoor shopping center that is filled with cafés, bakeries, and specialty shops, Artists & Fleas offers a options for everyone. With an eclectic variety of vintage goods, ranging from clothing to jewelry to shoes, this market is the perfect destination for those in search of a unique fashion find. Fashionistas will enjoy browsing through the racks of elegant dress coats from the '50s, fur-collared military jackets from the '70s, and brightly patterned shirts from the '80s. For art lovers, vendors sell pop art and vibrant photographs of the city. For music enthusiasts, there is a record vendor, who doubles as the market's DJ. Artists & Fleas also has a Brooklyn location (Brooklyn Holiday Bazaar, 70 N. Seventh St., between Wythe and Kent avenues).

Grand Central Holiday Fair

Lexington Avenue and 42nd Street

Held in Vanderbilt Hall, Grand Central Station's beautiful Beaux-Arts style event space, the Grand Central Holiday Fair features more than 70 vendors. Stop by for the great selection of accessories and jewelry. From eco-friendly totes and satchels to handmade cloche hats and bold beaded necklaces, unique gift options abound. Other neat finds include antique maps, lavender-scented pillows, and African textiles. Although there are no food vendors at this market, you can satisfy your hunger at Grand Central's food court, which offers staples like Chinese food and pizza in addition to Indian and Cajun fare.

The Holiday Shops at Bryant Park

42nd Street between Fifth and Sixth avenues

Over 100 vendors gather in Bryant Park's allées to form this market, where you'll find eco-friendly and repurposed accessories and jewelry amid cozy handmade loungewear and intricate, wearable art from around the world. From handbags made of candy wrappers and bracelets made of coins to Kashmiri shawls and Nepalese patchwork jackets and shirts, the Holiday Shops offer a plethora of eye-catching items. Like the Union Square Holiday Market, this market features an assortment of food vendors, who offer everything from Turkish stuffed pastries to veggie wraps to grits. Want something lighter? Munch on an artisan soft pretzel, a churro, or some kettle corn.

ILLUSTRATION BY IONE WANG

BURNING THE CANDLE AT BOTH ENDS

-By Emma Finder

2007

The 2007 ceremony's tree begins a legacy of eco-friendly practices. Thirty thousand LED lights adorn the tree with a fraction of the typical amount of electricity used. Rockefeller Center, in partnership with Habitat for Humanity, donates the tree at the end of the season to make lumber for future homes.

2004

Swarovski designs a tree-topping star especially for the Tree Lighting Ceremony. The star, weighing in at 550 pounds, is embellished with 25,000 crystals.

1999

The 1999 ceremony's tree, 100 feet high and just as many years old, is the largest in its history. The Norway Spruce, weighing over 20,000 pounds, hails from Killingworth, Connecticut.

1985

Columbia sells the land under Rockefeller Center, a total of 11.7 acres, for \$400 million.

1963

The 60-foot tree is on display for just three weeks before being taken down. Its wood is turned into mulch and donated to a Boy Scout troop. The mayor tells Columbia that the city will no longer assist the university in condemning Morningside buildings.

1966

The ceremony hosts its first foreign tree. Meant to celebrate Canada's Centennial in 1967, this tree is brought in from the greatest distance in the event's history.

1951

"The Kate Smith Show" airs the Tree Lighting Ceremony for the first time as a national TV broadcast on NBC. Meanwhile, Columbia faces neighborhood opposition to expansion in Morningside Heights and Manhattanville.

1942

In the midst of World War II, the ceremony celebrates the lighting of three trees. Each is decorated in a color of the American flag as a salute to overseas troops.

1933

The first official Rockefeller Center Christmas Tree Lighting Ceremony takes place. The 50-foot tree has 700 lights, and the ceremony is broadcast on NBC Red Network, the news giant's first radio network. This same year, the Top of the Rock is built. The land lease from Columbia is renegotiated, now lengthened to 1962.

1936

Rockefeller Center is illuminated by two trees, both 70 feet tall. The plaza's skating rink holds its first skating pageant during the Lighting Ceremony.

1931

While Rockefeller Center is still muddy and under construction, workmen put up a Christmas tree for the first time.

1929

A month before the Wall Street Crash of 1929 and the beginning of the Great Depression, Columbia University signs a lease of 17 acres of Midtown space to the Rockefeller family. The money Columbia receives from the Rockefellers as rent amounts to 40 percent of Columbia's operating income.

SOURCE: NYCTRIPO.COM / GRAPHIC BY SINJHN SMITH



COURTESY OF HBO

SCANDAL | Director Alex Gibney was inspired by Laurie Goodstein’s reporting on sexual predation in the Catholic Church for “Mea Maxima Culpa.”

‘Mea Maxima Culpa’ investigates Catholic Church scandal

BY CARROLL GELDERMAN
Spectator Staff Writer

A new documentary tells a true story behind the drama of molestations accusations against a priest—a topic Meryl Streep brought to the fore in “Doubt.”

In 2010, New York Times correspondent Laurie Goodstein wrote a series of articles covering a particularly horrible case of sexual predation in the Roman Catholic Church. She wrote of the Rev. Lawrence C. Murphy, a Catholic priest who molested up to 200 deaf boys while serving as headmaster of St. John’s School for the Deaf in St. Francis, Wis. from 1950 to 1974.

Inspired by Goodstein’s coverage, Academy Award-winning documentarian Alex Gibney illuminated the shocking case while connecting it to the international struggle against such abuse in a film titled “Mea Maxima Culpa: Silence in the House of God.” The documentary will be distributed through HBO in early 2013.

In the film, Gibney interviews professionals such as Goodstein and famed sexual abuse litigator Jeff Anderson. Archbishop Rembert Weakland also provides commentary on the case, which he helped to

finally expose in the 1990s. Weakland’s letters to the Vatican were sent to the office of Cardinal Joseph Ratzinger, now Pope Benedict XVI. Murphy was never removed from the priesthood.

Gibney intersperses these interviews with archival footage and dramatic re-enactments of Murphy vetting his prey. Yet the most arresting scenes of the film come from the testimony of four of Murphy’s victims, now grown men. The interviews were shot so as to bring out the intense emotion of their stories. “We filmed the hands with a variable shutter, which creates a kind of stutter effect ... so that you notice the hands a bit more than you might have otherwise,” Gibney said. “It makes the tremendous expressiveness of their hand gestures a little bit more prominent.”

Perhaps the most poignant scene of the film occurs when victim Terry Kohut cups his hands over his mouth and a voice-over translates, “I kept it a secret.” Gibney’s decision to use voice-over in lieu of subtitles was a good one, as words constantly filling the bottom of the screen might have detracted from the intensity of their hand gestures. The narration is well delivered by actors Jamey Sheridan, Chris Cooper, John Slattery, and Ethan Hawke.

Although voice-over was used, Gibney still wired the deaf men for sound in order to capture the somewhat guttural and plosive sound effects they made as their stories became more impassioned. “I wanted to hear the sound being made by the deaf men because that seemed to testify in some way about their struggle to have themselves heard, at least to the hearing population,” Gibney said.

And it has been a struggle as they fight alongside Jeff Anderson to bring sexual predators in the Roman Catholic Church to justice. Their efforts have resulted in a lawsuit that is currently being brought against the Pope himself. “At the center of this story was a group of heroes, who by all accounts could have been rather easily ignored,” Gibney added. “But they were so determined to have their voices heard that they’ve spent almost 30 years trying to do just that.”

Gibney is careful to acknowledge his emotional investment in the story as a Catholic himself. “I made this film not as a film that I felt was in any way, shape, or form ruddering against the Catholic religion or Catholic faith, but as an indictment of abuses of power. It’s a crime story, is what it is, pure and simple. These are crimes.”

No thanks, lip-syncers

Well, we survived yet another Thanksgiving, the official holiday of beige food and loud families. Obviously, I hope you all made it through in one piece and managed to sleep off at least some of your turkey. Perhaps somewhat selfishly, I also hope you had the opportunity to see the Macy’s Thanksgiving Day Parade, in which America’s musicians managed to make complete fools of themselves. It was all I could do not to cringe as a legend like Don McLean managed to sing part of “American Pie” without even moving his lips. In 2012, we take for granted that lip-syncing has been around since before our lifetime and will likely continue to be around for many years to come—a state of affairs that, for me, prompts a big “Why?”

What do we gain from a badly lip-synced (occasionally everything matches up) performance of a song that literally everybody has heard? Is it so that we can marvel at an artist’s ability to produce a new version of a track that sounds live? Is it so that those attending the parade can gaze starstruck at their idols and have a sound to associate with the face? It must be something along these lines, because the blogosphere reveals time and time again that everybody knows about the lip-syncing, and nearly everybody would prefer a live performance. Nevertheless, year after year, the masses stand huddled in New York, eager for a chance to see their favorite singer fake it.

What do we gain from a badly lip-synced ... performance of a song that literally everybody has heard?

I may be a musical idealist, but I understand that it’s not always possible to deal with instruments and sound equipment on an elaborate, moving float. Sometimes the conditions are not conducive to live performing and a recording is an appropriate solution. We should accept these limitations and stop pretending that artists are superhumans who can burst right through them. I would have loved to see the 67-year-old Don McLean lead the crowd in a communal sing-along with his classic recording, but instead I got a prepackaged, synthetic McLean attempting to mimic his own live performances. Our obsession with the perfection of packaging obliterates the human element from live performance. Albums are produced creations—they’re allowed to be perfected ad nauseam—live performance isn’t.

This acceptance of lip-syncing isn’t just limited to pop acts. I very vividly remember hearing John Williams’ composition played at the last presidential inauguration, only to find out the next day that the weather had forced them to “lip sync” along with the recorded version. While they did nothing wrong, per se, I have to admit that the incident somewhat tarnished my opinion of the masterful musicians that took the stage that day. It wasn’t the recording that made me feel deceived—it was their exuberant impersonation of a live performance. Live music is valuable because of its extemporaneous nature, not simply because it gives us something to look at while the record is playing. By lip-syncing, an artist gives up all that is great about live music in return for the temporary illusion of perfection. Live music isn’t about perfection—it never has been.

Next Thanksgiving, let’s celebrate the spectacle and the challenge of parading beloved artists on massive, over-the-top floats. Let’s accept both the limitations that it entails and the lack of depth it requires. Let the artists in good voice sing, even if the acoustics aren’t great and their voice cracks. Let those who can’t sing openly and honestly bask in the crowd’s adoration while their recorded masterpiece plays in the background. There should be no deception when it comes to music, especially when the music is merely backdrop to our national day of reunion, reconciliation, and togetherness. And of course turkey—lots and lots of turkey.

David Ecker is a sophomore in Columbia College. Slightly Off Key runs alternate Fridays.



COURTESY OF WHISPER

SHHH | Columbia Memes has featured these Whisper posts, which serve as an outlet for students to share things they might not say allowed.

iPhone app Whisper hits Columbia, sharing secrets in real time

BY ABBY MITCHELL
Spectator Senior Staff Writer

In middle and high school we all read PostSecret and some (including me) even bought the book. There’s something almost seductive about the idea of a person sharing their deepest, darkest secrets on such a public platform—and for participants, something cathartic about writing down a fact you might not have thought you could face. With his iPhone app, Whisper, Michael Hayward says he’s trying to bring those same feelings to a mobile platform.

“I think the appeal of the platform is all about authenticity. People are craving authenticity in their digital lives,” Hayward said. “The internet has evolved into a virtual show and tell that doesn’t necessarily represent the true picture of what’s actually going on with people.”

Though anyone can post to Whisper, with nearly 100,000 users and more than 750,000 page views a day, it has had a particular appeal on college campuses. For the past two months, Columbia Memes has shifted from its format of

captioned, Columbia-related jokes to streams of Whisper posts—the last meme to appear on the site was Nov. 8.

Though some students posting comments on the page have rejected the change in format, the Whisper posts are undeniably related to college life. In the past week, the posts have included, “I only became an RA in hopes of hooking up with my residents,” and “I want my girlfriend’s attention but she’s decided to spend the night finishing her English paper.”

Hayward said that he thinks the app has been “exploding on college campuses” because of one of the special features of Whisper: the ability to see content posted within a mile of your current location.

“You are able to see ... what secrets are being shared in real time on your campus,” Hayward said. “So when you look through the app, you’ll notice that a good portion of content is about the college experience—including financial aid issues, managing a difficult workload, Greek life, athletics, roommate issues, etc.”

But Whisper faces the same problem PostSecret

encountered when it attempted to expand to the more interactive, social media realm: how to moderate? PostSecret took down its iPhone app just three months after its debut last September, with founder Frank Warren citing a small group of users who posted pornographic and threatening material.

“I was contacted by law enforcement about bad content on the App. Threats were made against users, moderators and my family. As much as we tried, we were unable to maintain a bully-free environment. Weeks ago I had to remove the App from my daughter’s phone,” Warren wrote on PostSecret’s blog when the decision was made.

Hayward said that he addresses that issue on Whisper by employing 24-hour moderators as well as an automated system specifically designed to handle the mass volume of posts.

All in all, Hayward stands by his mobile platform.

“Whisper is all about creating a real time experience where users can share what’s going on with them without having to worry about doing so in the fishbowl of the social web,” he said.

Mariam Said, Vanessa Redgrave bring Middle East to Miller in sold-out performances

BY REUBEN BERMAN
Spectator Staff Writer

While the general population of Columbia University was huddled on College Walk, sipping hot chocolate and watching the trees bloom into beacons of artificial fluorescent luminosity, the audience in Miller Theatre was transported to the forests and hills of the Levant.

Using the stories and memories of Wadad Makdisi Cortas captured in her memoir, “A World I Loved: The Story of an Arab Woman.” Her daughter, Mariam Said—widow of the late Edward Said and former professor of English and comparative literature at Columbia—and acclaimed British actress Vanessa Redgrave transformed the memoir into a narrative for the stage. Directed by Redgrave, the performance incorporated multimedia, musical accompaniment, and narration, offering dramatic reading of selections that capably offered a distinct perspective on both personal and political events from World War I to the Lebanese Civil War as seen through Cortas’ eyes.

Containing her childhood educational experiences, her work as a principal of a girls’ school in Beirut, and her reactions to the chaos and confusion that has gripped the Middle East throughout the 20th century, the narrative goes on a whirlwind tour of the region, never settling too long on one location

or idea before moving on to the next. Several ideas were constant throughout: the narrator’s love of Lebanon and grand hopes for independence and stability within the Arab world; her love of teaching and desire to educate; and a constant, unrelenting, and one-sided condemnation of the Jewish state that seemed to detract from the general narrative.

Of the three readers on stage, it was Redgrave who stole the show, weaving together a series of emotions and actions with a voice that could bring any audience to nirvana, even if she chose the Oxford English Dictionary as her text. Supporting her was Nadim Sawalha, who read many of the male roles, such as Cortas’ father or an article by Edward Said. He brought life and energy to those parts, with his deeper voice a stark yet welcome contrast to Redgrave’s soft storytelling tone. Sawalha also impressed the audience by reading the poetry sprinkled throughout the text, first in English and then in beautifully fluent Arabic. The final reader was Najla Said, Mariam Said’s daughter, who voiced the roles of the women and children, reading letters preserved in the text and in the end relating her own life and experiences in Lebanon to those of her grandmother.

Projected behind the readers was a constant succession of photographs, maps, and images that matched the stories being told and elevated the narrative from a simple story to a series of real-life

experiences. Music was also present throughout the performance, provided by Stephen Bentley-Klein on the violin, Sary Khalife on the cello, and Sofya Melikyan on the piano. In addition to performing a selection from a Beethoven trio and a

part of Bach’s First Cello Suite, they also accompanied the angelic voices of girls from the Spence School in songs selected from those sung by the girls at the Ahliyah School, where Cortas was principal for many years.



COURTESY OF MILLER THEATRE

SOLD OUT | Said presented a stage adaptation of her mother’s memoir, “A World I Loved: The Story of an Arab Woman,” to sold-out audiences in Miller Theatre, in collaboration with the Public Theater.

Flipside Guide



SWEET TOOTH | The Upper East Side's Maison Kayser sells delectable French pastries and satisfies customers' late-night carb cravings.

Maison Kayser

Indulge your inner gourmand

BY JENNY PAYNE
Spectaor Staff Writer

I imagined that America's first location of French bread and pastry master Eric Kayser's bakery was one of those frilly pink shops where people like to go and eat and Instagram tiny four-dollar cookies. However, I was pleased to find the opposite—not at all pink, frilly, or a culinary rip-off, but instead a sleek, chic Euro-café transplanted into Manhattan.

Though its Upper East Side location is a bit outside of the normal travels of a Columbia student, the café is not hard to find: The bustle of people in and out of the bakery-restaurant, including three women animatedly speaking rapid French, served as a clear sign for where to go. If that wasn't enough, the perfectly manicured pastries practically sparkling through the front window served as a sugary magnetic force drawing me through the door and into the line of lunch-hour eaters.

Examining the pastry offerings, I was pleased to see not a single macaron—I can't convince myself that anything so small, expensive, and not chocolate-flavored can be worth it—and instead all pastries, identifiable even with only French names on their description cards. Under the glass was everything from apricot-pistachio tarts to chocolate croissants, and lining the walls behind the counter were breads—both plain varieties and flavors I'd never imagined existed.

As Kayser is famous for his breads, I sampled the different plates of breads on the counter, figuring out which to buy. One of the workers, wearing the hopelessly French uniform of a striped black and white shirt and a gray paper boy hat, encouraged me to try either the Gruyère bread, with chunks of cheese cooked and melted into it as well as on top of it, or the olive bread.

In the autumnal mindset of "must consume as much pumpkin as possible," I chose a pumpkin meringue tart and followed my striped-shirted friend's advice to get the pain au Gruyère. It added up to just under \$10—obviously not cheap, but relatively reasonable compared to much of the Upper East Side—and was absolutely worth it for the taste.

The first bite of the pumpkin meringue tart was heaven, the simple sweetness of the meringue balancing perfectly with the pumpkin flavor and a crust that completely avoided the all too common problems of blandness or crumbliness. It was a dessert that demanded slow consumption and the appreciation of each bite. The bread was equally incredible, still warm with a strong cheesy flavor both in its fluffy center and on the perfectly toasty crust. I ate the whole loaf, not large but also clearly not intended for only one person, before returning to campus.

I was only able to explore the boulangerie-pâtisserie (read: bakery) and glance at the leisurely Upper East Siders brunching around me, but for those who have a bit more time than the interval between their morning bio lectures and afternoon labs, the store is also a restaurant with extensive options for all three meals of the day. I highly recommend the eatery for friend-dates or late-night carb cravings (it's open until 11 p.m.!) but whoever you go with has to be ready to watch you eat a whole loaf of cheesy bread.



BEAT THAT BEAT | Filmmaker Jay Bulger's new documentary examines the life and career of Blind Faith drummer Ginger Baker.



COURTESY OF SNAGFILMS

‘Beware of Mr. Baker’

New documentary proves rough edges can't stop the beat

BY CARROLL GELDERMAN
Spectator Staff Writer

Drums roll and a man yells, "I'm gonna fucking put you in a hospital!" as he uses his cane to knock aside the camera and its operator. The assailant is legendary drummer Ginger Baker, and he has just hit filmmaker Jay Bulger on the nose. So begins "Beware of Mr. Baker," Bulger's documentary on one of the most riotous, complex, and, above all, talented musicians to grace the stage.

Baker, a self-taught drummer, began his career playing in various jazz bands in his native South London. He quickly gained fame due to his flamboyant and animated playing style—he is the inspiration for the Muppets' Animal. Yet he is perhaps best known for his involvement in rock super-groups Cream and Blind Faith, with whom he performed throughout the 1960s.

Despite their success, these bands were short-lived, partially due to Baker's heroin addiction and violent temper. Following the breakups of both bands, Baker traveled the world and recorded with greats such as Fela Kuti and Phil Seamen.

"He traversed and covered so much of the globe ... always going forward leaving this wake of destruction in his path," Bulger said.

After financial and legal issues forced him to stop touring, Baker eventually settled in South Africa with his fourth wife on a polo ranch. It was here that Bulger lived with Baker for six months, shooting his film.

Predictably, Baker was often less than hospitable. "At one point I had a paddle that said 'Fuck off' on it," Bulger said. "I

was like, 'Dude, as opposed to yelling at me and telling me I'm a piece of shit, just hold this paddle up.' ... He threw it at my head."

Bulger also conducted interviews with Baker's family members and former bandmates and collaborators. Some of the most important commentary in the film comes from music legends Eric Clapton and Jack Bruce, who agreed to participate despite their somewhat tortured pasts with Baker. Some, however, were not so willing. "There were a couple people who didn't want to be involved because Ginger was a total asshole to them," Bulger said.

It was on the last day of interviewing that Baker hit Bulger with his cane upon hearing that he would be interviewing his estranged family members and ex-wives. "I didn't leave until I got an apology, and why would I?" Bulger said. "I spent a lot of time on the thing and I wanted to be treated with respect. I felt that it was disrespectful, but also awesome for the movie. It worked out."

"I boxed my whole life," Bulger added. "I've been punched in the face a lot, so I don't take it personally. It didn't hurt my feelings."

Despite Baker's obvious character flaws, the film shows that he does, in fact, have a lovable side. "He could easily come off as just being this hate-filled unlikable guy but I felt like he ... had been misunderstood and deep down we all have our reasons for being the way we are," Bulger said. "When you're that great at something, you're lacking in other places because it drives you to achieve that perfection."

"Beware of Mr. Baker" is playing at Film Forum through Dec. 12.



GOOD EATS | West Coast import Mission Chinese Food recently set up shop in the Lower East Side. Though \$0.75 from every menu item is donated to the Food Bank for New York City, the price will make any student's wallet happy.

Mission Chinese Food

West coast Chinese import brings affordability, great food to Lower East Side

BY ALISON HERMAN
Spectator Senior Staff Writer

Mission Chinese Food greets customers with its signature tongue-in-cheek approach as soon as they walk in the door. The entrance to the Lower East Side restaurant, opened this spring, is set up like a traditional takeout spot, complete with a backlit menu board and faded pictures of various menu items. But as the stylish hostess and two-hour wait show, Mission Chinese is anything but a conventional neighborhood joint.

The second location of the wildly popular San Francisco restaurant showcases the in-your-face, inventive style of Danny Bowien, the Korean-American chef whose signature ombré-dyed hair stands out in Mission Chinese's open kitchen, where he can often be spotted hard at work as diners make their way into the tiny, eclectically decorated main dining room.

Located past a curtain, down a narrow hallway, and up half a flight of stairs, Mission Chinese's space has a casual, offbeat vibe that pairs well with its distinctive menu, which Bowien has described as "Americanized Oriental." Featuring soft pink lighting and a papier-mâché dragon, the room seats about 50 customers, served by a small, efficient staff of stylishly dressed, mostly tattooed servers.

Despite donating \$0.75 of the proceeds from every menu item to the Food Bank for New York City, a policy carried over from the



COURTESY OF ALLEN YUEN

events

FILM

‘Killing Them Softly’

—AMC Loews Kips Bay 15, 570 Second Ave., opening Nov. 30

Brad Pitt stars as Jackie Cogan in this new crime drama-thriller about a mob enforcer bringing down ruffians who plan to rob a mob-sponsored card game. Directed by Andrew Dominik, the film is based on the novel "Cogan's Trade" by George V. Higgins.

THEATER

‘A Christmas Story’

—Lunt-Fontanne Theatre, 205 W. 46th St., runs until Dec. 30

Despite his mother's warning, "You'll shoot your eye out!" Ralphie tries to convince his family to get him a B.B. gun for Christmas. The Christmas classic made famous in the 1983 cult film meets the stage in a new production directed by John Rando.

STYLE

Etsy Holiday Shop

—131 Greene St., SoHo, runs until Dec. 8

Lovers of the online handmade and vintage site Etsy will be thrilled to check out its limited-engagement Holiday Shop in SoHo. Open from 10 a.m. to 10 p.m. every day until Dec. 8, it's a good place to find handcrafted gifts for everyone on your list.

WILDCARD

Citi Pond at Bryant Park

—41 West 40th St., runs until March 3

Open until midnight on weekends and until 10 p.m. during the week, Citi Pond is the perfect place (besides Rockefeller Center) to test out your ice skating chops. For \$14, you can skate to your heart's content—or at least until your butt gets tired.