

Inwood pols pushing own Baker agendas

BY CHELSEA LO
Spectator Senior Staff Writer

With the City Council set to vote on Columbia's plans for a new Baker Athletics Complex on April 6, local politicians say they're still working to secure more community benefits—following two Council members' public fight over how the project has been handled.

In the last week, City Council members Robert Jackson and Ydanis Rodriguez held separate public meetings about the plans, where residents repeated their claims that there hasn't been enough say for the residents of Inwood who live around Baker Field at 218th Street.

If Columbia's request for a partial waiver of waterfront zoning laws is passed by the City Council—which could be the last step in a lengthy city approval process—the University will be allowed to start construction on its proposed 48,000-square-foot Campbell Sports Center.

But it remains unclear whether the politicians' competing attempts to marshal community concern into tangible benefits will make an impact in the short time before what could be the final vote.

DUELING POLITICIANS

Following a City Council zoning committee hearing last week during which Jackson accused Rodriguez of making racist comments and hindering his efforts to work together on Baker Field, the two Council members sponsored separate public meetings about the Baker Field plans, on March 18 and 20, respectively. Other



CHRISTINA PHAN / STAFF PHOTOGRAPHER

GOING PUBLIC | Columbia VP for Facilities Joe Ienuso addresses local residents at an Inwood community meeting on March 20.

elected officials, including State Senator Adriano Espaillat and Assemblyman Guillermo Linares, and Columbia officials attended both meetings.

Rodriguez says he and Espaillat were able to delay a vote that Columbia officials had informed him would take place on March 15, which gave residents another chance to raise concerns.

But Susan Russell, chief of staff for Jackson's office, said no vote had been scheduled for then, and that the Council's vote has always been planned for April 6.

The scuffle over the date of the vote was the first of a number of disagreements that have placed the two Council members at odds, even though they

say they are fighting for the same thing: more benefits for Inwood residents in exchange for granting Columbia the zoning waiver it needs.

Russell said that it has always been policy for the Council member whose district is involved to take the lead on a project, and since it is a City Council vote, it makes most sense for Council members, not state officials, to be most involved.

Rodriguez, who has been working closely with Espaillat, said there has not been sufficient time to consider community concerns—or his own, even though his Council district is adjacent to Jackson's district, which includes Baker Field.

"I have never been part of

the conversation prior to the past couple of days," he said on Sunday.

According to Russell, though, there has been nothing to stop Rodriguez and Espaillat from doing just that by getting involved earlier in the process had they wanted to.

"The thing he hasn't done is call Jackson up and said, 'Let's talk about this,'" Russell said of Rodriguez.

Russell added that any local official could have called public meetings earlier in the process, noting that Espaillat attended one of Columbia's first community meetings in 2009 as an Assembly member whose district included Baker Field.

"I don't know what the fingerpointing is about," she said.

"Anybody could have had a community meeting; they could have done what they did Sunday at any time if they thought that was necessary."

The two Council members are also at odds about the community benefits agreement, which they both say they're both pushing for.

Jackson has been working on such an agreement for weeks, Russell said. Jackson's office met with residents Tuesday afternoon to discuss a list of benefits drafted by Inwood advocates Monday, and Joe Ienuso, Columbia's vice president of Facilities, said at Sunday's meeting that he is working with Jackson's office on an agreement.

SEE BAKER, page 2

Students in Kyoto program returning

Participants call evacuation confusing

BY SAMMY ROTH
Spectator Senior Staff Writer

Columbia students who had been studying in Japan are leaving the country in the wake of the 9.0-magnitude earthquake that struck Japan two weeks ago. But some of those students said they were confused about their program's cancellation and when they should leave the country.

The Kyoto Consortium for Japanese Studies, a Columbia-run program that hosts students from many schools, decided to suspend its on-site program for the spring semester following the March 11 earthquake, the ensuing tsunami, and the ongoing crisis at four Japanese nuclear power plants.

On March 18, Columbia posted a statement on its website saying its 35 affiliates still in Japan, including 33 at KCJS, were safe and accounted for, but that they had asked them to leave the country. Sergio Barraza, CC '12, said that other universities informed their students that they would have to leave before Columbia did.

"Princeton, UPenn, Yale and some other schools had already bought plane tickets home for

SEE JAPAN, page 2

NEWS BRIEF

Bedbugs, student's possessions found in Butler on Monday

Butler isn't just your second home. Recently a group of bedbugs got comfortable in room 407.

On Monday morning, a student emailed the library staff to report that he'd seen a bedbug on a chair in a fourth floor group study room.

Francie Mrkich, director of Access Services, said as soon as the email was received, a librarian checked it out and professional exterminators were called that afternoon.

But library personnel found more than just pests there. A student, who was between apartments, brought his stuff to Butler on Sunday, Mrkich said. According to students the staff found suitcases, a toothbrush, and coffee-maker in the area.

"We talked with the student and made it clear that Butler is for studying and research only," Mrkich said, adding that he wasn't banned. "We can't ban him because we don't know where the bedbugs started. It wouldn't be fair."

Mrkich said the student hadn't been living there, adding that stories she'd hear around campus were exaggerated.

Arianna Sanders, CC '12, for example, heard a homeless person was found on campus. "The more concerning thing

is the apparent homeless man that was also living in Butler library," Sanders said, when asked if she was worried about the bedbugs.

While no other rooms on the floor were found to have bedbugs, steps are now being taken to prevent further infestation, including routine inspections.

"Everybody in the library is taking this incident very seriously," Mrkich said.

The library plans to reopen the rooms on Friday, Mrkich said.

She added they were grateful to the student who originally reported the problem.

"It was that proactive email that allowed us to take care of the problem and isolate it very quickly," Mrkich said.

Sanders said she isn't very troubled by bedbugs, as they are a part of life in the city.

"It's a little gross, but it's a NYC problem," Sanders said. "I'm not concerned about bed bugs in general."

Trey Toy, CC '14, on the other hand, said he would stay out of Butler for awhile.

"I'll probably write all of my papers in my room now that I know about this," Toy said.

Emma Stein contributed reporting.

-Karla Jimenez

CU Dems clear brush, help youth on W. Va trip

BY KARLA JIMENEZ
Spectator Senior Staff Writer

While many students count off the days until their Miami vacations, students from the Columbia University Democrats eagerly await their annual spring break trip to Mullens, W. Va.

Mullens, a small town of 1,600, is one of the poorest areas in the nation. In 2006, the town was flooded and much of its infrastructure was destroyed; it continues to suffer from frequent floods and the closure of numerous coal mines, one of the town's primary industries.

During the past three years, members of the CU Dems have helped volunteers in Mullens with projects they have been working on, mostly clearing overgrown brush and helping with the development of a new youth center, Kaley Hanenkrat, BC '11 and president of the Dems, said.

Next year, they are hoping to start working on a park in the area they have helped clear.

Hanenkrat said the group works closely with the Rural Appalachian Improvement League.

"You don't have to be a master electrician or a master painter," Hanenkrat said. "Sometimes only a few extra hands were needed."

Last week was Hanenkrat's third and final trip to Mullens with the Dems.

"Going back, I feel like I'm

SEE DEMS, page 2

MoHi residents remember schools' architect

BY EMILY NEIL
Spectator Staff Writer

The ornate arches and gilded woodworking hanging overhead in the ballroom at the NY Youth Hostel proved an appropriate setting for a lecture about the relationship between architecture and public education.

The lecture from local historian Jean Arrington focused on school buildings designed by turn-of-the-century architect and public education administrator Charles B. J. Snyder.

Jim Torain said the lecture brought to mind a number of personal memories, as he attended P.S. 171, the

Snyder-designed school in the "Old Community" of West 98th-99th streets, between Columbus Avenue and Central Park. The building was recently knocked down and replaced with a more standard blocked building.

"I have photographs going back to 1939," said Torain, a member of the Park West Neighborhood History Group and coordinator of neighborhood reunions. "In fact, I have a journal that I do for our reunion every year."

Several of Snyder's buildings—which he designed between 1891 and 1923 during his tenure as superintendent of school buildings for the New York City Board of

Education—are located around Morningside Heights, including P.S. 165 and P.S. 166.

Learning about the past reshapes perspectives on the present, said Barbara Earnest, another member of the Park West Neighborhood History Group.

"Just something like this one lecture, we'll take a walk around, and look at the same buildings we've all looked [at], but look at it with new eyes," Earnest said.

Peter Arndtsen, director of the Columbus/Amsterdam Business Improvement District and one of the organizers of the

SEE SCHOOLS, page 2



CHRISTINA PHAN / STAFF PHOTOGRAPHER

LIVING HISTORY | A lecture on Thursday focused on the more than 400 schools Charles Snyder designed as NYC Board of Education superintendent. P.S. 165 on 109th is one of those schools.

OPINION, PAGE 4

The new beatniks

Columbia hip-hop needs its own recording studio.

Poker face

Dino Grandoni plays a hand over spring break.



SPORTS, BACK PAGE

Baseball plays Holy Cross in home opener

The Light Blue will kick off its season at Satow Stadium in two consecutive doubleheaders this Saturday and Sunday against the Holy Cross Crusaders.

EVENTS

Editorial Director of Condé Nast

Join Spectator for the second installment of its 2011 Speaker Series featuring Tom Wallace.

Diana LL103, 4-5 p.m.

Stargazing on the roof of Pupin

Join the astronomy department for a hands-on demonstration of its telescopes.

The roof of Pupin, 8-10 p.m.

WEATHER

Today



40°/ 25°

Tomorrow



40°/ 27°

Inwood pols disagree on Baker benefits

BAKER from front page

Rodriguez said he was also working to secure a written community benefits agreement, adding that he planned on forming a committee of residents, Community Board 12 members, and local elected officials to oversee Baker Field developments.

COMMUNITY BENEFITS

If the turnout for this past weekend’s public meetings is any indication—both were attended by hundreds of residents—Columbia has not had enough conversation with concerned residents, Khan said.

“If there was, you wouldn’t have seen 200 people show up on a beautiful Sunday afternoon and sit in a gym for four hours,” he said.

Victoria Benitez, public affairs officer at Columbia, said that the University’s effort to meet with neighborhood residents has included 19 community meetings and tours with local politicians and Community Board 12 since the project’s start in 2009.

“Getting people to these community board meetings is on the community board, not on us,” she said.

Rodriguez’s goal is to ensure that a waiver of zoning regulations, which would allow the University to devote only 1.5 percent of its property to public waterfront access, instead of the required 15 percent, does not set a precedent for future projects. That is in reaction to concerns, voiced at Sunday’s meeting, that Columbia would technically be able to construct a five-story building in place of the Chrystie Field House (another building on Columbia’s property that includes locker rooms) without going through a similar process.

“I want to make sure that in order to undertake any future construction, they will go back to the city,” Rodriguez said of Columbia.

Longtime critics of the construction plans and Columbia’s interaction with Inwood residents still insist there is more to be done.

“Certainly I’m more optimistic than I was three weeks ago,” said David Brodherson, a member of Advocates for Inwood, noting that he was encouraged by the high attendance at Sunday’s public meeting but not sure Columbia will hold up its end of the deal.

Resident Robin Osler said that considering Columbia’s history, she too is worried.

“It gets down to the bottom line of trusting the institution and I’m not sure about that,” Osler said, noting that Columbia hasn’t complied with previous community agreements. “It’s like ‘OK, I hear you, but I want to know what you’re really going to give me.’”

TWO WEEKS AHEAD

At Sunday’s meeting, Ienuso listed the issues raised by locals that Columbia has already begun to address, including the disruptively bright stadium lights. Columbia has also appointed a community liaison, improved the 218th street landscape with new fencing and trees, and provided free football game tickets to residents.

Benitez said Columbia plans to continue its commitment to the neighborhood, noting that Columbia will be enhancing city-owned property and providing public access to new amenities through its construction of a public waterfront area known as Boathouse Marsh.

As for the next two weeks, Russell confirmed that Jackson has set up two meetings with Columbia officials before the City Council vote.

Khan said Espalliat is also in conversation with Columbia and that the State Senator will continue to work toward getting residents’ voices heard before the Council vote.

“We want to make sure that our constituents get the best deal possible, and part of that is facilitating the discussion and helping constituents have their opinions counted,” Khan said. “We believe the focus has to be on residents in Inwood and Washington Heights, and not the inside political baseball that has no real impact on our constituents.”

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CU students in Kyoto say other schools evacuated earlier

JAPAN from front page

students” before Columbia sent official word, Barraza said in an email. “This was all shocking to me since I had no clue that KCJS was being shut down except through Facebook statuses from my friends here at KCJS.” Margaret Tang, BC ’11, also said she knew students from other schools who were notified that they should return to the U.S. before she was.

“News was going around that KCJS might have to be canceled because of the radiation situation,” Tang said in an email.

Tang said she does not agree with the decision to end the program, but that she understood the University’s concerns.

“Kyoto is perfectly fine and people here are still living their normal lives,” she wrote in an email. “However, I can imagine the panic and concern back at home. Everyone is upset about the University’s decision, but compared to what the rest of Japan is facing now, my problems are very minor.”

Barraza said that he did not feel the 9.0 earthquake and did not realize until later that an earthquake had hit.

“It was very stressful because parents were emailing frantically and Facebook was blowing up. However, we were all safe,” he wrote.

Eric Santiago, CC ’12, wrote via email that Kyoto was affected by the quake even though people in the city did not feel it.

“Though Kyoto wasn’t affected by it physically, the city, especially the homestays, became dark,” Santiago said.

“Every channel covered only the disaster for a good week and a half.”

Barraza said that while he wished Columbia had communicated better with its students, he understood the decision to end the program.

“I don’t think there are fears of radiation in Kyoto,” he said. “However, as the country is in great panic and people are fleeing [affected areas], who knows what will happen?”

Columbia professor Henry Smith, the director of KCJS, declined earlier this week to comment on why KCJS made the decision to shut down, saying it was a matter of “board policy.” Ginger Marcus, the chair of the KCJS board and a professor at Washington University in St. Louis, did not respond to requests for comment.

KCJS classes ended Wednesday, and students in the program have until Saturday to vacate their housing in Kyoto. KCJS students will continue to take classes remotely for the remainder of the semester.

Tang said she had been accepted to the KCJS summer program, and that she was looking forward to returning to Japan this summer. Santiago said he is flying back to the U.S. today.

Barraza said he does not have concrete plans for the rest of the semester.

“All I know is I’m flying into LAX and I have to get home,” he said.

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Dems travel to flood-ravaged town in W. VA for fourth year

DEMS from front page

going to this place where I’ll be at home,” Hanenkrat said, adding that it’s been rewarding to see the projects improve each time. “You feel like you’re having a bit of an impact, even if it’s only a little bit.”

“We just helped with whatever they wanted,” Jane Brennan, CC ’14, added. “People are just so grateful for you to be there.”

Although most of the town is still empty, Hanenkrat said that its residents unite around coal mining culture and a sense of accomplishment as they continue to rebuild their town.

“They take a lot of pride in having come together and in what they’ve rebuilt after the flood,” Hanenkrat said.

Brennan said that she can’t wait to return next year. Initially, she said, she had been unsure about doing a service trip over break. Like many others, she

wanted to crash and catch up on sleep at home. But she said that her break turned out to be incredibly rewarding.

“It was the most re-energizing trip,” Brennan said, adding that the warmth of the people of Mullens made it feel like home. “I feel like what I got outweighs what we gave them.”

Brennan, who grew up in New York, said that she had completely new experiences in West Virginia, including driving a tractor.

“It was definitely different, but it didn’t seem that out of place that I was driving it,” Brennan said, explaining that she felt very included in the lives of typical Mullens residents.

“We formed a family with the volunteers, but also a huge bond with the community,” Brennan said. “It’s like having a second family.”

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CHRISTINA PHAN / STAFF PHOTOGRAPHER

EDUCATION AESTHETICS | Many say Snyder’s designs combined utility and beauty.

Architect’s legacy remains in M’side Heights

SCHOOLS from front page

event, said it’s important to understand what surrounds you.

“I do think that most of our talks have a relevance to today. That is not dead information. It’s really important to know how things developed—you know, we’re living amongst these buildings, living in the buildings in some cases,” Arndtsen said.

Many in the nearly-full audience said personal memories of attending Snyder-designed schools, interest in local history, and strong feelings about

the importance of preserving historical buildings drew them to the event.

John Mattera, one of the younger members in what was mostly an older audience, said that he came because he attended P.S. 206 in Brooklyn and suspected that it was one of the schools Snyder had designed.

He wanted to know “who was the guy behind those schools,” after he had learned about Snyder’s innovative designs and efforts to improve the architecture in public schools.

Arrington said in her lecture that it had become her “goal

in life” to uncover the significance of Snyder’s work in public school architecture and compile a list of schools he designed that are still standing.

“I’ve taught English my whole life, I don’t have any training in architecture,” Arrington said. “I now have been to parts of the city that I would never have gotten to, you know, and within two or three years, I got all over the city, walking. And I luckily didn’t even know about Google Street View or Google Maps, anything ... I’m glad I didn’t—that was fabulous.”

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Bonding over break brings baseball team closer together

FERRERA from back page

day!) Although normally an unpleasant situation, when you are with 28 of your best friends, you find a way to have fun. In fact, I probably laughed harder at the jokes from that night than any night since. Similarly, this year we were stranded at JFK for seven hours because of a delayed flight. But instead of moping, we spent the time laughing with each other and explaining to bystanders why we were wearing our light blue travel suits—sometimes called “smurf suits.”

On long bus rides, we watch movies (Dumb and Dumber, a team favorite, was once again a feature film this year.), or play games such as “The Name Game” or “Password,” which can get pretty intense. Once at the hotel, we all wait in nervous excitement and have two questions running through our minds: “Will there be free Wi-Fi?” and “Who will be my roommate?” Thankfully, Columbia hooks us up with some pretty nice hotels, and Wi-Fi is usually a given. Having different roommates is also fun. The selections are seemingly random (although there is suspicion that coach may have a master plan behind them) and definitely unpredictable. Freshman, sophomores, juniors, and seniors are all intermixed, two per room. It’s a great way to get to know one of your teammates better and great for team bonding.

Each location also presents us with a new field—and we usually play on some pretty nice ones. This year, our first destination was Stanky Field at the University of South Alabama. Certainly, the name does not do it justice. We took the field at 6 p.m. under the lights, and the atmosphere was similar to a minor league ballpark, with

a lively crowd and a booming sound system. Perfectly cut, vivid green grass—similar to the fairway of a golf course—surrounded a pro-style clay infield. Florida Gulf Coast University, our next stop, was also a great location, and it certainly lived up to its maritime name. The field was surrounded by rows of palm trees, and was cooled by a soft sea breeze. Especially unique to these stadiums are southern hecklers. Loud, jeering remarks—although mostly lighthearted—can be heard raining down on us from the stands. Typical comments usually poke fun at our height, weight, or names, but we usually brush them off with a laugh.

Similarly, each team we play against has its own warm up soundtrack. Certain songs really catch on and become sort of motifs for our season. Freshman year, Pepperdine had a particularly influential music selection, providing us with “Hip Hop” by Dead Prez and “My Life Be Like (Ooh-Aah)” by Grits. We played those songs throughout that season, and to this day, those songs continue to spark memories of that trip. This year, the University of Central Florida introduced us to a new tune that caught everyone’s ear, “The Wop” by J. Dash, which has already become a locker room essential. This song will surely remind us all of this year’s spring break for years to come. And that is certainly a good thing. Spring Break 2011 was a success—we achieved our on-field goals and also had a great time, making memories that we will surely never forget.

Al Ferrera is a Columbia College senior majoring in English and comparative literature. He is a shortstop for the varsity baseball team.

Lions first home game in Satow Stadium is this weekend

BASEBALL from back page

year,” Boretti said. “We have some flexibility if we need to make some moves down the road.”

This depth, besides providing the Light Blue with a reliable starter every time out, gives Boretti and the rest of the coaching staff more liberty to make changes both between and during games according to the needs of the team and the performance they see from their pitchers.

“We talk about it every day—pitching and defense. If we have those two things every day, then we have a chance to succeed,” Boretti said.

Senior infielder and relief pitcher Eric Williams, like Boretti, believes that the Lions’ offense will have plenty of spark to win them games as long the team is able to perform up to potential in those other categories. If these first few weeks are any indication, according to Williams, they will be.

“We did a good job pitching and playing defense—we just gotta continue limiting the free bases,” Williams said. “We’re gonna get our hits, so if we continue to limit the free bases and pitch and play defense well, we should have a good year.”

The dual offense-defense threat has certainly upheld his end of the bargain, both in the field and at the plate. His play down south was good enough to earn him Ivy League Player of the Week, batting an inhuman .522 with a 1.317 OPS over six starts in the field, and pitching two innings of one-hit ball against Florida Gulf Coast to earn his first save of the season.

“I thought he had a great week, and I’m hoping he just continues to put his nose to the grind and continues to get better, and I feel like he will,” Boretti said.

Boretti also plans to continue utilizing the versatile Williams both in the field—where he has earned the starting first baseman role thus far after making the move from third—and on the mound, where he compiled a 4-0 record and 4.07 ERA in 12 appearances last season.

“He’s got value in both spots, there’s no question about it,” Boretti said.

The Light Blue’s first weekend home and the beginning of its northeast schedule will be an important indicator of whether the team is in it for the long haul or destined to fall short of high expectations.

“This opening weekend before the Ivy series has always been a good test weekend, and it’s a program that’s gonna be on the same level of play that we are,” said Boretti. “We’ll see how it goes. It’s gonna be cold out, that’s for sure.”

The Lions hope their bats and arms don’t follow suit as they look to continue their hunt for a championship.



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

DEB-SEN-SATIONAL | Junior No. 6 singles player Rajeev Deb-Sen won two matches over the team’s spring break trip.

Men’s tennis to take on Illinois State, St. Johns

BY KUNAL GUPTA
Spectator Senior Staff Writer

Coming off its first four-match losing streak in recent memory, the men’s tennis team will look to get back on the right track this weekend as it plays its final nonconference matches of the season when it hosts Illinois State and St. John’s. The team, now 6-8 on the season, is preparing to defend its status as back-to-back Ivy champions in the coming weeks, as it will soon begin play next weekend against Yale.

The Lions are coming off a rough spring break trip through Texas, where the squad went 0-4, losing to three ranked teams. Two 1-6 losses to No. 58 Southern Methodist and No. 61 TCU, coupled with a 0-4 loss to No. 65 New Mexico State and 3-4 loss to unranked UT Arlington, made this year’s trip a major disappointment following last spring’s 3-0 run. While losses to ranked teams may not seem important, four of the schools in the Ivy League—Cornell, Penn, Dartmouth, and Princeton—are ranked in the top 75 as well.

“I think we played pretty well for the first time outside,” said head coach

Bid Goswami. “We actually had, even though we went 0-4, a good trip. I liked the way we played. Hopefully we can get the ship right here tomorrow.”

Columbia’s first opponent this weekend is Illinois State, a team Columbia has only played once previously in the 1985-86 season. The Redbirds come into the match on Friday on a three-match winning streak, having beaten Georgia State, Ball State, and Western Illinois. Illinois State has had two players split time at the top position, with Alexander Pelaez and Timon Reichelt both seeing time at No. 1 singles. Pelaez has gone 6-2 at No. 1 and 5-2 at No. 2, while Reichelt has gone 4-3 at both spots. While No. 1 singles has been strong for the Redbirds, the bottom of the lineup has been up and down. No. 6 singles players have gone 5-10 this spring.

One bright spot for Columbia over break was the play of junior Rajeev Deb-Sen, who a week earlier won his first singles match in almost a year. Deb-Sen had two wins over break at No. 6 singles.

“He has been working really hard,” Goswami said. “I keep telling him one good win will make the difference. All these matches, he just couldn’t find it.

He would be playing pretty well in a 4 and 4 match. He played well against Stony Brook. But he worked hard through January—he came in and was taking extra practices.”

The final nonconference opponent for Columbia is No. 69 St. John’s. St. John’s, 9-6 this year, has played several Ivy League foes this year, including Dartmouth, Princeton, Yale, and Penn. St. John’s has already beaten preseason Ivy contender Yale twice this spring, including a come-from-behind win in its last match, a 4-3 win, which came down to No. 2 singles. Junior Milo Hauk has been playing No. 2 singles for the Red Storm and has gone a team-best 11-3 this year. The only other teammate with 11 wins is Matty Najfeld, who plays No. 6 singles. Columbia’s singles players have beaten St. John’s players earlier this year at home in the fall, where senior Kevin Kung beat Hauk in three sets, and freshman Tizian Bucher beat Najfeld 7-6, 6-0.

Columbia will host Illinois State on Friday at 2 p.m. and St. John’s on Saturday at 2 p.m., with both matches being played at the Dick Savitt Tennis Center.

LACROSSE



JOSE GIRALT / STAFF PHOTOGRAPHER

BIG THREE | The Lions will be looking for their third conference win in the program’s history this weekend.

Columbia lacrosse in search of first league win against No. 18 Dartmouth

Hopefully this time it won’t rain on the Light Blue’s parade.

After starting a match against No. 12 Princeton (3-3, 1-0 Ivy) that was postponed until April 27 due to thundersnow this Wednesday, the Columbia lacrosse team (1-4, 0-2 Ivy) is looking to notch its first league win this weekend against No. 18 Dartmouth (4-2, 1-0 Ivy).

In Wednesday night’s canceled game, the Lions showed promise and were only down 5-4 at the beginning of the second half before play was

halted. This past weekend, the Light Blue lost 14-13 in double overtime against George Mason. Columbia will be looking for its first conference win this coming weekend, after falling 14-6 to Brown and 9-7 to Cornell so far this season.

The Big Green recently won 12-10 against Oregon this Wednesday and will be hoping to continue its undefeated status in the Ancient Eight. One of its two losses came at the hands of No. 3 Duke, against which Dartmouth fell 15-7.

Big Green senior attack Kat Collins poses a huge threat to the Lions, most recently scoring her 100th goal in Dartmouth’s win over Oregon, where she found the net six separate times. It will be up to junior goalkeeper Karlee Blank, who recorded five saves in Thursday’s game against George Mason, to try to hold off the Big Green’s offensive powerhouse.

The game is set to begin at 11 a.m. this Saturday at Robert K. Kraft Field.

—Rebeka Cohan

TRACK & FIELD

Columbia competes in two different tournaments to open outdoor season

After impressive indoor seasons, Columbia’s men’s and women’s track and field will begin their outdoor schedule this weekend.

The Lions will be competing in two different events on opposite sides of the country.

Today, the long-distance runners plan to travel to Palo Alto, Calif. to compete in the Stanford Invitational, one of the biggest and most competitive events in the nation.

With five runners each set to race in the men’s 5000m and 10000m, the Light Blue hopes to get a good idea of what times it needs to post to compete with some of the best runners in the nation. Freshmen Jake Seinko and Nico Composto will be two of the athletes with high expectations

riding on their shoulders.

The women will have three competitors in the 5000m event—sophomores Emily Lanois, Noelle Van Rysseberghe, and Clare Buck.

The rest of the team will be much closer to home, as it plans to take part in the Big 5 Meet at the University of Pennsylvania on Saturday. Though not a traditional member of the Big 5 (UPenn, Villanova, La Salle, Temple, and Saint Joseph’s), the Lions were invited to take part in the meet.

The women hope to start the outdoor season off strong after coming up just short of the Ivy League Championship.















Junior sprinter Sharay Hale was the star of the indoor season, and she hopes to continue to be competitive

on a national level in the outdoors. Junior sprinter Kyra Caldwell will also be looking to make an impact on the national track landscape this season.

Junior Monique Roberts performed well in the high jump last season and sophomore QueenDenise Okeke will look to continue her improvements in the triple jump.

The men had a strong indoor season as well, considering they have only one field athlete. Junior pole-vaulter Jason Marks is coming off an impressive season, finishing second in the New Balance Invitational. Senior Jeff Moriarty will begin his final season with the Lions, capping off a strong career.

—Jeremiah Sharf

THE SLATE	
	BASEBALL vs. <i>Holy Cross</i> <i>Satow Stadium</i> <i>Saturday, 1 p.m. & 3:30 p.m.</i> <i>(doubleheader)</i>
	BASEBALL vs. <i>Holy Cross</i> <i>Satow Stadium</i> <i>Sunday, 12 p.m. & 2:30 p.m.</i> <i>(doubleheader)</i>
	SOFTBALL vs. <i>Saint Peter’s</i> <i>Columbia Softball Stadium</i> <i>Saturday, 1 p.m. & 3 p.m.</i> <i>(doubleheader)</i>
	TRACK & FIELD <i>Stanford Invitational</i> <i>Palo Alto, Calif.</i> <i>March 25</i>
	TRACK & FIELD <i>Big 5 Meet</i> <i>Philadelphia, Pa.</i> <i>March 26</i>
	MEN’S TENNIS vs. <i>Illinois State</i> <i>Dick Savitt Tennis Center</i> <i>Friday, 2 p.m.</i>
	MEN’S TENNIS vs. <i>St. John’s</i> <i>Dick Savitt Tennis Center</i> <i>Saturday, 2 p.m.</i>
	WOMEN’S TENNIS vs. <i>Long Island</i> <i>Dick Savitt Tennis Center</i> <i>Friday, 4 p.m.</i>
	MEN’S SWIMMING & DIVING <i>NCAA Championships</i> <i>Minneapolis, Minn.</i> <i>March 24–26</i>
	GOLF <i>Towson Invitational</i> <i>Grasonville, Md.</i> <i>March 26–27</i>
	FENCING <i>NCAA Championships</i> <i>Columbus, Ohio</i> <i>March 24–27</i>
	MEN’S HEAVYWEIGHT ROWING <i>at Rutgers</i> <i>New Brunswick, N.J.</i> <i>March 26</i>
	WOMEN’S ROWING vs. <i>Yale, Penn</i> <i>Derby, Conn.</i> <i>Saturday, 9 a.m.</i>
	LACROSSE vs. <i>Dartmouth</i> <i>Robert Kraft Field</i> <i>Saturday, 11 a.m.</i>



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Freestyling to our own beat

BY AARON JOHNSON

This semester, as I began to get more involved in extracurriculars, I went through the club directory. I felt stumped upon seeing it, asking myself where in New York City—which is the birthplace of hip-hop—the hip-hop was. I was absolutely disappointed and mystified. I saw a slew of musically inclined groups: radio stations like WKCR and WBAR (for which I am a radio host), Postcrypt Coffeehouse, Bach Society, Glee Club, jazz ensembles, wind ensembles, and even a Japanese Gagaku Ensemble. But where's the hip-hop at?

It wasn't until this semester that I learned about the Columbia University Society of Hip-Hop, or CUSH, an up-and-coming group of hip-hop musicians, beat makers, and music lovers alike. The talent and love for the art are there; all they need is a space to express this creativity. In short, Columbia needs a recording studio for students.

CUSH is a shared space that allows for a no-frills, collective celebration of the art of hip-hop in the form of cyphers, a place where people come to freestyle improvised lines. Every Thursday evening in the Intercultural Resource Center, burgeoning Columbia emcees such as John Lubeen Hamilton, CC '13, Taylor Harvey, CC

'14, and Anthony Patterson, CC '11, take turns freestyling. The vibe is overwhelmingly supportive; battling is largely frowned upon, the emphasis being purely on experimenting with a variety of beats, rhymes, and flows. One cypher was held with the accompaniment of a drum and brass section. As Randolph Carr, CC '13 and cypher moderator, states, "CUSH is the embodiment of creative consciousness on campus. Nowhere else on campus can you go and get people of all cultural backgrounds participating in the creation of the art of hip-hop."

An on-campus studio would remove a major hurdle from the music production process: financial constraints.

However, as of yet, there is no space on campus that exists for this creation to be put on record—an initial investment that would ultimately pay off immensely. Groups such as Odd Future and artists such as Jay Electronica reflect the evolution of the music industry toward an Internet-based, indie-friendly business model with a greater acceptance of unorthodox rap acts. For instance, the Odd Future crew takes a decidedly do-it-yourself ethos in their music, releasing their lo-fi home

Reharmonizing Japan

BY YOSHIAKI ONISHI

Beethoven's music is an integral part of the core repertoires for instructors who teach in Music Humanities courses here at Columbia. When I teach the music of Beethoven written toward the end of his life, after my colleague's recommendation, I assign a few extra readings to students. One of them is written by Theodor W. Adorno, entitled "Beethoven's Late Style," written in 1934. It brings readers to think more critically about Beethoven's late works that are often characterized by the audible sense of fragmentation, dislocation, and seemingly intentional disregard of roles of convention—all of which Adorno refers to as "catastrophes."

When I explained to the class that Adorno did not mean "catastrophes" as a pejorative term to describe Beethoven's music but instead meant it as an intentional artistic "design" on Beethoven's part, I had to stop for a moment. The word immediately made me think of the images of the disaster that struck the Northeast region of Japan on March 11. We have witnessed the catastrophes. We have been affected—whether directly, indirectly, or psychologically—by the monstrosity of the disaster and the imagery of what we were left with after the tsunami swept away the region.

The disaster in Japan leaves us speechless. But it is an opportunity for recovery.

Thus the word catastrophe takes on a new meaning, at least for me—something that is psychologically threatening, a sort of a crisis accompanied by a sense of helplessness. My spring break was spent in front of the TV, watching the NHK (Japan Broadcasting Corporation) news. Without fully recovering from the distressed state I was in during the spring break, I taught Beethoven alongside the Adorno reading today.

I held those two words, "catastrophes" and "crisis," as key points. All of a sudden, Beethoven's late works and the current state of Japan, seemingly completely unrelated, started to connect in my mind.

Because these two pieces are in the Adorno article, I played the fifth movement of the Beethoven's 14th string quartet, Op. 131. It is a very peculiar movement. Musical gestures are fragmented by frequent insertions of pauses. The music keeps stopping. Then I played his Bagatelle, Op. 126-6, in which he presents a virtuosic piano flourish at the beginning. Then he ignores it for four minutes, but at the end—almost unexpectedly—the flourish returns. It is an audible representation of displacement. What's going on here?

Beethoven embeds questions in his late works. The music asks us listeners, "What if the music is filled with so many pauses? How would that affect the way we hear the music? How are the flourishes at the beginning and at the end perceived?" In a way, the music tells us that its life goes on even after the death of its creator because

Each Friday, a professor will share scholastic wisdom readers won't find in lectures. Suggestions regarding which professors to feature are welcome.

these questions trigger people to think and spark dialogues. In that sense, Beethoven's works give threads of hope—that the crisis is not the end and that the catastrophe is not the representation of the end. By way of dialectical turns, the crisis becomes the new beginning, and the catastrophes gives birth to it.

The disaster in Japan leaves us speechless. But it is an opportunity for recovery. The citizens' diligent efforts, notably the "Fukushima 50," are exemplary, as seen on various media. It is a new beginning, hopefully a start of something better than ever before.

In his own lifetime, Beethoven too had some major crises. We know of, for example, his deafness, some difficulties with his nephew, Karl, and the much debated and even romanticized aspect of his relationship with his "immortal beloved." However, even during his life's difficulties, he overcame his challenges and achieved his profound late style. Composing was his sole way to express himself outwardly. And most importantly, throughout his life, he continued to search his next step. He had to go onward. We too must go onward. This is one of the greatest lessons about a way of life that everybody can take.

The author is a teacher in the department of music and a Ph.D. candidate for a doctorate in musical arts.



AMALIA RINEHART

recordings online free of charge with great critical acclaim. Jay Electronica, who has yet to release an album, received notoriety for his mixtapes of highly cryptic and dense verses over loops sampled from the soundtrack for "Eternal Sunshine of the Spotless Mind." Yet a problem that often arises in taking the first leap into the music world is the initial studio work, which in and of itself is cost-prohibitive.

What a studio would mean for students is the opportunity to keep that process in-house and remove a major hurdle from the music production process: financial constraints. When approached with the idea of a student-run music recording studio, Patterson stated, "I think it would be awesome, especially for the artists here that actually have the talent but don't necessarily have the resources, whether because of financial or other reasons." As a student-run space shared by the campus, the studio could largely be rented out for a much more reasonable fee than that charged by area studios. The music could then be published and promoted online.

One of Columbia's biggest selling points is the dynamic relationship that exists between the city and the University, and this is especially evident in music. Hip-hop was birthed mere blocks from our campus; an on-campus recording studio for students would allow students to further innovate and breathe new life into the art form.

The author is a Columbia College first-year. He hosts a WBAR Radio show and is a member of CUSH.

Tales from the tables

At the far back wall of the Barceló Bávaro Casino, past the roulette and blackjack tables and rows of slot machines, is where patrons of the Barceló Bávaro Palace Deluxe in Punta Cana, Dominican Republic—spring break destination for hundreds of Midwestern families and East Coast college students, including me—can play poker at two adjacent, eight-seat poker tables roped off with faux-velvet rope from the rest of the casino.

I'm not an idiot. The games of chance at all casinos are deliberately and dependably designed so that the house wins with a razor-thin majority of bets in the long run. Otherwise, casinos wouldn't be profitable. It's a losing game for the gambler. Even when the blackjack or craps player makes the "best" possible decision for each hand or roll of the dice, they're losers in the long haul.

But poker is a bit different. You're not playing against the house, you're playing against the other players. The casino makes money taking a nominal percentage of each pot for itself. With enough skill—enough savvy in drawing players into hands you'll win and bluffing them out of hands you won't—a poker player can turn a profit.

So poker was the only casino game that interested me during spring break this year. TV broadcasts of poker games that started popping up on ESPN early in the Oughts helped facilitate our generation's interest in a type of poker called Texas hold 'em. During middle and high school, my friends and I would get together on weekends and play with all of the seriousness and pizzazz we saw on TV. The game has its own particular parlance that invests fun technical meanings to words like "flop," "river," "draw," and "pocket rockets" (not what you think, sicko).

I've been doing this for long enough, I thought. I've played in casinos before. I could handle one in the DR.

By the last night of the trip I had netted about \$50 when I sat down for one last round before leaving. The lone open seat was next to the only other American playing, a gregarious mid-20s man trying to small talk the other players and dealer, none of whom spoke English that well.

"You go to Columbia. You don't need luck," he said.

Between one hand, I decided to prod him and chat him up. We swapped stories: He was from Idaho, a wind-turbine-component salesman who assured me he was a "tree hugger." Born and raised in Idaho, he was an '05 graduate of a small school in the northern part of the state. When the next hand was dealt, I wished him luck.

"I'd say the same, but you go to Columbia. You don't need luck," he said. He joked that I might be using tricks out of "21" until I reminded him that that movie was about card counting in blackjack. Those kids from the movie were math types. I said a psychology major might fare better in poker.

Good cards weren't coming my way, and I wanted to play conservatively because, well, I had had a few Presidentes during the day. Better to be cautious.

But my chip pile was a bit low about an hour in, so I finally decided to make a move. Readers who don't understand/care about Texas-hold-'em poker can skip this next part. (Here comes some of that poker jargon.) On the flop, I had the top pair (10s) on deck, so I made a bet that only the Idahoan called. The river was a king—bad, because if he had a king in his hand, he had me beat—but I bet again to scare him a bit. I noticed him hesitate for a second before calling again. I had him, I thought.

What I hadn't noticed, once a six was dealt as the final card, was that there were three spades on the board. Anyone who had two more spades in their hand had a flush. And of course, that's exactly what the Idahoan had. Beaten on the last card. In poker parlance, it's called a "bad beat."

My spring break winnings completely erased (and then some), I left the table, but not before the Idahoan assured me that as an Ivy grad, I'll have plenty more opportunities in the future.

I'm not an idiot. But I was dumb (and tipsy) and he was lucky.

Dino Grandoni is a Columbia College senior majoring in Economics-Political Science. He is a former Spectator head copy editor. The Lowest Common Dino-minator runs alternate Fridays.



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



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Aditya Mukerjee, President

Los Angeles Times Daily Crossword Puzzle
Edited by Rich Norris and Joyce Nichols Lewis

ACROSS

- Work on a batter
- Grandly appointed
- Stand for
- Strong-spined volume
- Forte
- "I... Piano"; Irving Berlin hit
- 61-Across Asian appetizer?
- Class figs.
- Bleak
- 61-Across cheer?
- Spine movement
- Code-cracking go.
- Chatspeak qualifier
- Batter's supply
- 29 Select, in a way
- 32 "Then again ..."
- Doglike carnivore
- Ballet
- 61-Across musical?
- Ashes, e.g.
- Geometry basic
- Animal's gullet
- Personally give
- Meadow bloomer in the buttercup family
- Hamburger's article
- 51 A.L. rival of N.Y.
- 54 Flashes
- 55 61-Across gag?
- 59 Seed coating
- 60 Inspire profoundly
- 61 Not well thought out
- 64 Great Lakes explorer La
- 65 Convenient abbr.
- 66 "Pretty Woman" actor
- 67 Fishhook connector
- 68 Disallow
- 69 Highland tongue

DOWN

- Letters at Indy
- Head-scratcher
- Fossil indentation
- Be haunted by, perhaps
- Square on the table?
- Sports MD's specialty
- 7 Greet warmly
- Dwells
- incessantly (on)
- Chow chow
- 10 Town name ending
- 11 They don't laugh when they're tickled
- Discredits
- Hardly a head-scratcher
- Purple hue
- 22 Eats
- 23 Code user
- 24 Comedic actress
- Martha
- 26 1988 self-titled C&W album
- 30 FBI facility since 1932
- 31 Nice street
- 34 Disallow
- 35 Diva's moment
- 37 Daffodils' digs
- 38 Bell sound
- 39 1889 work of art deemed unsuitable for general display at the 1893 Chicago World's Fair
- 40 Title savant in a 1988 Oscar-winning film
- 41 Dignify
- 43 Handle
- 44 Pair in a rack
- 45 Horror filmmaker Craven
- 47 Gram, case
- 49 Illusion
- 52 Gasp in delight
- 53 Ray in the sea
- 56 Select
- 57 Sailing stabilizer
- 58 Vigorous style
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ANSWER TO PREVIOUS PUZZLE:

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xwordeditor@aol.com 03/25/11



By John Lamplugh
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Spring break trip about more than the games

“This is a business trip.” That was the attitude instilled in my mind—and the minds of my teammates—heading into our annual spring break baseball trip. We were traveling to Alabama and Florida for ten games in ten days, and we all had high on-field expectations. And sure enough, we achieved a good deal of success, going 5-5 for the week against good competition, and returned with an overall winning record for the first time in recent memory. Even more notable was the nature of our wins—and even our losses. Our pitching and defense were outstanding, and our bats were coming through in the clutch. We played with energy and battled every inning, coming from behind in many of the contests. We certainly took care of the “business” aspect of our trip.

Spring break, however, is about more than just playing games. It is a unique experience that involves traveling to new places, hanging out with friends, carrying on traditions, and forming lasting memories. The most meaningful of these memories lies in “the little things” that happen on each trip. Traveling in itself has landed us in some unique situations.

Last year, for example, on a bus ride, we got stuck in mud on the side of a mountain in North Carolina. We were stranded from 12 a.m. to 5 a.m. (And we had a 1 p.m. game the next



AL FERRERA
Athlete’s Corner



FILE PHOTO

HOME PLATE | Light Blue baseball fans will warmly welcome the Lions as they play their first four home games this season against the Holy Cross Crusaders.

Baseball takes on Crusaders in two doubleheaders

BY TREVOR COHEN
Spectator Staff Writer

With an anomalously successful spring break in the books, the Lions move past their strong start in search of a strong 45-game season—and beyond—in their home-opening series this weekend. Fans might keep in mind, though, that the last time Columbia baseball could boast as good of a record after 13 games—8-5 in 1988—the team failed to maintain its achievements and ended with a sub-.500 record and 4-10 in the Ancient Eight.

Columbia’s opponent, Holy Cross, comes in with an 8-8-1 record, including a win against Boston College its

last time out and a 16-inning bout with UConn last Tuesday that ended in a 2-2 tie.

“Holy Cross will be a good test for us. Their program is on the rise,” head coach Brett Boretti said. “They’re a seasoned team—they have a lot of veterans.”

Columbia is especially wary of the Crusaders’ left-handed pitching, which threatens to stifle the Lions’ lefty-heavy lineup. Holy Cross is coming off its first-ever Patriot League Championship appearance last year—where, like the Lions did in the Ivy Championships last year, the Crusaders lost in game three—and finished with its most wins since 1978.

Also like the Lions, Holy Cross returns with a solid core group of players who will be looking to accomplish what they fell one game short of last season. Junior southpaw and No. 1 starter Nate Koneski won second-team All-Patriot League accolades a year ago with a 3.74 ERA in 11 starts. Another lefty, junior John Pedrotty, made 22 appearances in relief last year, earning himself a spot in this season’s starting rotation. Team captains are senior outfielder Jack Laurendeau, who was named first-team All-Patriot League with a .355 batting average, and senior first baseman Eric Oxford, who made just four errors last season to go along with 38 RBIs and 39 runs scored. Laurendeau also led the

Crusaders with 18 steals and may present a challenge for the Lions’ rookie catcher Mike Fischer.

While history provides a cautionary tale, nobody predicts a fate similar to the one that met the ’88 Lions. A team with a proven ability to win consistently—especially in Ivy play—seems to have only grown since its Lou Gehrig Championship run a year ago. The pitching staff in particular has added some new guns and further developed others to compile an impressively strong repertoire.

“I thought we were pretty deep last year. I feel like we’re even deeper this

SEE BASEBALL, page 3

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Art house film scene fixture

Chris Wells, CC '06, proves that Columbians can make it in the reel world



ILLUSTRATION BY ALEXANDER LEWIS

BY JOSEPH POMP
Spectator Staff Writer

What's one to do with a degree in film studies? A relatively recent addition to Columbia's list of majors, the film studies program trains students in film history, theory, and criticism.

Many film majors desire to eventually work in film production, and there are some courses in screenwriting and filmmaking to meet that demand, but a select few become so passionate about film history itself that previously unimagined career opportunities arise.

One such student is Chris Wells, CC '06, who recently curated a wildly eclectic repertory film series at Anthology Film Archives (32 Second Ave., at 2nd Street) entitled "Auto-Remakes," which runs through March 31.

Wells came to Columbia largely because of the emphasis the film department puts on history. "I liked that it was academic and that the focus was not necessarily on film production," he said. "It's a lot more interesting to learn about film history and how to watch a movie before you ever make something."

Wells put this knowledge to work while still at Columbia, co-writing and starring alongside his then-girlfriend Greta Gerwig, BC '06, in "LOL." The film, directed by Joe Swanberg, was one of the earliest movies associated with the so-called "mumblecore," independent film scene.

Since then, though, Wells has mostly been working the New York repertory and art house film scene. His collaboration with Anthology Film Archives is in addition to his day job as promotions coordinator at the IFC Center (323 Ave. of the Americas, at West 3rd Street), where he works under program director Harris Dew, CC '92.

"I had this idea for a series, and it wouldn't really be right for IFC Center," Wells said, "just because it's primarily repertory, and it's very high-concept, too." From the 1930s to 2008 and from classic Hollywood directors (Hawks, Ford, Lubitsch, etc.) to Ozu to Trent Harris and Ken Jacobs' experimental work, the double feature films are united by something quite rare: Each

pairing presents a filmmaker remaking his own film.

Perhaps the most well-known example of this included in the series is Alfred Hitchcock's two versions of "The Man Who Knew Too Much." The first was made in England in 1934 and featured Peter Lorre in his first English-speaking role. The second, 45 minutes longer, came out in 1956 and stars James Stewart and Doris Day in glossy Technicolor. Other highlights include a pair of romantic comedies by Leo McCarey called "Love Affair" (1939) and "An Affair to Remember" (1957), the latter of which, starring Cary Grant, is also longer than the original.

"It's a lot more fun to group movies in really bizarre, interesting ways and to see how they play off one another."

—Chris Wells, CC '06,
co-curator for "Auto-Remakes" at Anthology Film Archives

Anthology is just about the only theater on the East Coast that could pull off such an audacious, unique film series. "They had done some things that were kind of similar in spirit recently, like their 'Anti-Biopics' series and 'One-Eyed Auteurs,'" Wells said. This is in contrast to most art houses, which tend to present series organized along traditional parameters like the work of a given director, because such retrospectives tend to sell more tickets. As useful as those series are, though, Wells said, "It's a lot more fun to group movies in really bizarre, interesting ways and to see how they play off one another."

Another distinguishing aspect of "Auto-Remakes" is its screening of radical, non-narrative films alongside classic-Hollywood fare. "I wish more series in general, or places, programmed

so-called 'avant-garde' or experimental stuff alongside narrative films ... because I think it's very instructive," Wells said. "I think the two are in constant dialogue with one another."

Unfortunately, Anthology is one of the few venues in New York—or the U.S. for that matter—that dare to exhibit experimental films. Dedicated to avant-garde cinema since 1970, it has been as vital to the art form as CBGB was to the crystallization of punk rock. In addition to year-round programming, Anthology is home to "Migrating Forms," an annual experimental film festival (formerly the New York Underground Film Festival) that is co-directed by Nellie Killian, CC '04.

Although New York could certainly benefit from more experimental film, the exhibition scene right now is propelled by friendly competition between Anthology, BAM, Film Forum, and others. "We're all kind of doing our own thing but there's a lot of mutual respect and interest," Wells said. "There's so much good stuff happening in New York already that you almost feel bad adding to it."

Indeed, the addition of certain venues to the art house circuit, particularly two new screens opening soon at the Film Society of Lincoln Center, has led some to question the market's viability at a time when multiplexes are closing and online movie-watching possibilities are increasing. Wells, however, remains quite optimistic. "The young people I know are more enthusiastic and crazily passionate about [film] than almost anyone else I know," he said. "I think movie viewing in a communal public space is like vinyl in a way, it's coming back."

Hopefully Columbia continues to foster students' passion for film history and contributes to the next generation of cinephiles, carrying the torch of Wells and other alums such as Donald Krim, CC '67, and Richard Lorber, CC '67. Their respective art film distribution companies Kino International Films and Lorber Films recently merged to form Kino Lorber. Living in New York City, students have an incredible opportunity to soak in film history the way it ought to be absorbed: through celluloid projected on the big screen. "Auto-Remakes" is one awesome lesson in film being taught just a subway ride away.

Best
of

Alternative Art Spaces

While many Columbia students have been to major galleries like the Metropolitan Museum of Art and the Guggenheim, fewer may be familiar with alternative galleries below midtown, which showcase up-and-coming artists and their avant-garde work. The alternative art scene is centered far from campus, but for Columbians willing to make the trip, there are always new exhibits to see. —BY EMILY BUTTNER



EMILY BUTTNER FOR SPECTATOR

Art in General

Art in General (79 Walker St. #6, between Broadway and Lafayette Street) doesn't display any particular medium of art but seeks to create a forum for the unconventional. Previous exhibits have displayed photography, mixed media, and avant-garde sculpture, including a 1991 exhibit that focused on precariously balanced sculptures. Art in General has been closed in preparation for two new exhibitions, both of which open today, March 25 at 6 p.m. Emily Roysdon's show "Positions" features silkscreen panels, and Ioana Nemes' "Times Colliding" uses large-scale sculpture to explore the concept of time.

The Drawing Center

According to its mission statement, The Drawing Center's (35 Wooster St., between Canal and Broome streets) function is to "focus solely on the exhibition of drawings." It provides space for emerging artists who want to publicly exhibit what they have drawn and supports the efforts of both current hopefuls and historically celebrated artists, such as Marcel Duchamp. Until April 24, The Drawing Center is presenting an exhibit by Mexican Artist Dr Lakra. Lakra uses the walls of the entire room as his canvas, depicting themes of Mexican history, human sexuality, and nature in a sepia-toned, cartoon style.

ABC No Rio

ABC No Rio (156 Rivington St., between Suffolk and Clinton streets) is a collective committed to activism and believes that art can be a channel for social and political causes. ABC No Rio calls itself "a community committed to social justice, equality, anti-authoritarianism, autonomous action, collective processes, and to nurturing alternative structures operating on such principles." Although ABC No Rio is located way downtown, it is easy for Columbians to experience. Many of its exhibits are online at www.abcnorio.org. One of the current online galleries features black-and-white photography by Wayne Liu, a Taiwanese native who uses art to reflect on his upbringing in the Chinese neighborhood in Flushing Queens.



EMILY BUTTNER FOR SPECTATOR

Exit Art

Exit Art (475 10th Ave., between 36th and 37th streets) is the closest of the four galleries to Columbia. The space's alternative hook is its diversity. In the past many of its exhibits have featured artists whose works challenged the status quo regarding issues like race and sexuality. Exit Art's current exhibit, "Geometric Days," runs until April 30. "Geometric Days" is the collaborative effort of eight different artists, all of whom seek to challenge traditional notions about geometry. According to the artists' statement about their work collectively: "For artists geometry is more than a combination of lines. It is a system to measure time."



RACHEL TURNER FOR SPECTATOR

CHUG-A-LUG | Katie Stricker, BC '11, keys up to the milk-drinking segment in her CoLab spring piece.

CoLab's multi-genre spring showcase calls for an audience willing to get on its feet

BY ALLISON MALECHA
Spectator Senior Staff Writer

Modern dance, milk chugging, and audience involvement promise to be a part of the CoLab Spring Showcase this Friday, March 25 and Saturday, March 26. The 13-performance evening will kick off at 7:30 p.m. in the Glicker-Milstein Theatre, better known as the Diana Black Box.

"We're a performance art collective, and we try to bring together Barnard, Columbia artists from different fields to create work," CoLab President Katie Stricker, BC '11, said. Stricker is double majoring in dance and Asian and Middle Eastern cultures and was part of CoLab's founding group three years ago, along with current co-leader Candace Tabb, BC '11.

Those different fields include live music and visual arts. "This semester has been very dance-heavy," Stricker said, but the weekend's performance will still include a cellist, a singer, and a slide projection compiled by a student visual artist.

CoLab is unique in that it has a come-one-come-all policy. Rachel Turner, CC '13 and a dance major concentrating in physics, said, "You get to see a lot of things from a lot of different people who might not normally be involved. I think it's less scary than other groups where you have to audition."

Since this showcase is less multi-medium than others, though, Stricker has tailored her goals: "I hope that the audience can see what dance might encompass and how it might be a much bigger genre than they would think."

Stricker created a work titled "International Dance Show Extravaganza" for this weekend's show. "It's an ironic work that I say works in multi-medium performance art," Stricker said, "so it mixes the combination of everyday gesture with minimalist dance movement—minimal dance movement—and an accumulation of costuming into a work." This is also the piece that will feature milk drinking.

"That was kind of my last manifesto to what performance art might be and what it might be,"

Stricker said, in explanation of her perhaps odd-sounding piece. "Since CoLab is a quote performance art collective, I was kind of questioning what that entailed."

"Collective" includes more traditional dance, too. Turner is mostly trained in ballet and will perform a self-choreographed, modern solo to "I'll Try Anything Once" by The Strokes.

Yet she still finds value in the group's diversity. "Twice each semester, we have showings where everyone comes together and shows what they're working on, and then everyone gives feedback," Turner said. "Even though I'm doing this very dance-y piece, I'm getting ideas from people who have different backgrounds."

This is one way that CoLab, despite its mantra of inclusivity and experimentation, still attempts to find cohesion. Taryn McGovern, BC '13, a dance major who performed in her first CoLab showcase last spring, concisely captured both sides of what the group offers. "As a choreographer, it's great to have that space where you can create something that wouldn't necessarily fit with any other group or performance," she said. "It's also just a really nice community."

McGovern, like Turner, will be doing a self-choreographed modern solo, in which she explores the tension between opposites like sacred versus profane. She will also dance in two other pieces: one in vignette form and one that she "can't say that much about other than it will be unexpected."

Unexpected seems to define much of what CoLab does. "We don't really like our audience to be idly watching ... so there are usually some surprises involved," Stricker said. She cited Tabbs' fall piece as an example: It incorporated book passages that audience members were asked to read themselves. "I think it's fun seeing people's reactions. Some people really are excited to do it, some people not so much," Stricker said, laughing.

She couldn't reveal any of the surprises for this weekend, so students interested in being active audience members will have to find out for themselves.

South Park writers Stone and Parker go live with new musical 'The Book of Mormon'

BY NOOR BRARA
Columbia Daily Spectator

Matt Stone and Trey Parker, writers of the popular animated series South Park, have been recognized by many for their critical assessment of world religions, politics, and controversial current events. To the great delight of devout South Park watchers everywhere, they have taken a long-awaited stab at creating something for the Broadway scene: a musical entitled "The Book of Mormon," which premiered Thursday, March 24 at the Eugene O'Neill Theatre (230 W. 49th St., between Eighth and Ninth avenues).

"The Book of Mormon" traces a coming-of-age story of two young Mormon missionaries who are sent to the deepest, darkest depths of Africa, far from their homes in Salt Lake City, Utah. There, they struggle to apply their religious teachings to world issues that cannot be solved simply through prayer. While the boys good-naturedly try to do all they can to help the people they encounter, they slowly learn that certain solutions for life's problems cannot always be found in the Book.

When asked about why they chose to focus on Mormonism, Stone and Parker spoke about the mission that many Mormons embark upon after turning eighteen. "It's a lot like graduating high school and going to college," Parker said. "You have two kids who have lived all their life in Salt Lake City, and then are paired together, don't really know each other, and sent off to Africa—into a place that is as far from Salt Lake City as they can get." Parker continued that the characters are "trying to instill everything they've learned into people who are dealing with poverty, war, and AIDS and all of that."

In this way, both writers feel that the play does not only capture the significance of the Mormon

mission itself, but it also seems to speak to the greater journey of people everywhere coming to terms with the way the world works by taking what they've learned and trying—sometimes unsuccessfully—to make use of it in real life. "Your religion has been there to solve all these problems for you, and then you go to someplace like Africa. Now it's like, take the same lessons and solve some of these problems and you realize you have nothing in your tool kit," Stone said. "That's what our characters have to deal with."

Parker and Stone hoped that the play would be well received by the Mormon audience—and, happily enough, it was. When the production premiered in February, many Mormons said that the story was "sweet" and almost empathetic in reference to what they experience on their missions. "Someone even described it as 'lovingly teasing,'" Parker said.

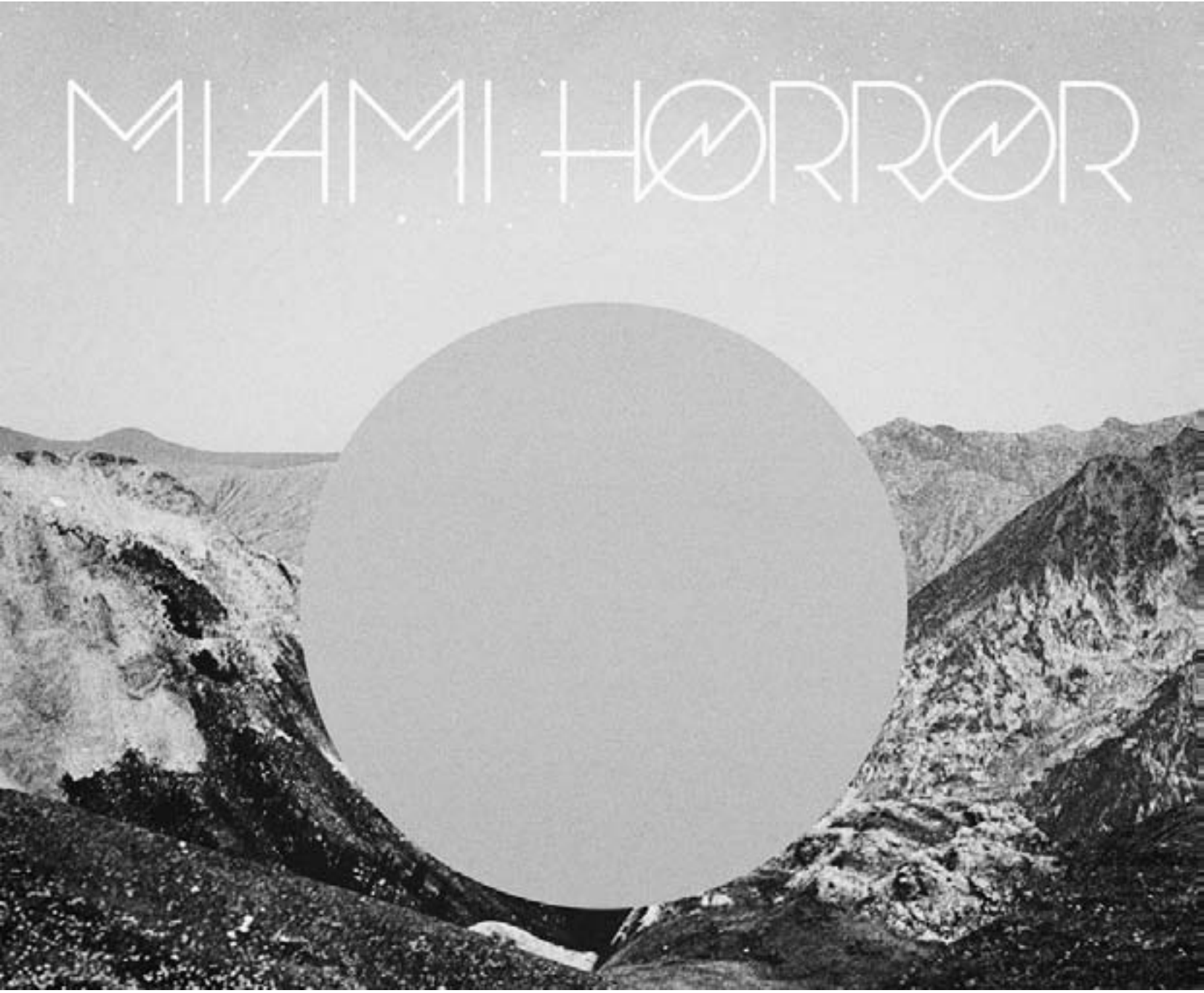
The light hearted-nature of the play also seems to be influenced by the fact that it was written as a musical, something Stone and Parker did intentionally to be able to fully explain all of the themes brought up in the script, while also keeping it creative and exciting. "We've always wanted to do a musical. You know, this isn't a South Park episode where we had to squeeze everything into a twenty-two minute episode," Parker said. "For this, we had a lot of time to plan out what we wanted to say and were able to cover a whole range of issues that could never fit into one episode."

The hype around "The Book of Mormon" has grown rapidly as its audience has expanded from South Park lovers to the general masses of Broadway theatergoers. Rave reviews have flown in from publications like Entertainment Weekly and the Village Voice. Stone and Parker are enthusiastic about the play and were especially excited about its official premiere.



COURTESY OF JOAN MARCUS

DON'T JUDGE THE BOOK | Trey Parker and Matt Stone's "Book of Mormon" has its debut weekend.



COURTESY OF BROOKE BLACK

GLOWING ORB | Australia-based band Miami Horror, fronted by Benjamin Plant, released its debut album “Illumination” in Aug. 2010.

Miami Horror to shine psychadelic Australian sun on NY crowds

BY ELISSE ROCHE
Columbia Daily Spectator

After working on production, remixes, and EPs, Benjamin Plant evolved from solo synthesizer to the lead of a four-piece, live incarnation of the Australian sound: Miami Horror. Currently on a coast-to-coast tour in America, Miami Horror will perform at the Mercury Lounge (217 E. Houston St., between Essex and Ludlow streets) on Tuesday, March 29.

Plant first ventured into underground music when he was 15, but it was not until five years later, in college, that his career truly took off. From that point, Plant worked with manager Josh Moriarty and decided to make a live band that could play and translate effectively on stage. Out of that desire, Miami Horror took shape as a psych-electronic collaboration with Moriarty, songwriter Dan Whitechurch, and Moriarty’s friend and drummer, Aaron Shanahan.

In their debut album, “Illumination,” released last August, the band tweaks its signature dance-beat sound to incorporate more of a psychedelic tone.

“There are four of us that started writing together, and we experimented and opened up,” Plant said. “It’s not really that ‘psyche-y,’ but it’s something that we wanted to dabble in but not overdo

so as to not shock our fans who would expect more dance beats.”

Plant drew inspiration for the album’s sound primarily from Pink Floyd, Super Trap, and older ’70s artists, though he admits that these influences are not exactly explicit in the music.

In the actual process of creating the group’s synthesizer-based music, Plant said that he primarily starts on the computer and later adds more natural sounds and live instruments.

“I guess it’s usually me starting a song 80 percent with a computer,” Plant said. “Then, later in the process of the album, we wanted to make something that would play well live, so we added a lot of live elements and made it more organic and playable. It’s a bit more cohesive live.”

Miami Horror tests their creative bound during live performances, taking their ideas further by, as Plant said, “opening them up.” They work with and incorporate more guitar and progressively structured movements, like going on pop-like melodic tangents.

Plant said their hit single, “Sometimes,” came about in a more unorthodox and unplanned way.

“I don’t really know,” he said. “I just stumbled across the chord progression one night, and then I had a version of it in three hours. Something had happened to my brother that night and I took that emotion and put it into the song.”

Plant attributes the melancholy aspect of “Sometimes” to this accidental beginning. After two years working with the song, the band has made the sound more alive and vibrant, despite its dark subject matter.

This contrast of dark and light tones is a signature sound of the band and is reflected in their name, Miami Horror.

Plant said, “It’s more of a visual thing. I was going through works that I liked, and I felt that that was a good contrasting kind of name—Miami, which is quite colorful, and Horror, which is darker.”

Plant also stated that he personally prefers this kind of contrast because not all bands can express it effectively. The song’s multidimensional opposition came about naturally and encompasses two of his favorite sounds: upbeat and fun and more dark and epic.

Their first music video for the song, “Holidays,” was shot freehand with a handheld video camera, and the process in creating it proved to be as fluid as its camerawork.

“I’m very into creating particular styles,” he said. “So just making everything kind of like an iconic representation of maybe like a few things or ideas, and recreating it in music using visual references. So I guess it’s sort of a fantastical approach to reality.”

‘Basque’ in Spanish flavor at new Chelsea tapas spot

BASQUE from page B4

A bowl of warm, nutty, addictive risotto oozes with creamy deliciousness. A veal cheek glazed with red wine is accompanied by a fancily applied dash of mashed potato. This meat takes the phrase fall-off-the-bone tender to new heights. The potato adds a glossy smoothness, though it is almost unnecessary considering the superb quality of the meat.

Bar Basque delivers on the flavor without weighing customers down. There is still room for dessert at the end of the meal. The Chocolatina generated plenty of “ooh”s and “aah”s. Few chocolate desserts are as wonderfully decadent as this ganache rectangle. The intensity of the chocolate partners well with the lightness of the vanilla ice cream. Another winner are the “Torrijas,” Spanish for “French toast.” Two fluffy yellow cake squares arrive alongside a quenelle of cinnamon-infused ice cream. Light and lemony, they are an ideal dessert for anyone feeling too full for chocolate. Last, but certainly not least, was the sinful apple tart. Slices of brown-buttered apple are artfully arranged over a delicate puff pastry. Red wine is brushed over the assembly. The pastry is truly revelatory—buttery, crisp, and soft all at once. The baker at Bar Basque is a master at his trade.

Most people have a restaurant they think of as “their place.” It is small, Chinese or Italian, and just down the block. It has a menu which is no longer perused, since the entrée of choice is always the same. But when a restaurant like Bar Basque opens, it is best to put down the chopsticks and experience something new.

Flipside Guide Food & Drink reviews are evaluated for: student-friendliness, price point, accessibility, quality, and cool factor.

Exhibit flaunts Westwood’s timeless but ever-punk style

WESTWOOD from page B4

became much more feminine and flirty, with structures that really emphasized women’s curves—whereas a lot of the earlier collections were baggy, loose, and unisex.”

Indeed, the 1988 “Statue of Liberty” corseted dress of leather and lamé, with its fairy-like tulle and bow-cinched waist, presents a clear departure from earlier, slouchy designs. Videos of models walking down the runway in gently swinging mini-hoop skirts do justice to the innovative novelty of Westwood’s Mini-Crini structured silhouette.

Citing inspirations as wide ranging as pirates, medieval dress, and even Clint Eastwood, Westwood’s designs take fans on a trip through a jumbled time machine. “To this day she is forever referencing fashion history, historical dress,” co-curator Audrey Chaney said, pointing to Westwood’s reworking of crinolines, corsets, and billowy 18th-century-style men’s undershirts.

Perhaps this effortless fluency with sartorial techniques and styles of different eras is what makes Westwood’s designs so timeless and desirable. Though they are more than two decades old, a pair of distressed boots from the 1982 World’s End collection on display would fit into any savvy Brooklynite’s closet today. The famous rocking horse boots from Westwood’s fall 1986 collection—clunky shoes that can be worn on tiptoe, ballerina style—are still in production now. “There’s actually a girl around campus who wears a pair frequently, so those really never went out of style,” Kadar-Penner said, commenting on how relevant Westwood’s designs continue to be.

Flipside Guide Style reviews are evaluated for: student-friendliness, price point, accessibility, quality, and cool factor.

Asian artists, curators, and scholars talk art

ACAW from page B4

exhibit worth viewing, apart from its historical and social implications, is the fact that all the exhibited paintings are done on sheets of metallic zinc—a rare and difficult artistic feat that is commendable for the sheer skill it requires to successfully execute.

Another highlight was Chelsea’s Chamber of Fine Art’s exhibit, which showcases the paintings of Xiaoze Xie. This exhibit is perhaps one of the most political of the exhibitions that make up Asian Contemporary Art Week. Xie painted stacks of books that included modern Chinese literature and historical government propagandist writing. This juxtaposition speaks volumes about the current social and political upheavals affecting China and other parts of the continent today. Some of Xie’s more riveting pieces depict the destruction and burning of Chinese literature, serving as a strong reminder of the current censorship laws that regulate culture in Chinese society.

Events still to come include a reception on Sunday, March 27 hosted by the Indo-American Arts Council at the Queens Museum of Art to commemorate the opening of the exhibit “Erasing Borders: Contemporary Indian Art of the Diaspora.” On Monday, March 28, Ushio Shinohara and Tomokazu Matsuyama will headline a talk at the Asia Society about the future course of the Japanese Neo-Dada movement. Though Asian Contemporary Art Week ends March 31, the artistic dialogue between the East and West is likely to continue uninterrupted.

Flipside Guide Art reviews are evaluated for: concept, originality, curation, student relativity to the artwork, and exhibition price

Living one day, one identity, and one adventure at a time

The night air swirled with taut nerves and dank smoke. The three of us, far from our Columbia home, waited outside a big German night club, jittery and excited. The line was long and slow-moving, and every so often a dejected group would be turned away. Big bouncers roamed around keeping order. The doorman had a face tattoo.

With time on our hands, we looked around for conversation. Behind us was Alex, who was half-Moroccan, half-Spanish, lived in Paris, and was visiting Berlin. After the pleasantries, he began to wade, with a little irony, into deeper conversation. “The first metaphysical question is, ‘How many?’” he told us.

It was a curious thing to say, not the sort of thing you would expect to hear in New York. I said that I didn’t understand. “How many different people are you?” he said. “For me? More than you can count.”

What did he mean? I thought of Columbia life, where we are so busy, where we live in a hurried mess. Work hurts our sleep, and sleep hurts our work. There is no time for a 20-minute walk, they will say. I spent 12 hours in Butler yesterday, and that was just before lunch. I have six papers due tomorrow, and I haven’t even started the reading. No time to rest. Join the Adderalled ranks, and get your head down. We are all one person, working towards one goal, driven by ambition and expectation. So I thought, I am one person.



KEMBLE WALKER

Restless Nights

We were in at last, and the club turned out to be drop-dead, blow-your-balls-off, awe-inspiringly cash. Berghain is amply kitted out with mist, lights, and friendly revelers in deep German techno. From all the stress of New York life, it was a sublime release.

In the crisp Berlin evening, feathers of smoke curled up from a crowd of stiff anticipation. We could hear the muffled kicks, see the glittering beams of spinning lights. I shivered with cold and excitement. There is nothing more beautiful than turning the corner inside a club and hearing the first beats of bass, letting the thick warmth of a dancing crowd envelop you and draw you in. I like to think that I live for those moments. But are they really part of me? Maybe they’re just an escape, a hobby, a brief diversion from serious life.

We were in at last, and the club turned out to be drop-dead, blow-your-balls-off, awe-inspiringly cash. Berghain is an abandoned power station, amply kitted out with mist, lights, and friendly revelers in deep German techno. From all the stress of New York life, it was a sublime release.

Hours into the night, things started getting deep. With eyes closed, I could see the music, hear the crowd. I felt my two good friends close by, with senses tingling. The life of this place was everywhere. My vision pulsed, a magic lantern threw my nerves in patterns on a screen.

For a moment, my mind was flying. I was absorbed in what I love, meditatively vacant, but totally thoughtful. And I realized, lost in a crowd of strangers, that I felt totally at home. This wasn’t an escape. This was life, too, and just as important as a career. In that moment, another person was born—another side to my identity.

I was totally committed to college—I have to earn a living somehow—but maybe there was a different way to approach it. I decided that no longer would the stressed-out Columbian be the only part of me.

Flying back to school brought mixed feelings. After the taxi to 116th, the three of us sat between the worried streams of Broadway traffic and dragged on cigarettes. “I’m so depressed,” Chris said, staring blankly at the pavement. None of us was looking forward to the early mornings and late Butler nights.

We said goodbye, and I walked back to my dorm, tired and philosophical. Dragging my feet across campus, I winced at the prospect of pragmatic days, Google Calendar, and the crushing pressure of the expectation to perform. But I was serenely content. I was ready to return to Columbia, ready to work hard again, but knowing that there is more to me than that.

In a funny way, getting away from Columbia has reminded me why I’m here. Struggling with a heavy bag back to a dorm full of homework, it all felt, for a moment, better.

Kemble Walker is a Columbia College freshman. Restless Nights runs alternate Fridays.

Flipside Guide



YUN SEO CHO / STAFF PHOTOGRAPHER

VIVA LA VIVIENNE | “Vivienne Westwood, 1980-89” is now on display at the Museum at the Fashion Institute of Technology.

‘Vivienne Westwood, 1980-89’

FIT exhibit tracks the designer’s change from punk outsider to fashion insider

BY KAVITHA SURANA
Spectator Staff Writer

While few Columbia students probably know the details of Vivienne Westwood’s rise to success, surely most have heard the British designer’s name in some sort of fashion context. Now through April 2, Columbians can take a closer look at the development of Westwood’s unconventional style—and the popularization of punk—with a visit to the Museum at the Fashion Institute of Technology (at the corner of Seventh Avenue and West 27th Street).

The retrospective on display, “Vivienne Westwood, 1980-89” is the narrowly focused, semester-long work of FIT’s graduate students in the Master of Arts program in Fashion and Textile Studies: History, Theory, and Museum Practice.

In limiting their scope to the ’80s, the students chose to chronicle Westwood’s critical transition from a punk style maven operating on the fringes of the fashion establishment to a revered fashion fixture and household name—a veritable outsider-to-insider creation story.

“The ’80s for Vivienne Westwood was such a pivotal decade,” Emma Kadar-Penner, a graduate student at FIT and one of the curators of the exhibit, said. “She was a punk designer in the 1970s, and everyone knows her today as an international fashion designer, so we wanted to focus on how that change came about.”

The exhibit features three sections: “Press,” “On the Runway,” and “In the Streets and on TV.” These break down Westwood’s impact in different media areas during the decade. The mannequins and video features in the “On the Runway” section best reveal the change in the eccentric designer’s aesthetic.

For the first part of the decade, Westwood collaborated with her partner Malcolm McLaren on a label called World’s End to create punk and savage-inspired clothing that dressed popular misfits like the Sex Pistols and hip, young, club kids. A kimono-like unisex jumpsuit is on display from World’s End’s first runway collection, along with an inner-as-outerwear ensemble from 1982. These outfits give visual life to that period of her evolution.

In 1985, Westwood struck out on her own with the “Mini-Crini” runway show—Mini-Crini was a collection that reclaimed hoop skirts as a modern fashion accouterment.

“After her split with Malcom McLaren there was a marked change in her design aesthetic,” Kadar-Penner said. “With Mini-Crini it

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KIMBERLY TOPILOW FOR SPECTATOR

BASQUE IN IT | Patrons at the newly-opened Bar Basque can enjoy tapas from Spanish meats and cheeses to chocolate ganaches.

Bar Basque

Chelsea’s new tapas hotspot serves Spanish fare with a touch of glamour

BY KIMBERLY TOPILOW
Spectator Staff Writer

Walking up the blue-lit stairwell to Bar Basque, Chelsea’s newest foodie destination, one cannot help but feel giddy and glamorous. On the second floor at 839 Sixth Ave. (at 29th Street), the restaurant is concealed to visitors until they reach the top of the stairs. A combination of thumping music and eager anticipation generates the assumption that a great night is in store.

Awash in shades of white and red, the bar is certainly among the most pleasant of places to nurse a dirty martini. A long corridor runs parallel to the dining area and is submerged in red light. If tapas were served in the hub of Star Trek, the setting would look like this. A wall of glass lets in light, which generates a shimmery effect on the tables, each of which is held up by a tree stump. The usual crowd is mid-20s to early 30s and, depending on how much wine has been flowing, can be a noisy bunch.

The menu is split into four sections, each in both Spanish and English. Under Para La Mesa/For the Table is a selection of Spanish and Basque meats, cheeses, and other light bites. Aperitivos/Appetizers include fried calamari and sautéed shrimp. The priciest

section is labeled Especialidades/Specialty Entrées. A whole grilled seabass costs a whopping \$39. Diners can choose from a variety of surf-and-turf listed under Fresco de Las Brasas/Fresh From the Grill.

Bar Basque’s menu lends itself well to sharing among a group. Several of the dishes are gustatory magnificence while others are not particularly memorable. A dining companion remarked, “Wow, this tastes like a grilled cheese,” upon tasting the oxtail ravioli in a red wine reduction. There is no cheese in the ravioli, but the taste is reminiscent of that iconic American sandwich. The ravioli are filled with sensuously succulent meat, and their crispy coating excellently foils the rich interior.

A bowl of shrimp sautéed with garbanzo beans features well-grilled shrimp, though they could be a bit moister. Mackerel escabeche—slices of seared, mostly raw mackerel—offers a nice, salty tingle. Yet, it tastes just like raw fish and nothing remarkable. A breaded farm egg comes perched over a layer of olive oil-enriched potatoes. Eaten alongside serrano ham, peppers, and a full-bodied cheese broth, it is the essence of Spanish cuisine on one’s palate.

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IAN ERICKSON-KERY FOR SPECTATOR

STATE OF ART | The Asian Contemporary Art Week features dialogues between Asian artists fusing the East and West through art.

Asian Contemporary Art Week

Celebration of Asian artists gains fervor in light of the recent events in Japan

BY GEETIKA RUDRA
Columbia Daily Spectator

With news from Asia dominating headlines on a daily basis, Asian Contemporary Art Week is flourishing in New York City. From March 21 to 31, galleries, museums, and talks all around the city showcase contemporary Asian artists. Organized by the Asian Contemporary Art Consortium, the event gives a platform to artists at the forefront of the modern Asian art movement, which seeks to blend old traditions with Western influences to create pieces that reflect the struggle of preserving and protecting culture in the face of diffusion.

To increase active dialogue between Asia and the West, numerous talks were held in a series called “Dialogues in Asian Contemporary Art.” It featured 25 renowned artists from the United States and Asia who sought to increase awareness of artistic communities in Afghanistan, Bangladesh, Burma, China, India,

Indonesia, Iran, Japan, Kazakhstan, and Pakistan. Performance art played an important role in much of the discussion. Korean artist Atta Kim created a 1300-pound, five-and-a-half-foot-tall ice sculpture of Buddha to be placed in the lobby of the Rubin Museum from March 25 through 27. The sculpture will be allowed to melt, symbolizing the growing fusion of Asian and Western cultures.

The most popular feature of Asian Contemporary Art Week is the Thursday night gallery openings of rising Asian artists. One of the more interesting exhibits that opened on March 24 showcased the work of Indonesian artist Agus Suwage whose exhibit, “The End is Just Beginning is the End,” illustrates themes of death, homosexuality, and sex that are taboo in Indonesian society. Displayed at the Tyler Rollins Fine Art gallery in Chelsea, this exhibit offered a fascinating example of the modernization and liberalization of Indonesian culture. What makes Suwage’s

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events

FOOD & DRINK

Martha Stewart Pop-up Shop

—93 Greenwich Ave., between Bank and West 12th streets, Saturday and Sunday, March 26 and 27, various times, free

A pop-up shop opens in honor of the release of Martha Stewart’s new cookbook, “Martha Stewart’s New Pies and Tarts.” The shop will sell mini pies, tarts, and savory turnovers and will host hourly raffle giveaways.

ART

German Expressionist Art

—MoMA, 11 W. 53rd St., between Fifth and Sixth avenues, through July 11, various times, \$12

MoMA highlights the dark work of 20th century German artists in “German Expressionism: The Graphic Impulse.” The exhibition showcases a myriad of sculptures, paintings, and etchings from 30 artists, including Otto Dix

MUSIC

Tumblr Reads About Music

—Housing Works Bookstore Café, 126 Crosby St., between Prince and Jersey streets, Friday, March 25, 7 p.m., free

The popular blogging site Tumblr hosts a live performance and party at Housing Works Bookstore Café. The event features pieces written for and by music lovers like Tumblr’s Jeff Rosenthal and Pitchfork Reviews Reviews.

WILD CARD

The Brooklyn Mutt Show

—Brooklyn Lyceum, 227 Fourth Ave., between President and Union streets, Saturday and Sunday, March 26 and 27, 11 a.m., free

The second annual “Brooklyn Mutt Show” is no mere dog show—it’s a pup-palooza. Local canines compete for prize packages in categories such as “Best Beard,” “Softest Ears,” and, best of all, “Snook-a-Like.”