



OLACHI OLERU FOR SPECTATOR

CUTTING THE TAPE | Students, with TC president Susan Fuhrman, celebrate the opening of Teachers College Community School.

Nursing home relocation approved

BY CASEY TOLAN
Spectator Senior Staff Writer

A state committee approved Jewish Home Lifecare's controversial plan to build a 20-story nursing home on the Upper West Side on Thursday, likely the last major hurdle for the development project.

The nursing home organization wants to move from its current location, on 106th Street between Amsterdam and Columbus avenues, to a new site on 97th Street between Amsterdam and Columbus avenues, in the middle of the Park West Village housing complex.

The state Public Health and Health Planning Council's Committee on Establishment and Project Review voted unanimously to grant Jewish Home a Certificate of Need, which allows an organization to move forward with public health projects, following a Thursday morning hearing.

"We're just about home free," JHL spokesperson Ethan Geto, CC '65, said after the decision. Groundbreaking for the new nursing home is scheduled for 2014, with move-in for residents and staff projected for spring 2017.

The project is still temporarily enjoined by a lawsuit against the developer over the removal of parking spaces at Park West Village. But many opponents of the development saw Thursday's hearing as the last, best chance to stop it.

At the hearing, Upper West Side residents and local elected officials attacked the project, saying Jewish Home should stay at its current location. They argued that the new facility would add traffic to an already-congested thoroughfare and that construction would negatively affect students at the adjacent P.S. 163, among other concerns.

State Assembly member Daniel O'Donnell, who represents parts of Morningside Heights and the Upper West Side, said that the project would "leave my constituents with a significant reduction in the

SEE JHL, page 2

Package center kiosks may not speed lines

BY SARAH BATCHU
Columbia Daily Spectator

Brian Huynh, SEAS '13, spent 40 minutes waiting for packages after trying to use the package center's new kiosk system last week. He had to leave before receiving his packages, so he tried again early this week. This time, he waited an hour and 15 minutes, and still didn't get his packages.

The package center's new kiosk system—in which students can swipe their Columbia ID cards at kiosks and wait for their packages to be brought out to them, rather than wait in the regular line—made it harder, not easier, for Huynh to get his mail. On Wednesday, he was waiting for his packages for a third time, and he was frustrated.

"I swiped in last week and this week," Huynh said. "The packages are here, but I still can't get them because apparently I'm not in the system."

The University installed two kiosks in the lobby of Lerner Hall over the summer in an effort to expedite the package pick-up process for some students. But some students, like Huynh, have reported waiting in the kiosk line—which forms in the narrow hallway outside the package center next to the regular line—for extended periods of time, even as other students who swipe their ID cards at the kiosks are given their packages immediately. Additionally, the wait in the kiosk

line has sometimes been longer than the wait in the regular line.

Andrew Arredondo, SEAS '16, was able to get his package quickly on Wednesday, but he recalled swiping into a kiosk the week before and waiting 40 minutes before receiving his delivery. Still, he believes that the kiosk system has potential.

"I think the kiosk is pretty amazing. I mean, today it worked, and I got it in two minutes," Arredondo said. "It's just a gamble—sometimes you get it, and sometimes you don't."

Other students have said that the kiosks don't recognize their ID cards. Colleen McGeehan, CC '14, decided to try the kiosks Wednesday after waiting in the non-kiosk line for two hours on Monday, but she found that she couldn't swipe her ID.

"I decided that I would just try it, but it wasn't working," McGeehan said. "It said, 'We can't read your ID, so talk to a representative.'"

Despite these concerns, administrators say that the kiosk system has reduced wait times in most cases. According to Kristina Hernandez, the director of marketing and communications for Student and Administrative Services, the average turnaround time for kiosk pick-up was seven minutes and 11 seconds on Wednesday, with 456 students receiving 761 packages.

"The package center staff estimates the wait time could be reduced to a little as three minutes

if packages are picked up immediately upon request at the kiosk," Hernandez said in an email.

Hernandez noted that the package center staff has added a late-night shift for processing incoming items. She acknowledged that there has been some congestion in the kiosk line, but she attributed it to students swiping their IDs and not picking up their packages for up to five days.

"Short term, the package center staff is working the lines to ensure students who request package pick-up through the kiosks are queued in a separate line and communicating with students about package pick-up protocol," she said in an email. "This will help alleviate some of the congestion at the package center."

Hernandez added that it's difficult to gauge the kiosk system's efficiency this year, as there was a 13 percent increase in packages received between Aug. 20 and Sept. 14, relative to last year. The package center is nearing its capacity, she said, and the University is planning to take immediate steps to address this issue.

In the meantime, though, students must decide whether to stick with the regular line or try the kiosk system. For Arredondo, those options aren't mutually exclusive.

"What I realized is I should just come in, scan at the kiosk, and stand in the other line in case I don't get called," he said.

news@columbiaspectator.com



HENRY WILLSON / SENIOR STAFF PHOTOGRAPHER

IN LINE | Colleen McGeehan, CC '14, picks up a delivery at the Lerner Package Center.

Pols, CU admins open Harlem school

TC Community School was promise made in M'ville benefits

BY EMILY NEIL
Spectator Senior Staff Writer

A host of high-profile politicians and educators gathered Thursday to celebrate the official opening of the Teachers College Community School, but it was the smallest members of the audience who received a standing ovation.

The school opened in a temporary location last year, but it has now moved to its permanent home. Columbia's agreement to help found the school was seen as one of the most important commitments it made in the 2009 Community Benefits Agreement—which it signed with neighborhood leaders to earn their support for its expansion into Manhattanville—and Thursday's event marked the fulfillment of that commitment.

After celebratory speeches by several Columbia officials and local leaders—including University President Lee Bollinger, Community Board 9 Chair Rev. Georgiette Morgan-Thomas, and West Harlem Development Corporation board chair Donald Notice—a group of 50 first-graders took the stage and elicited "awws" with a rendition

of "What a Wonderful World." The applause filled the gymnasium at the school's new facility on Morningside Avenue between 126th and 127th streets.

"It's been five years in the making, and I've had interactions with and worked with and planned with and struggled with so many different issues," said Nancy Streim, associate director for school and community partnerships at Teachers College. "And all of the people that are here today have been involved in one way or another, so it's just a gratifying moment to have everyone here to celebrate what we've accomplished."

Many speakers at the event said the school's collaboration with Columbia has been a key to its success. Columbia and Teachers College support the school financially and administratively, and TC professors and students develop enrichment programs for its students. Streim will continue to strategize for the school's growth and coordinate the involvement of TC faculty and curriculum development.

Columbia's relationship with

SEE SCHOOL, page 2



MICHELLE TAN FOR SPECTATOR

REDRAWING LINES | Democratic District Leader Curtis Arluck discusses redistricting Morningside Heights on Thursday.

Broadway Dems push to unify MoHi City Council district

BY AVANTIKA KUMAR
Spectator Senior Staff Writer

For decades, Morningside Heights and Manhattan Valley have been divided up between city council districts, with no one city legislator representing the whole area.

But as the city council district lines are redrawn over the next few months, local elected officials and political leaders hope to see the neighborhoods united into one district.

The Broadway Democrats unanimously approved a resolution Thursday night urging the city's redistricting commission to place the greater Morningside Heights area—from West 96th to 125th streets, between the Hudson River and Central Park West—within one councilman's district.

At the state level, the 69th Assembly district, represented by Daniel O'Donnell, does cover that whole span. O'Donnell and Edward Sullivan, his predecessor for 25 years, spoke at the meeting in favor of a united district.

"We would like to have the ability to vote for a candidate who lives amongst us," Sullivan said. "We all consider ourselves part of the same community."

Draft maps released earlier this month by the city's redistricting commission would do little to unify the neighborhoods. The plan would put most of the

area west of Amsterdam Avenue, as well as the Douglass Houses complex in Washington Heights council member Robert Jackson's 7th District, and most of the area to the east of Amsterdam in Harlem council member Inez Dickens' 9th District.

Democratic District Leader Paula Diamond-Román said that Manhattan Valley has been "played hacky sack with" for years with little thought for the "character and personality" of the neighborhood.

"I would like to see a district where neighbors are represented by the same city councilperson, and constituents could easily find out who their representative is because lines aren't torturous," Diamond-Román said after the meeting.

One consequence of multiple districts for the area is that residents have to trek across town to reach their representatives' offices. Democratic District Leader Curtis Arluck said that the commission's proposal, while less than ideal, was a "vast improvement" over the current situation, in which most of Manhattan Valley lies in council member Melissa Mark-Viverito's 8th District, which predominantly consists of East Harlem. Mark-Viverito's office, on 116th Street and Lexington Avenue, is across an "almost impenetrable

SEE DISTRICTS, page 2

OPINION, PAGE 4

Reviving "Occupy"

The movement will need greater organization this year to gain momentum.

Juggling jargon

Academic theory is more accessible in plain English.



SPORTS, BACK PAGE

Football shoots for second win

This weekend, the Lions will take on a Fordham team with an explosive offense. Columbia will be trying to go 2-0 for the first time since 2006.

EVENTS

Indigenous Music Today Symposium

Experts discuss the traditions and heritage behind native music. Dodge 701, 2 p.m.

Cinema and the Legacies of Critical Theory

Commemorate the late Miriam Hansen's legacy in film history and theory. Deutsches Haus, 420 W. 116th St., 6 p.m.

WEATHER

Today



75°/66°

Tomorrow



77°/ 61°

TC elementary school opens in permanent site

SCHOOL from front page

the community has at times been strained, and many have criticized the West Harlem Development Corporation for a slow rollout of the promises of the CBA. But none of that tension was evident on Thursday, with Morgan-Thomas praising the school for honoring “the spirit of the Community Benefits Agreement.”

“This school illustrates the value of collaboration and the triumph of partnership,” Morgan-Thomas said, noting that Community Board 9 has been included in student recruitment procedures and that a CB9 representative is part of the school’s leadership team.

The event was also attended by City Council member Robert Jackson and TC president Susan Fuhrman. The school’s principal, Jeanene Worrell-Breeden, said she was “amazed and gratified” that so many political figures and University officials turned out for the event. “It’s great to move into our permanent home,” she said. “It’s a building we can grow into.”

Speaking to the audience, Bollinger described the school as a symbol of the University’s partnership with the surrounding community.



“We believe in community relations,” Bollinger said.

Teachers at the school said that a spirit of collaboration colors its day-to-day environment, too.

“The resources are endless. We feel we have a lot of support,” said Sheree Raho, a special education teacher at the school.

Parents said that they felt very included by the school’s faculty.

“I just feel really happy. This is really great,” said Khadija Fall, who has a daughter in first grade at the school. “The principal ... really works with us to take care of our children the way we want them to.”

Soukeyna Gueye, who also has a daughter in first grade, agreed that the school was supportive. Because Gueye’s other child attends a different public school, she can “see the difference

between this school and other public schools.

“Here everything is very structured. You know what your child is doing, when, and how,” Gueye said. “They respect the parents very much.”

Fuhrman, TC’s president, said that TC plans to establish partnerships with 12 additional Harlem schools by 2015. But she called the establishment of this school “a great first start.”

“I couldn’t be happier. It is a dream come true,” Fuhrman said. “I cried when the children sang.”

Jackson praised the school but said that these steps alone are not enough to remedy education issues in West Harlem. “Everyone wants an excellent education for their children,” Jackson said. “These parents, these children, are the lucky ones. It’s a small amount compared to the need.”

Streim agreed that the improving education in West Harlem is central to the mission of the school.

“What really motivates me is knowing that this community has a great public school, a community that hasn’t had as many great public schools as they would like, that we’re going to have an impact on the children,” Streim said.

emily.neil@columbiaspectator.com

Locals still oppose Jewish Home move

JHL from front page

quality of their life.”

“Filling in this open space has various impacts on people who live adjacent to it,” O’Donnell said. “If you went there and looked around, you would understand what I’m talking about.”

“On that block, it’s an active thoroughfare,” City Council member Melissa Mark-Viverito, who represents parts of the Upper West Side, said. “The development would have a lot of impact for the school and the neighbors.”

Others expressed concern about the fact that the new facility would have 100 fewer spots for residents than the current facility.

“I think reducing the number of beds by 100 doesn’t seem credible in an era of exploding growth in elderly population,” said State Democratic Committeewoman Debra Cooper, a candidate for the Upper West Side City Council seat being vacated by Gale Brewer.

Jewish Home Lifecare executives said that they are working to resolve potential traffic problems, and that construction innovations like a sound barrier and a steel enclosure would reduce noise and keep the project site safe. The 106th Street location cannot be upgraded to the same standards that the new facility would have, they said.

“Our present facility is old and dated,” JHL Chief Executive Officer and President Audrey Weiner said, adding that the new facility “will improve care

and improve the satisfaction of patients.”

The new facility will use the “green house” design model, which clusters multiple residents into “households” with shared living spaces. Robert Jenkins, director of the national Green House Project, said that the facility design would focus on “making housing more like the elders’ homes and making their lives more like they were before they entered the nursing home.” Jewish Home, he said, is “not just building a new building, but fundamentally changing the way nursing home care will look in an urban setting.”

“People will be confined and won’t be able to get outside.”

—Catherine Unsino, nursing home reform advocate

Jenkins said that the height of the building is appropriate due to the “context of the neighborhood and cultural expectations of people living there.” Opponents, however, said the height of the building would make the “green house” model’s benefits irrelevant and would prevent residents from

going outside.

“It’s really reminiscent of Sartre’s ‘No Exit,’” nursing home reform advocate and Park West Village resident Catherine Unsino said. “People will be confined and won’t be able to get outside.”

At this point, the only chance opponents have of stopping the development is filing a broader lawsuit, but several speakers at the hearing said that a lawsuit would be prohibitively expensive.

“It’s a question of how much money a community can begin to amass against a highly lucrative corporation,” Unsino said.

Public Health and Health Planning Council members at the hearing were visibly and vocally annoyed by the public testimony against the project, saying that many issues being raised were out of their purview. Some council members wandered in and out of the room during the testimony.

“How many more descriptions of traffic patterns are we going to have to listen to?” committee member Angel Gutierrez sighed, after 10 speakers expressed concern over congestion issues.

O’Donnell, though, said that opponents didn’t have a choice but to bring up all of their issues with the project.

“This is probably not the right forum to do it in, but when you give people no forum ... they go to the only forum they have,” he said.

casey.tolan@columbiaspectator.com

Dems want centralized MoHi Council district

DISTRICTS from front page

geographic boundary” for Manhattan Valley residents, Arluck said.

With Dickens’ office in the State Office Building on 125th Street at Adam Clayton Powell Jr. Boulevard, it is “difficult for most people, especially poor people, to travel easily” to those offices, Broadway Democrats member John Badaracco said.

As a result, constituents’ problems are “shunted around” to different council members, State Democratic Committee member Daniel Marks Cohen said.

Moreover, Cohen said, splitting Morningside Heights into multiple districts weakens the

region’s impact in elections as a collective community. “We’re a lot of voters,” Cohen said. “We should all be together.”

Attendees also expressed concern that the 7th District, under the proposed plans, would extend north along the Harlem River rather than further west along the Hudson River. According to Arluck, keeping the district aligned with the Hudson River would maintain the “real locus” of the district and allow all three Columbia campuses—Morningside, Manhattanville, and Medical—to remain within the same district.

The redistricting process already went through its first set of public hearings in August and

will have its next hearing on Oct. 4. Jonathan Ettricks, who represented the Redistricting Commission at the meeting, urged attendees to attend the hearing and testify or submit testimony online.

The commission is primarily concerned with fulfilling the New York City charter guidelines—such as ensuring that the populations of each district are roughly equal—rather than dividing the boroughs into their familiar neighborhoods.

“Districters are looking at population changes,” Ettricks said, “not practicality and ease of living.”

avantika.kumar@columbiaspectator.com



KATE SCARBROUGH / SENIOR STAFF PHOTOGRAPHER

GOING FOR THE KILL | Freshman outside hitter Atlanta Moye-McLaren and the Lions are looking to keep playing at a high level after sweeping the Columbia Invitational last weekend.

Columbia to open Ivy season vs. Big Red

BY ERIC WONG
Spectator Staff Writer

Heading into conference play, the Columbia volleyball team (5-4) has high expectations, as it looks to start its Ivy League campaign with a win over Cornell.

Even with talented freshmen joining a cast of dependable veterans, the Lions will need to be competitive every night.

“We face a very tough league schedule with no guaranteed wins,” head coach Jon Wilson said. “We have got to be ready to bring it 14 out of 14 days. We got to see it as an opportunity to have a shot every night and have a good chance to get a win.”

Ivy League Player and

Co-Rookie of the Week freshman Atlanta Moye-McLaren exemplifies the excitement that the class of 2016 brings to the team. Last weekend, Moye-McLaren recorded 29 kills and 42 digs in three matches at the Columbia Invitational and was the tournament MVP. Freshman middle hitter Katarina Jovicic has also shone for the Light Blue and led the team in kills against Colgate.

Against Cornell, the Light Blue will focus on defensive intensity, offensive flow, and making tougher serves. The team can continue its dominant presence at the net by being smart on offense and blocking well, which played a major role in its three wins over Colgate, Rhode Island,

and Hofstra.

The Lions boast a balanced attack, with all three hitting positions contributing about the same amount of kills thus far. Middle blockers junior Savannah Fletcher and senior Heather Braunagel will be huge threats for Cornell to deal with, as their hitting percentages are both over .400.

“In the past, we had rotations where you could gang up on one or two of the players,” Wilson said. “If you leave anyone alone, they could have a big night. That’s what happened with Katarina against Colgate.”

The match starts in Levien Gymnasium at 2 p.m. on Saturday, Sept. 22.

sports@columbiaspectator.com

“DIANA VREELAND CHANGED THE
FACE OF FASHION.”
— MARIE CLAIRE

“A CHARACTER FULL OF
**FANTASY, GLAMOUR,
AMBITION, IMAGINATION...**
THE ULTIMATE TRENDSETTER BEYOND LUXURY.”
— REINALDO HERRERA, VANITY FAIR

“DIANA VREELAND
MADE IT ACCEPTABLE
FOR WOMEN TO BE
**AMBITIOUS,
OUTLANDISH, AND
EXTRAORDINARY...**”
— ANJELICA HUSTON

DIANA VREELAND
THE EYE HAS TO TRAVEL

OFFICIAL SELECTION
TELLURIDE
FILM FESTIVAL

OFFICIAL SELECTION
VENICE
INTERNATIONAL
FILM FESTIVAL

SAMUEL GOLDWYN FILMS EPIX PICTURES AND GROSS STUDIO PRESENT A MARCH MEDIA PRODUCTION “DIANA VREELAND THE EYE HAS TO TRAVEL”
OVERALL MUSIC BY PAUL CANTILON MUSIC SUPERVISOR SUSAN JACOBS DIRECTOR OF PHOTOGRAPHY CRISTOFORO ZANANOTTO EXECUTIVE PRODUCERS JOHN WORTHROP CO-PRODUCED AND EDITED BY BENNY JORGENSEN PERLAUTTI AND FREDERICK TSCHENG
CO-EXECUTIVE PRODUCERS MARK LEE EXECUTIVE PRODUCERS JONATHAN GRANT AND IRON CURTIS EXECUTIVE PRODUCERS RAJIA SETHURAMAN AND WILHELMUS ANDERSSON DIRECTED AND PRODUCED BY LISA NARINDONO VREELAND

epix PICTURES

STARTS FRIDAY SEPTEMBER 21ST
LINCOLN PLAZA CINEMAS
BROADWAY BET 62ND & 63RD ST
FOR INFO & ADVANCE TICKETS CALL (212) 757-2280
OR VISIT WWW.LINCOLNPLAZACINEMA.COM

CITY CINEMAS
ANGELIKA FILM CENTER
CORNER OF HOUSTON ST & MERCER ST 1-800-FANDANGO #2707

FACEBOOK.COM/DIANAVREELANDBOOKANDFILM
TWITTER.COM/DVDIANAVREELAND

“A BRO-MANTIC ‘ONCE’ IF IT HAD BEEN
DIRECTED BY CAMERON CROWE IN HIS PRIME.”
— SEATTLE WEEKLY

“The film looks BEAUTIFUL,
the original music is CATCHY
and the writing is BRILLIANT.”
— ARTS + CULTURE

“Light, fun and down-to-earth.”
— TV FILM NEWS

**BROOKLYN
BROTHERS**

Beat the Best

WWW.BROOKLYNBROTHERSMOVIE.COM

NOW
PLAYING!

CITY CINEMAS
VILLAGE EAST CINEMAS
2ND AVE. & 12TH ST. 800.FANDANGO #2708
www.villageeastcinema.com

FRI: 10:40, 1, 3:20, 5:40, 8, 11:20
SAT-SUN: 10:40, 1, 3:20, 5:40, 8, 10:50
MON-THU: 10:40, 1, 3:20, 5:40, 8, 10:20

FRI 9/21 - PERFORMANCE AND Q&As W/BROOKLYN BROTHERS FOLLOWING THE 8PM SHOW; INTRO TO THE 11:20PM SHOW
SAT 9/22 & SUN 9/23 - Q&As W/BROOKLYN BROTHERS FOLLOWING THE 8PM SHOW; INTRO TO THE 10:50PM SHOW



The 136th year of publication
Independent since 1962

CORPORATE BOARD

SARAH DARVILLE
Editor in Chief
MAGGIE ALDEN
Managing Editor

ALEX SMYK
Publisher

MANAGING BOARD

SAMMY ROTH
Campus News Editor

FINN VIGELAND
City News Editor

ANDREA GARCÍA-VARGAS
Editorial Page Editor

LANBO ZHANG
Editorial Page Editor

ABBY MITCHELL
Arts & Entertainment Editor

REBEKA COHAN
Sports Editor

MYLES SIMMONS
Sports Editor

STEPHEN SNOWDER
Spectrum Editor

ASHTON COOPER
The Eye, Editor in Chief

CATHI CHOI
The Eye, Art Director

ANNELIESE COOPER
The Eye, Managing Editor, Features

MEREDITH FOSTER
The Eye, Managing Editor, Optics

ABIGAIL FISCH
Head Copy Editor

HENRY WILLSON
Photo Editor

MAYA FEGAN
Design Editor

ISAAC WHITE
Design Editor

JAKE DAVIDSON
Online Editor

TALA AKHAVAN
Staff Director

TREVOR COHEN
Director Sales & Monetization

DANIELA QUINTANILLA
Director of Finance & Strategy

ROB FRECH
Director of Development & Outreach

DEPUTY BOARD

News Editors
Jeremy Budd, Yasmin Gagne, Ben Gitelson, Jillian Kamagai, Gina Lee, Margaret Mattes, Casey Tolan
Opinion Editor
Grace Bickers
Arts & Entertainment Editor
Olivia Aylmer
Sports Editors
Steven Lau, Alison Macke
Multimedia Editors
Naomi Cohen, Nino Rekhvashvili
Copy Editor
Emily Sorensen
Photo Editors
Hannah Choi, Alyson Goulden, Douglas Kessel, Ayelet Pearl
Photo Training Deputy
David Brann
Graphic Design Editor
Yuma Shinohara
Digital Outreach
Marilyn He
Sales & Monetization
Wes Rodriguez, Ethan Yee
Finance & Strategy
Noah Kolatch, Bruno Mendes, Kinno Norojono
Alumni
Audrey Greene, Amanda Kane, Kristine Musademba

ASSOCIATE BOARD

News Editors
Abby Abrams, Lillian Chen, Avantika Kumar, Melissa von Mayrhauser, Emily Neil, Jessica Stallone
Editorial Page Editors
Luke Foster, Jessica Geiger, Joohyun Lee, Sonalee Rau, Steele Sternberg
Arts & Entertainment Editors
Stefan Countryman, Alison Herman, Charlotte Murtishaw, Lesley Thulin
Sports Editors
Muneeb Alam, Melissa Cheung, Eli Schultz, Josh Shenkar, Eric Wong
Copy Editors
Abby Abrams, Laura Allen, Peter Andrews, Natan Belchikov, Augusta Harris, Sebastian Hendra, Megan Kallstrom, Natalia Remis, Nicole Santoro, Andrea Shang, Ben Sheng, Rosa Smith
Photo Editors
Linda Crowley, Luke Henderson, Hannah Montoya, Jenny Payne, Kevin Roark
Page Design Editors
Lillian Chen, Diana Ding, Sarah Greenberg, Margaret Mattes, Regie Mauricio, Karen Nan, Ryan Veling, Malida Tadesse
Graphic Design Editors
Benjamin Bromberg-Gaber, Celine Gordon, Sinijhn Smith
Illustrations Editor
Jone Wang
Staff Development
Youjung Jun, Aigerim Saudabayeva
Sales & Monetization
Shaun Ang, Erin Chuah, Nora Long, Rebecca Pottash, Jessica Skoczylas
Finance & Strategy
Emily Aronson, Andrea Bonilla, Dat Dang, Jesse Garrett, Alex Ge, James Horner, Frankie Lam, Kevin Zhang
Development & Outreach
Marquerite Horikawa, Maren Killackey, Rukmini Mahurkar, Danielle Ng, Moriah Schervone, Malina Welman, Diarra White, Wencin Yan

EDITORIAL BOARD

Nelson Castañõ, Jennifer Fearon, Dylan Glendwinning, Marcela Johnson, Steele Sternberg, Virgilio Urbina Lazardi

THURSDAY NIGHT STAFF

Copy
Devon DeSimone, Camille Baptista

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

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

EDITORIAL POLICY
For more information about the Columbia Daily Spectator and editorial policies, visit www.columbiaspectator.com/about.

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

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

Will there be an Occupy 2.0?

BY TODD GITLIN

What erupted in lower Manhattan a year ago was something between a moment and a movement, as organizer Marshall Ganz said. The Occupy flame caught not only because of the ingenuity and audacity of a few thousand young insurgents, but because the Occupiers found a way to give voice to the widespread feeling that plutocracy was an offensively wrong system. Their spunk and inventiveness crystallized a deep-seated sense that the power of the plutocracy poses a deep moral crisis.

The encampment near Wall Street, and its hundreds of spin-offs, became the core of a movement that attracted tens of thousands, then hundreds of thousands, making 1 percent and 99 percent household terms and drastic inequality and middle-class stagnation national concerns. Using online networks to build up face-to-face communities, Occupy wrested the initiative from the Tea Party and garnered popular sympathy. It won points by confronting corrupt adversaries in whimsical and inventive ways. It brought hard-core activists together with a myriad of allies. At the core were people who wanted community, a new start, a society somehow of their own. When the police went for overkill fences, pepper spray, and mass arrests, pictures of official abuse flew around the world. Support for the movement mushroomed.

Can the larger “99 percent movement” endure, and hold elected officials’ feet to the fire?

The movement was famously unwilling to make specific demands, but the thrust was clear. “We are the 99 percent” meant that a country needed a major revamp to redress gross inequality. But the Occupy camps were also revolutionary, in the American sense. They reignited the small-r republican impulse that enshrines public assembly, which is why the U.S. Constitution has a First Amendment that doesn’t just address freedom of religion, speech, and press, but specifies the right of the people to assemble peaceably, to petition the government for redress of grievances. In other words, government of, by, and for the people requires that the people gather alongside one another.

Many of Occupy’s prime movers were anarchists and democratic radicals who wanted self-government by horizontal assemblies. The much larger number of people who marched with Occupy on its days of maximum pageantry were middle-class people, union members, progressives of various stripes, not so photogenic and far more numerous. It was the combination of the inner movement’s verve and the outer movement’s numbers that remade the political landscape.

So, despite uneasiness with its tactics, Occupy began with majority support for its main thrust. Yet after the early months, the movement’s public appeal crashed. Last month, more Americans said they didn’t identify with Occupy at all than said they did identify even a little.

One Occupy organizer, Shen Tong, began his political life in 1989 as a leader of Beijing’s Tiananmen Square movement, then fled to the U.S. There are two crises for a movement, he told me. One is to be massacred. The other is to succeed. The massacre part is easy to understand. But why does it make sense to speak of the Occupy movement as a qualified success?

First, political culture changed. Over the months, the Occupy movement’s terminology (1 percent, 99 percent) entered the household lexicon because it summed up the sense that the wielders of power are arrogant, incompetent, and irresponsible.

Second, the movement swayed conventional politics. Occupy Wall Street impressed even Republicans. The arch-conservative Newt Gingrich cast Mitt Romney as a predatory capitalist, a theme that proved unhelpful to Gingrich but helpful to the Obama campaign. Barack Obama sounded progressive chords.

Third, some big banks felt the heat. Some fees got rolled back. Pressure mounted to roll back exorbitant compensation for bank chiefs. At Citigroup’s stockholder meeting, 55 percent of shareholders voted, albeit nonbindingly, against paying their CEO, Columbia trustee Vikram Pandit, \$14.9 million.

Fourth, local movements resisted home foreclosures and there were tangible victories. This is in solidarity with the 99 percent who do not want to invest their lives in assemblies but could contribute to a full-spectrum movement with room for many kinds of people with many different levels of belief and commitment.

Fifth, some public officials endorsed full and mandatory public financing of elections. Such reform coalitions are growing.

But can the larger 99 percent movement endure and hold elected officials’ feet to the fire? When city governments swept the encampments away, Occupy fissures deepened. Some activists got into a go-for-broke mood. Police force fueled disruptive tactics. No matter who threw the first stone or smashed the first window, in the popular mind, collisions tended to play as the fault of the protest. The encampments did not always show that (to use their slogan) another world is possible, except perhaps a more unsettling, even threatening world.

Now what? Occupy might still evolve into a long-lasting, full-spectrum movement if it welcomes a broad range of participants, not just the small minority who hunger for the politics of the streets. There aren’t nearly enough anarchists and revolutionaries to transform the country. The next phase, if there is to be one, would build on the platform built by last year’s Occupy. Occupy 2.0 needs to be powered by networks and organizations of many sorts. It can’t be run horizontally. This exhausts too much energy. One promising network could arise from the Robin Hood Tax campaign aiming for a surcharge on the biggest, fastest investor-speculators. There could be state initiatives for full public financing of elections. In any case, there should be focus, concrete demands, and a multi-year strategy. There needs to be space for full-time activists conducting nonviolent civil disobedience, but also for larger and wider circles of people who sign petitions, work for candidates, demonstrate, lobby, and help elect politicians who can be moved and who can help by securing the movement more space to grow. To paraphrase Donald Rumsfeld, you make politics in the country you have, not the country you wish you had. A moral upheaval cannot be exclusive. There aren’t enough saints.

The author is a professor of journalism and sociology, chair of the Ph. D. program in communications, and author of “Occupy Nation: The Roots, the Spirit, and the Promise of Occupy Wall Street.”

To jargon or not to jargon

I stayed in New York City this summer to research my thesis. There were some failed attempts to secure one of those coveted and unpaid but resume-building positions as well, but that’s another story. To explain my presence in Manhattan to those who asked, I would generally say that Columbia’s library resources and the city’s vast array of coffee shops were conducive to my research.

Inevitably, this other person, whether it was someone whose apartment I was considering for a sublet or my boss from my work-study job, would ask the question: So, what’s your thesis on?

“Oh, it’s kind of obscure,” I’d hedge. “It sounds obnoxious.” Seeing that they were still looking at me expectantly, I’d realize I had to go on. “Well,” I’d say, “it’s on the relationship between gender and urban space in a modernist Japanese novel from the 1920s.”

And the person I was talking to would usually nod, or smile, or in the case of one grad student, say, “Oh, that’s cool! It’s one of those typical liberal arts theses. I wrote one of those too.” And that would be it.

If we continue to barricade ourselves behind jargon, theory remains merely, well, theoretical.

Even in a liberal arts context, however, I sometimes feel as though my thesis is conforming to a type. When I presented my research to my fellow EALAC and AMEC majors, I was the only person in my section using phrases like subversion of norms and heterosexual matrix. Listening to the other well-constructed but largely jargon-free presentations of plans for original sociological research or economic investigations, I felt uncomfortable, almost ashamed of the proposal I’d spent three months planning and writing. Specialization is an inevitable step in any undergraduate’s career, but when we immerse ourselves in our own niches in our respective fields, it also serves to divide us. As our majors and research become central to our lives, they can also act as conversation barriers with anyone but our fellow specialists.

Naturally, jargon leaps out as a major feature in this divide. Specialization comes with its own language, a whole new vocabulary, no matter the field. If someone were to come up to me and start speaking in the language of applied physics, they might as well be speaking Russian. The jargon of literary and



CECILLE DE LAURENTIS

Modest Proposals

cultural criticism is particularly maligned, as it tends to take relatively simple words and put them through gratuitous grammatical transformations, such as “problematization.”

This is one of the reasons that people tend to either love, hate, or (as I do) have a love-hate relationship with theory. Using jargon can be exhilarating, a guaranteed pump-up for any mundane in-class comment even when you aren’t entirely sure what you’re saying. However, it can also include the subtext of “I’m smarter than you” or “I’m more knowledgeable than you,” especially when used outside of the classroom. This seems counter to the goal of toppling hierarchy that much of cultural criticism advances. Can the subaltern speak? If so, probably not in jargon.

I can’t speak for the applied physics or environmental ecology or electrical engineering majors. Their jargon may have fewer issues, or different ones. But in the humanities, at least, we should build bridges between language and reality when discussing abstract concepts. It’s all well and good to talk about the revolutionary aspects of a text within the classroom, even to identify the relationship of literature and other entertainment culture to politics and science. However, if we continue to barricade ourselves behind jargon, theory remains merely, well, theoretical, the exclusive property of academics and critics. For true change, any kind of change, to happen, we should make more of an effort to breach divisions rather than to erect them. Toning down the jargon, or clarifying it, is one way to do that.

And though it may not be possible to mobilize humanities majors to reconnect with the streets tomorrow, we can start conversations with our fellow students and others around us. By self-consciously dismissing my thesis topic, I’ve been essentially telling the people I talk to that they wouldn’t understand. If I made an effort to explain beyond my perfunctory one-sentence summary, people would probably understand more than I assumed they would. And perhaps I would even understand your biochemical engineering research. To some extent, anyway.

One of the best things about beginning an undergraduate education is the ability to dabble in as many different areas as we can. When we begin to specialize, as rewarding as the feeling of becoming expert can be, too often we stop dabbling. However, to veer dangerously toward theory-speak, much of the difference between academic fields is constructed. By probing deeper into conversations with those in different fields of study, we can find connections we didn’t know existed and can continue the process of dabbling, even while writing a highly specialized, liberal-artsy thesis.

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



STAFF EDITORIAL

Embracing security

On Wednesday, Spectator reported that IDs will be required to enter Barnard’s campus between the hours of 11 p.m. and 6 a.m. We are encouraged by the Barnard administration’s decision to heighten security on campus and hope the rest of the University follows suit. In addition, we humbly suggest a few more measures to further improve campus security:

1. Tracking beacons should be placed on all cutlery and crockery located in John Jay.
2. LionMail security should be improved. ‘Device passwords’ don’t cut it. Email security should involve retinal scans or at least fingerprinting and voice recognition. In addition, a 20-minute, in-person identity verification process should be in place every time a student needs to reset his password for added protection.
3. Application for guest passes must be filed six months in advance as Columbia transitions from its old system to the new “blue card” system, which is to be modeled after the United States’ “green card” system. Unlike the American system, however, blue-card holders do not become eligible for citizenship (or in this case, studenthood) after seven years of residency.
4. During NSOP, first-year student badges should be replaced by microchips implanted into the pineal gland of

students’ brains. This will ensure that free food does not go to the freeloading students around campus.

5. Full airport security should be implemented in Butler. We’re talking metal detectors, non-invasive full-body X-rays, random searches, and the right for Public Safety to conduct a full body cavity search if suspicion arises. No liquids or gels in containers of three ounces or larger.

6. Urine testing should be mandatory before Bacchanal. And after.

7. “Stop and Frisk” tactics are to be implemented on College Walk—consultation with the mayor’s office and the City of New York optional.

8. Residential adviser status should include the right to conduct random room searches without probable cause or a warrant issued from the University president’s office.

9. We ask that the University require a full customs declaration for each package shipped to Lerner. If illicit substances are suspected, package center officials have the right to open and search.


10. And finally, we will require blood deposits for blue bin requests, as follows: Upon rental, the renter must deposit a pint of blood. If the blue bin is not returned in two hours, the renter forfeits her plasma. For each subsequent overdue hour, the renter forfeits a portion of her platelets and red cells.

To implement these and other changes, we strongly advocate for the creation of a committee with a complicated acronym that will start out with no student members but then, after an immense push from this body and others, will include a random member of student council. Don’t you want a secure campus?

The Columbia Daily Spectator accepts op-eds on any topic relevant to the Columbia University and Morningside Heights community. Op-eds should be roughly 650 words in length. We require that op-eds be sent exclusively to Spectator and will not consider articles that have already been published elsewhere.

Letters to the Editor should be no longer than 350 words and must refer to an article from Spectator or The Eye, or a Spectrum post. Submissions should be sent to opinion@columbiaspectator.com. Please paste all submissions into the body of the email. Should we decide to publish your submission we will contact you via email.

\$2.99
online



FEDERAL GOVERNMENT

COMMITTING

FEDERAL CRIMES
 (for 29 years)?

Including President Obama's August 2009 White House letter to Leland:

 "Dear Leland... we hope that the issue you brought to the President's attention has been resolved. However, if you still need help with a Federal agency, we are pleased to assist you."

 By LELAND


© 2009 Yoshitsu 2009
 All Rights Reserved

FEDERAL GOVERNMENT COMMITTING FEDERAL CRIMES (for 29 years)?

by Leland Yoshitsu

nonfiction/documentary eBook (and paperback)

Amazon, B&N Nook, Sony, eBook Pie, etc • ISBN: 978-0-985-26228-0



including President Obama's August 2009
White House letter to Leland (page 2):

"Dear Leland...we hope that the issue you brought to the President's attention has been resolved. However, if you still need help with a Federal agency, we are pleased to assist you."

If you haven't told your
family you're an
organ and tissue donor,

you're not.

To be an organ and tissue donor, even if you've signed something, you must tell your family *now* so they can carry out your decision later. For a free brochure on how to talk to your family, call 1-800-355-SHARE.

Organ & Tissue
DONATION
Share your life. Share your decision.

Coalition on Donation

su | do | ku

© Puzzles by Pappocom

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

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

By Neville L. Fogarty
©2012 Tribune Media Services, Inc.

KITTEN SEASON IS HERE!
The Animal Project needs good foster homes for cats and kittens. You can care for kitties until they find forever homes—or adopt a pair yourself. Call (212) 567-5206.

Math is Power
Call 1-800-97NACME
or visit www.mathispower.org

 **NACME**
National Action Council For Minorities In Engineering

GAMEDAY

FRIDAY, SEPTEMBER 21 • PAGE 6



FORDHAM (2-1) at COLUMBIA (1-0)

SATURDAY, 12:30 P.M., BAKER FIELD
RADIO: WKCR 89.9 FM, WWDJ 970 AM •
SPECTRUM.COLUMBIASPECTATOR.COM
@CUSPECSPORTS



At LIU, Lions seek offensive breakthrough

BY MUNEEB ALAM
Spectator Staff Writer

After a welcome week off, Columbia men's soccer (2-4) is back in action on Saturday night at Long Island (1-6). Last Saturday, the Light Blue fell, 1-0, to Delaware in its sixth game in 16 days. The only goal of the foul-filled affair was a header off of a free kick. The Lions have scored only four goals this season. After taking a few days to rest, they worked on several aspects of the game, including getting more scoring chances. "We spent a lot of time ... reorganizing the way we get forward," senior defender Quentin Grigsby said. "Trying to outnumber and outbalance: better than relying on individuals to get it done." "We're looking at creating more opportunity for ourselves in the final third of the field, whether that be through a combination play along the flanks or penetration through the midfield," Lions head coach Kevin Anderson said. "We're looking at more quantity as well ... and hope then that with quantity comes quality of finishing it and scoring goals." The break was good for Grigsby and fellow senior defender Ifiok Akpandak, who lead the team in playing time this season—both have played a full 90 minutes in each of the last four games.

SEE MEN'S SOCCER, page 3



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

HEISMAN | Junior running back Marcorus Garrett and the Light Blue offense will try to lighten the load on the defense.

Columbia to try to make it 2 in a row at Baker

BY MYLES SIMMONS
Spectator Senior Staff Writer

After being able to use that “W” word to start off the season last week, the football team (1-0) will head back out to Baker on Saturday to take on Fordham (2-1). Light Blue head coach Pete Mangurian started off his Columbia career with last week's 10-9 win over Marist, but he said he recognizes that there is plenty of room for improvement based on that game. "There's a lot of things we need to get better at," he said. "Our defense kept us in the game early on—especially in the first quarter with over 10 minutes of possession time for them. That's a tribute to how hard they've worked conditioning-wise to be able to withstand that and still play at the level they did." One of the areas in which Mangurian would like to see improvement is the run game, although Lions' junior running back Marcorus Garrett had his first 100-yard game last week, as he carried the ball 30 times for 115 yards. "Our running game needs to be more consistent—too many zero and minus runs," Mangurian said. But Garrett believes that the Lions have a plan to sustain a successful running attack this weekend. "Just working on it in practice every day," he said. "O-linemen trying to make sure their assignments are right, make sure

SEE FOOTBALL, page 3

DESTINATIONS

		GATE	ARRIVAL
INDUSTRY	IMPACT	OW	FASTER
GLOBAL	ASSIGNMENTS	OW	FASTER
SENIOR	CLIENT CONTACT	OW	FASTER
CAREER	DEVELOPMENT	OW	FASTER
MAKE	PARTNER	OW	FASTER

OLIVER WYMAN

GET THERE FASTER

Some people know precisely where they want to go. Others seek the adventure of discovering uncharted territory. Whatever you want your professional journey to be, you'll find what you're looking for at Oliver Wyman.

Discover the world of Oliver Wyman at oliverwyman.com/careers

Visit our booth at the Career Fair TODAY!

FINANCIAL SERVICES MANAGEMENT CONSULTING APPLICATION DEADLINE
Sunday, September 23rd
Please follow instructions on LionSHARE to submit an application.

DISCOVER OUR WORLD

Oliver Wyman is a leading global management consulting firm that combines deep industry knowledge with specialized expertise in strategy, operations, risk management, and organization transformation. With offices in 50+ cities across 25 countries, Oliver Wyman works with the CEOs and executive teams of Global 1000 companies.

An equal opportunity employer M/F/D/V.

MARSH & McLENNAN COMPANIES

Weekend

ARTS & ENTERTAINMENT • FRIDAY, SEPTEMBER 21, 2012 • PAGE B1

No Sleep till Booklyn

BY LESLEY THULIN, ZOË MILLER, AND BREA SALIM
Spectator Staff Writers

This weekend, bookworms from all five boroughs unite to celebrate their love for the written word.

Brooklyn Borough Hall and Plaza is hosting the seventh annual Brooklyn Book Festival this Sunday, with over 280 authors and over 100 panels making for an all-day event. The festival is the largest free literary event in New York City.

“We want the festival to have something for everyone, whether you’re an old woman from Astoria or a young kid from Brooklyn,” said Johnny Temple, chair of the Brooklyn Borough President’s Literary Council.

In addition to providing the public with access to readings, panels, children’s workshops, and other literary activities, the festival honors a writer with the Best of Brooklyn, Inc. Award, also known as the “BoBi” Award. On Sept. 10, the Literary Council announced Pete Hamill as this year’s recipient.

“It’s a thrill on various levels,” Hamill told Spectator. “Because I’m a child of Brooklyn—born there, grew up there, have returned there over the endless years since then— just to have that kind of a recognition locally is important.”

A native of Park Slope, Hamill has published the memoir “A Drinking Life,” and novels “Snow in August,” “Tabloid City,” and “Forever.” He looks forward to mingling with the literati.

“To also be in the presence of Paul Auster and Edwidge Danticat and other writers that I admire very much, that’s also a thrill. So, it’s not quite the same as getting my high school diploma two years ago, 59 years after I dropped out, but it’s really a thrill.”

Hamill will headline two events: a conversation with book critic Bill Goldstein, and a reading and Q&A alongside Auster and Danticat, BC ’90.

The Literary Council has bestowed the BoBi since 2007. Past recipients include Auster, Danticat, Walter Mosley, John Ashbery, and Jhumpa Lahiri, BC ’89.

The council “take[s] a number of things into consideration” when selecting authors, press secretary Mark Zustovich said. “One of the things they consider is their entire body of work, in terms of how prescient it is, and then on top of that, how that body of work exemplifies Brooklyn, or how it speaks to the spirit or the characters of Brooklyn.”

The council includes representatives from universities, the publishing world, and the media.

Among the festival’s many events, Temple particularly recommends a panel discussion with “three amazing best-selling writers” talking about the challenges they face as authors. This panel features Dennis Lehane, the New York Times best-selling author of “Mystic River,” Barnard alumna Danticat, and crime fiction writer Mosley.

“They are three very different writers with a huge fan base,” Temple said. “That should be one of our most popular programs that I personally am also looking forward to.”

The festival will feature other notables such as Joyce Carol Oates and Billy Collins.

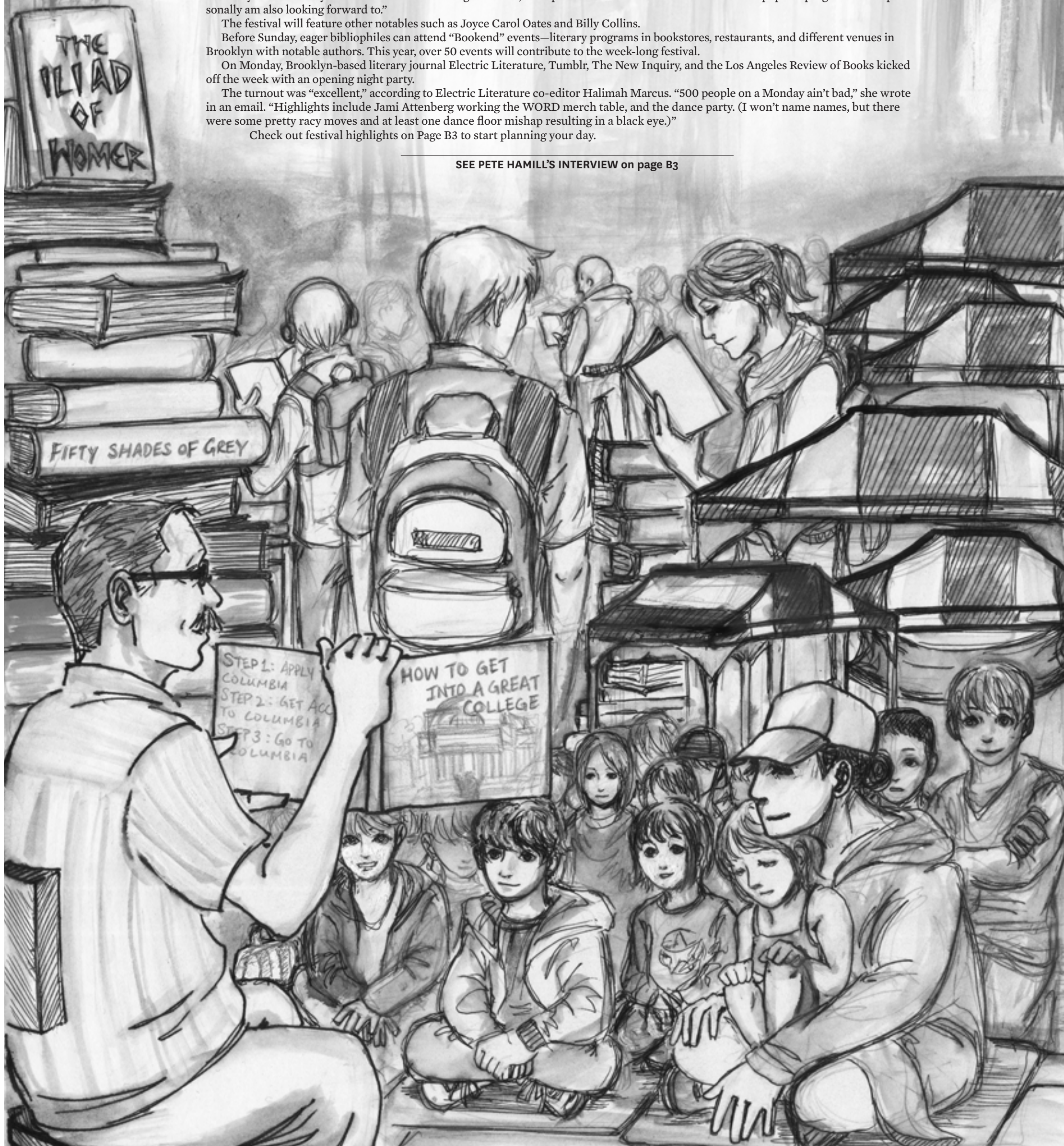
Before Sunday, eager bibliophiles can attend “Bookend” events—literary programs in bookstores, restaurants, and different venues in Brooklyn with notable authors. This year, over 50 events will contribute to the week-long festival.

On Monday, Brooklyn-based literary journal Electric Literature, Tumblr, The New Inquiry, and the Los Angeles Review of Books kicked off the week with an opening night party.

The turnout was “excellent,” according to Electric Literature co-editor Halimah Marcus. “500 people on a Monday ain’t bad,” she wrote in an email. “Highlights include Jami Attenberg working the WORD merch table, and the dance party. (I won’t name names, but there were some pretty racy moves and at least one dance floor mishap resulting in a black eye.)”

Check out festival highlights on Page B3 to start planning your day.

SEE PETE HAMILL’S INTERVIEW on page B3



Best of

Independent Bookstores

In New York, independent-minded book lovers often find themselves in Brooklyn to get their fix. But there are plenty of options in Manhattan for the bibliophile seeking something off the beaten (Barnes & Noble) path. —By Zoë Miller

McNally Jackson

52 Prince St., between Lafayette and Mulberry street.

There are many reasons to pay a visit to this literary haven in NoLiTa. In addition to its quaint café and biblio-chic ambience (real books hang suspended from the light fixtures), the store hosts an eclectic mix of monthly events that run the gamut from readings by new authors and well-known personalities—like '80s movie queen Molly Ringwald earlier this month—to panels on contemporary issues of urban life. McNally Jackson also boasts an Espresso Book Machine, a device that can speedily print, collate, cover, and bind a book, whether a self-published novel or one from Google's public domain collection. If you're the book club type, the shop also specializes in international literature, Spanish language literature, essays, and poetry.

Bookstore Café

126 Crosby St., between E. Houston and Prince streets

While in the downtown area, be sure to stop by the spacious, mahogany-embellished Bookstore Café. The organization behind the store, Housing Works, is comprised of individuals who are living with and affected by HIV/AIDS. All items in the Bookstore Café's inventory, from books to movies to music, are donated, and almost all staff members are volunteers, and 100 percent of the store's profits go to Housing Works. There is indeed an attached café that serves up a variety of gourmet pastries, salads, soups, and sandwiches. A sampling of events on the calendar includes a writing workshop with Ken Derry, editor of the New York Yankees magazine, a slam story contest, and an album release party for ukulele star Jake Shimabukuro.

Shakespeare & Co.

716 Broadway

For the theater enthusiast, there's Shakespeare & Co., which specializes in play scripts and has one of the largest collections in New York. The store also has an impressive fiction selection. Additionally, Shakespeare & Co. stocks trade books that span every genre imaginable. Out of its four locations, the Broadway shop has the biggest variety of trade books. Shakespeare & Co. plans a variety of readings throughout the year, and has welcomed British novelist Zadie Smith in the past.

bookbook

266 Bleecker St., between Sixth and Seventh avenues

Although it may be on the smaller side, this cozy Greenwich Village shop makes up for its size with its charm. A table of bargain books situated outside an open storefront greets potential customers. Inside and to the left is a group of shelving units, the surfaces of which are brimming with best-sellers and new releases. The rest of the store's inventory is organized by genre along ceiling-high shelves that hug the exposed brick walls. What is notable about bookbook, aside from its quaintness, is its consistent 20 percent discount on hardcovers and Moleskine journals.

ILLUSTRATION BY CHARLOTTE MURTISHAW

Neighborhood Watch

By Brea Salim

IRIS CAFE

Despite its newcomer status on the café scene, it seems that this one's here to stay. Whether you're craving a full brunch, an avocado sandwich or just a good cup of coffee, Iris Cafe is the spot to go. Their pastries are all home baked (I recommend the "oatmeal-raisin-chocolate-chocolate-chip cookies") and their sandwiches are made with all with local ingredients. One of the owners of the cafe, Rachel Graville, also edits Brooklyn's local food magazine, Edible Brooklyn

BROOKLYN HEIGHTS PROMENADE

Want to update that Facebook cover photo with the quintessential NYC panorama? Get off Google Images and check out one of the best views the city has to offer at the Brooklyn Heights Promenade. Look out for icons such as the Statue of Liberty and the Brooklyn Bridge and of course, the gorgeous Manhattan skyline. The Promenade's perfect for just about everything: first dates, morning jogs, or showing off the city to your family during a fall visit. If you get hungry, stop for a slice of Grimaldi's famous pizza or a cone at Brooklyn Ice Cream Factory.

HEIGHTS BOOKS

With the Brooklyn Book Festival going on this weekend, it's essential to check out the only used bookstore in the area. If you're low on cash, you can search for local writers' and professors' work, which are regularly donated to the store. If you're looking for the sort of art books and photo tomes that might be found in the Met and MoMA gift shops, they're in stock here as well. If you're in the mood for American/European history but not so much for a textbook, this shop offers some great alternatives. Although a bit cluttered, the quaint feel makes it a must-visit during your day in Brooklyn.

BARGEMUSIC

A floating concert hall at the foot of the Brooklyn Bridge—do you really need another reason to see it for yourself? Boasting performances from world-class musicians like Yo-Yo Ma and Isaac Stern, this unique revenue should be one of your main stops next time you find yourself in Brooklyn. If you're ready to cash that pay check, maybe one of the many concerts they host each month will suit your fancy; if you're just in the mood for a glass of wine and gorgeous skyline views, that's okay too.

NOODLE PUDDING

It's inevitable that Manhattan's many high-end restaurants might make you hungry for something good and cheap. When this time comes, make your way to Noodle Pudding in Brooklyn Heights. Be warned: The wait can be long and it's cash-only, but I promise you the osso buco and the sticky mushroom risotto will be worth it. Noodle Pudding has foregone the social media route of many of its competitors with no Twitter, no Facebook, and not even a website. But with sixteen years of regular customers waiting in line night after night, it doesn't seem to have stunted their success among locals and adventurous tourists alike.

High Street

A C

BROOKLYN

DEAN ST. SMITH ST.

GRAPHIC BY SINJIHN SMITH

2012 BoBi honoree Pete Hamill talks literature, Brooklyn

By Zoë Miller

Q: “How has living in Brooklyn shaped your work?”

PH: “Well, to begin with, the recognition that where you grow up in Brooklyn...the people always...when they say, ‘Yeah, I’m from Brooklyn,’ the next question always is, ‘What part?’ You know? And what happened in my neighborhood was that we lived in a kind of working-class white shtetl. You know? It was a village. It had no name. It was wedged between Park Slope and Winter Terrace and is now called, by the real estate guys, the South Slope. But it was almost all working-class, people who were either immigrants themselves or were the sons and daughters of immigrants.

So that ethos, where the most important four-letter word of all was work, was part of me from the beginning. I didn’t even question it. That was what the world was about because they all had come through the Depression, they had come through the war. I was 10 when World War II ended. So, they had an instinct for work. And most of it was physical work. The ones who didn’t become cops or firemen or sanitation men worked off the commerce of the poor, they were steamer dogs, guys loading trucks to move goods off the piers and so forth.

So, to have that in you as you start out as a writer, not wondering, not knowing where you might go as a writer, I knew that was there somehow. I had learned a lot from all those people, in different ways. But just by knowing them, by bumping into them in the street, by living in the same tenement, in a way that was not like reading a book of sociology about how many left-handed Irishmen were brought at the docks in 1946, you know. It was definitely a part of the way I see the world, and I think most writers see the world partly through the way they spent their childhood. Even if they’re living in Brooklyn and they came from somewhere else, they’re looking at it through that. If they came from China, if they came from Mexico, and they look at Brooklyn, they’re seeing it through the lens that was given to them for the first 10-15 years of their lives.”

Q: “You first were interested in the visual arts. What triggered your interest in the literary arts?”

PH: “Well, the visual art that got me more than anything was the comic strip. It was the great heyday in the newspapers of the narrative comic strip, not the gag comic strip. The narrative, some of which were beautifully drawn. “Terry and the Pirates” by Milton Caniff, I have three of his originals above my desk now to remind me of where I came from, Will Eisner’s “The Spirit” was a comic book that was beautifully drawn.

And so my first instinct was to be a comic strip artist. I didn’t know yet about fine arts. And as I got older and understood where they were coming from, which was from a whole tradition of popular art that was derived from fine art, they had all learned from the people who they looked at, sometimes in museums, sometimes in books. So that, that was the initial impulse, because I could draw. Could I draw like them? No. I was 11 or 12 or something.

But at the same time, while I was trying to draw comics on my own, I was conscious of narrative, of telling a story. The comics were not one-shot drawings, they were not gag cartoons. They said, “This happens and this happens and as a result, this happens.” The essence of narrative.

So it was built into my Brooklyn DNA somehow, so that when I finally got to understand the wider world, I tried to be a painter and was always frustrated by painting because I couldn’t tell a story. So when I finally started writing in the late ’50s, I was influenced not by the comic strip view of the world, but by the sense of sequence and narrative and character and so on. And slowly the graphic part of me faded away.

I still do drawings of characters in my novels and so on just to get a better sense of what they look like. And I still sometimes go off on some really, truly boring trial in some court room. I make drawings of all the usual suspects.

It’s a great way, I mean I think particularly for young aspiring writers, to really look at great art. It’s what Hemingway did, it’s what Dickens certainly did. And see what they choose to represent in their art. And great photographers, too. Not just to look at something, but to see it, see it clearly, make it

seeable by a stranger who’s never able to be there, like most great writers do. I can see St. Petersburg because Dostoyevsky described it to me. Is it the St. Petersburg of today? No, but it’s there, it’s part of it, that lost 19th century St. Petersburg.

You can learn from, certainly from studying a great art, and studying a foreign language is very important. But you have to be very clear in your own language in order to express yourself in the other one. So it helps for clarity. And music was the other big influence. I try to write with both because I was a jazz fan, among other things. I try to write with rhythm and with melody. Hip-hop doesn’t have any melody, so you can’t whistle hip-hop in the subway. But melody is an important thing to get in your skull as a writer as early as you can.”

Q: “You’ve lived in a variety of places, from Mexico City to Rome. What is it about New York City that brings you back?”

PH: “Well, the same thing that brought Odysseus back to Penelope. You know, it’s the starting place, it’s the original place. ... The great advantage of travel, like learning a foreign language, is it teaches you about your own place. So I would live in a place to see what that was. I was always drawn to places with a lot of vowels in the air, coming from New York with a lot of consonants in its air. And I would listen and look and try to understand it in relation to New York. Why is New York here? It’s in a harbor. Why is Paris there? It’s on a river. The highways of the middle ages. Who owns these places? Which is what every reporter has to ask about New York. Who owns this joint?

And that leads you to understanding your own place from the experience of other places. It’s no accident in the 19th century people always did their year abroad, maybe two years abroad. Writers like Henry James went and lived abroad and were still writing about stuff in the United States. Hemingway wrote about Michigan sitting in Paris. You know?

It was that sense of being both detached and able to focus through the lens that was supplied by the things that were around you on a daily basis to make you understand what you had and the place

you left behind. So, it’s been a rich life for me because almost all the places I lived in, somebody was paying me. It wasn’t a hobby—it certainly didn’t come from my father or anything. You know? I was able to learn my craft enough that I could support myself through my craft, reporting, seeing pieces of the world, the world that’s beyond Brooklyn or New York or the United States itself.”

Q: “What would be your advice for aspiring writers?”

PH: “Number one: read. Robert Louis Stevenson, whose work is still in print 130-odd years after he died, had an essay once in the 19th century that young writers should read like predators because reading supplies the food that every writer needs, the sense of language, the sense of the poetry of words, the sense of the bluntness of words, depending on the rhythm and music of words, which you have to read.

So, I try to read a poem every night before I go to bed. Usually if I’m exhausted it’s a very short poem. I try to read a short story a week. I’m always reading some book because I think books, basically, are like other people’s houses. The cover is the front door, you open the cover, you walk into other people’s lives, and they tell you, by contrast, about the lives of the people you grew up with, including your own family. But also what it does is give you a sense, which is very important, that there’s a story in everybody.

I think, for example, that I would expand on Stevenson and say everybody should read like predators. I think you’re a better doctor if you’ve read “Anna Karenina,” I think you’re a better lawyer if you’ve read Faulkner, I think you’re a better surgeon if you’ve read some of the great literature that’s about, essentially, people one at a time, not sociological stuff, but people one at a time. And that helps you in your current life. If you’re on the subway, and there’s an old lady sitting across from you, she was once 14, and in love with some dope. She’s a lot more than what she looks like now. She is who she was, and that helps you as a writer to be able to sense the humanity of the other people—to respect them, not try to hurt people with snarkiness or something, to be able to not only ask questions, but to listen.”

Brooklyn Book Festival Event Picks

Event: Characters on Characters

Place: Brooklyn Borough Hall Courtroom

Time: 12 p.m.

Council chair Johnny Temple’s pick features a discussion by Walter Mosley, Edwidge Danticat and Dennis Lehane on character.



Event: Poets Laureate Past and Present

Place: Brooklyn Borough Hall Courtroom

Time: 2 p.m.

Don’t miss a reading by Tina Chang (Brooklyn Poet Laureate), Billy Collins (U.S. Poet Laureate 2001-2003), Ish-mael Islam (NYC Youth Poet Laureate) and Philip Levine (former U.S. Poet Laureate 2011-2012).

Event: ‘I’d Like To Apologize To Every Teacher I Ever Had.’

Tony Danza in Conversation with Brooklyn Borough President

Marty Markowitz

Place: Main Stage (Borough Hall Plaza)

Time: 1 p.m.

Entertainer Tony Danza speaks with Borough President Marty Markowitz about his career, new book, and stint as a high school teacher.

Event: Characters on Characters

Place: Brooklyn Borough Hall Courtroom

Time: 12 p.m.

Council chair Johnny Temple’s pick features a discussion by Walter Mosley, Edwidge Danticat and Dennis Lehane on character.

Event: Brooklyn Book Festival presents Pete Hamill

Place: Saint Francis Auditorium (180 Remsen St.)

Time: 12 p.m.

This year’s BoBi Honoree speaks with book critic Bill Goldstein, of WNBC-TV. Dennis Lehane on character.

Event: Literary Lions

Place: St. Ann and the Holy Trinity

Church (157 Montague St.)

Time: 2 p.m.

2012 BoBi Honoree Pete Hamill and past honorees, Edwidge Danticat, and Paul Auster, will give readings, followed by a Q&A session moderated by Council Chair Johnny Temple.



Event: An Education: Coming of Age in America Today

Place: Brooklyn Historical Society Library (128 Pier-repont St.)

Time: 12 p.m.

Columbia’s own American studies professor Andrew Delbanco will discuss the role of education in democracy along with Andrew Hacker and Kimberley L. Phillips. Delbanco recently published “College: What it Was, Is, and Should Be.”

*Festival runs from 10 a.m. to 6 p.m.

ILLUSTRATION BY CHARLOTTE MURTISHAW

Making it in the Mob

During New York Fashion Week I became a street style photographer for a few days.

As an aspiring photographer, it was thrilling, and while editing the photos I took, my heart started to beat faster as I remembered the rush of trying to get the perfect shot of a well-dressed man or woman passing by. Not to mention the fact that I was able to shoot next to some of my idols: the legendary New York Times photographer Bill Cunningham, Scott Schuman of The Sartorialist, Tommy Ton of Jak and Jil, and Phil Oh of Street Peeper. Still, caught up in this whirlwind of lenses and fancy frocks, I was disgusted with myself for taking part in this extreme invasion of personal space and privacy, even though at this point, it’s expected.

The scene outside of Lincoln Center and Pier 94 was a mob of every industry insider and style icon and blogger and celebrity and aspiring fashion student, whether invited or not. Everyone was in constant threat of being knocked to the ground by aggressive photographers with extra large cameras and lenses. But, I also noticed a lot of people like me: young, fashion-obsessed amateurs toting a cheaper Canon and eagerly eyeing their idols. On more than one occasion, a confused tourist approached me and asked what all the commotion was about: My response, “It’s fashion week,” was met with blank stares. Had they cared, they could have joined the mob with their cameras. which were otherwise occupied with shooting tall buildings.

And that’s just it. Street style is now a 21st century medium for making it in the industry, a way to shoot to instant fame, or at least, the street style equivalent. It’s easy: All you need is a camera, a website, and a willing subject or a flashy outfit to catch someone’s eye. The shows have lost their



KRISTA LEWIS

Uptown/ Downtown

mystery because of consumers’ increased ability to access them instantaneously online. It’s the street style photos that have become the coveted documentation of fashion week, and have democratized fashion. While there’s still immense competition, if your blog is noticed everyone in the industry wants to work with you. Photographing people entering and exiting shows has become one of the must-try ways to make a name for yourself in the business. No one wants to work hard for 20 years before reaching their dreams—myself included—if they can do it in a week.

Street style itself has changed, too. It has morphed into a new way for designers and the average man or woman to start trends. Designers draw inspiration from how their customers wear the runway looks. Even ad campaigns have jumped on the bandwagon, featuring models hopping across the street as if rushing to an imagined show. In a recent article, The New York Times discussed how designers are now using street style stars as walking, talking advertisements. The streets outside of fashion shows are scrutinized as much as the red carpet before the Oscars. This phenomenon has moved past being merely a fad—it’s here to stay in some form or another.

So where does this leave aspiring fashion photographers and style stars in the future? Eventually, someone will invent something more cutting-edge than the current online platforms, and people will inevitably scramble to become its new stars. Whether we like where it’s headed or not, 21st century street style still celebrates what people are wearing on the street and in their everyday lives, especially those that aren’t afraid to express themselves. We have to remember that dressing for ourselves, not for our favorite photographers, is the best way to ensure that true style endures.

Krista Lewis is a spohomore at Barnard College who loves soy cappuccinos and French Vogue. Uptown/Downtown runs alternate Fridays.



BRONWEN CALLAHAN FOR SPECTATOR

VOGUE | Models strike poses on the street and walk the runways during New York Fashion Week.

Flipside

Guide

Metropolitan Opera proves something for everyone

2012-2013 season appeals to Lit Hum students, romantics, Broadway buffs

BY CHRIS BROWNER
Spectator Staff Writer

In today’s world, opera is most closely associated with Viking women shrieking and old ladies peering through miniature binoculars. But it is so much more. Opera is an art form that has the power to deeply move and captivate its audience, and despite the popular misconceptions, it is for everyone. This season, the Metropolitan Opera will present seven new productions and 21 revivals of classic, rare, and contemporary operas. There are operas for people of every level of familiarity and taste, and below is just a sampling of a few operas that could be perfect for you. If you’re new to the art form, have no fear—the Met is presenting many classic operas that have stood the test of time and will certainly be great introductions to the medium.

“Opera is an art form that has the power to deeply move its audience, and despite the popular misconceptions, it is for everyone.”

Verdi’s stunning grand opera “Aida” places you in the center of an emotionally wrought love triangle set against the lavish backdrop of ancient Egyptian society. With grand choruses, soaring monuments, and even higher-soaring melodies, your eyes, ears, and hearts will be enthralled for the entire evening. Bizet’s “Carmen” is also perfect for newcomers. With a powerhouse leading lady and a musical score that includes many popular tunes recognizable from cartoons and TV commercials, this opera will carry you along on a dramatic journey full of lust, sin, and action that will keep you speechless. All students of Columbia College will be delighted to find that three operas this season were inspired by texts on the Literature Humanities syllabus. Whether it’s Berlioz’s epic “Les Troyens” (taken from Vergil’s “Aeneid”), Zandonai’s overwhelming “Francesca da Rimini” (based on an episode in Dante’s “Inferno”), or Gounod’s romantic take on “Faust” (an interpretation of Goethe’s masterpiece), any inquisitive mind will enjoy seeing these classic stories retold as grand operas. Trying to decide where to bring that special someone for a romantic night on the town? Nothing is more impressive and passionate than an evening at the opera. Bring your date to Verdi’s heartbreaking “La Traviata.” See what happens when a Parisian socialite’s fatal illness, ill-chosen lifestyle, and the man of her dreams collide with devastating results.

“All students of Columbia College will be delighted to find that three operas this season were inspired by texts on the Literature Humanities syllabus.”

Don’t feel like spending your night in tears? Take your date to see Rossini’s comic romp “Le Comte Ory.” This hilarious farce presents the escapades of an amorous seducer and includes moments of mistaken identity that culminate in a hysterical ménage à trois. Broadway buffs will be interested in new productions conceived by Tony Award-winning directors. First, Bartlett Sher (“The Light in the Piazza” and “South Pacific”) tackles the comedic masterpiece “L’Elisir d’Amore,” and later, Michael Mayer (“Spring Awakening,” “American Idiot,” and “On a Clear Day You Can See Forever”) re-imagines Verdi’s “Rigoletto,” the tale of a cursed court jester, in 1960s mobster-filled Las Vegas. No matter who you are, there is an opera onstage at the Met this season that will appeal to your interests. Language student or music major, actor, mathematician, or athlete, the opera will transport you to magical and musical worlds. Give the opera a chance, and your night will certainly end on a high note.



COURTESY OF ATP FESTIVAL

WALK ON THE WILD SIDE | Frank Ocean (left) and Philip Glass (right) are among the many acts for All Tomorrow’s Parties.

All Tomorrow’s Parties to host annual festival

‘I’ll Be Your Mirror’ offers diverse lineup at Pier 36 in Manhattan

BY PATRICK SALAZAR
Spectator Staff Writer

Fans of memorable live music are in for a treat this weekend as All Tomorrow’s Parties hosts their annual “I’ll Be Your Mirror” Festival. This is one of the only shows the U.K.-based festival curators offer in the United States and they have stacked it with one of the most diverse, talented lineups that rivals many of the large-scale U.S. festivals held this past summer. Now relocated from Ashbury Park in New Jersey to Pier 36 in Manhattan, concertgoers have three days to head downtown and catch some of the most buzzed-about live acts from a wide swath of musical styles. Check out our top two acts from each day below.

FRANK OCEAN Easily the highest-profile name on the bill this year, the R&B singer’s voice has the power to entrance fans of all musical styles. After rising in popularity alongside his Odd Future crew members, the smooth crooner broke out in a big way by releasing his studio debut “Channel ORANGE” to much critical acclaim over the summer. Be sure to catch his unique sound live, and watch the entire audience melt with each soulful melody.

PHILIP GLASS + TYONDAI BRAXTON Fans of the famous contemporary pianist—who has been composing original symphonies, movie soundtracks, and operas for over 25 years—may find it strange that Glass is billed alongside mostly up-and-coming artists. Yet his work with experimental and progressive composer Tyondai Braxton is nothing short of mesmerizing. Each pushes the boundaries of music in very different ways in their solo work, so their collaboration promises to be one of the most unique sets of the festival.

THE ROOTS These hip-hop stalwarts have been pioneers in the game for almost 30 years and their sound has only gotten better with time. Coming off of last year’s mesmerizing concept album “undun,” the Roots’ blend of upbeat jazz and socially conscious rhymes has made them famous for lively, unforgettable performances onstage.

Taking a break from their day gig as Jimmy Fallon’s house band, the group never disappoints when they take the stage.

DIRTBOMBS Since its inception in the mid-90s, this band has eluded any sort of standard genre definition. Starting out as a double-bass garage punk band, they have gone through many transitions throughout the years, releasing everything from radio-friendly pop rock to an album of garage-infused soul and R&B covers. The one thing that never changes though, is the raucous eclectic performances given at each show.

GODSPEED YOU! BLACK EMPEROR Returning from a 10-year hiatus, Godspeed You! might be the most exclusive performance at the festival, as they have very few shows planned in the U.S. in the future. The post-rock group is known for their broad-sweeping sound, and rotating members include traditional guitar and bass, as well as two percussionists and a violinist. Its performance includes not only the 20+ minute explorations that made its famous, but also film loop projections that, as Godspeed You! say, “put the whole into context.”

AUTOLUX If you value creativity in your music, escaping into vast sonic landscapes, look no further than Autolux. Its llive show has been described as “like being placed on a conveyer belt at an android factory.” The three-person group uses old school synthesizers, distorted percussion and three-part harmonies to foster a new type of sound that is impossible to pin down.

These six acts are by no means representative of the entire lineup featured at the “I’ll Be Your Mirror” Festival, but what they do highlight is the vast diversity among the artists across all three days. The only thing all of these musicians share is a desire to create cutting-edge music, and to give performances that festival-goers have never experienced, but will be sure to remember. This is the best chance to catch many of these acts this side of the Atlantic, and ATP will certainly bring their U.K. flair to Pier 36 this weekend in one of their biggest events of the year. Visit atpfestival.com for more information on the lineup and tickets.

‘Chaplin’ charms, treads on sentimentality

Broadway retells the balancing act of Charlie Chaplin’s life

BY ZOË MILLER
Spectator Staff Writer

The show begins with a man on a tightrope. That man is none other than the titular Charlie Chaplin, balanced in mid-air above a doubtful crowd, while the tightrope serves as a good—if trite—metaphor for the precarious balancing act of Hollywood fame. In Christopher Curtis and Thomas Meehan’s “Chaplin: The Musical,” which premieres at Broadway’s Ethel Barrymore Theatre on Sept. 10, Rob McClure (who portrays the title character) and the rest of the cast dance, leap, and waddle across the stage in shades of grey, white, and black, under Warren Carlyle’s direction. The costumes, designed by Amy Clark and Martin Pakledinaz, add not only to Golden Age elegance but to London dreariness, contributing to seamless transitions between events occurring inside and outside of Chaplin’s mind. The musical’s success in conveying the great entertainer’s story is enhanced by a clapperboard-bearing ensemble member who comes onstage before key scenes begin—a device that feels organic in the Hollywood atmosphere. In fact, most of the first act feels natural and well-paced, charting the course from Chaplin’s abandonment at boyhood by his mentally ill mother, Hannah (portrayed to sympathetic effect by Christiane Noll), to his rise to renown as the Little Tramp. One of the musical’s highlights is the sequence in which Chaplin comes up with the idea for his iconic on-screen persona. As he recalls strangers he saw on the streets as a child, the actors who played

these individuals earlier in the show appear onstage, dimly lit. McClure, grabbing a jacket from one man and a bowler hat from another, nails the transformation from apprehensive Englishman to bona fide comedian with finesse. Add a waddle and a cane wave, and the Tramp is born. Act One’s scenes and songs are a mélange of glitz, glamour, and introspection which nicely capture the headiness of fame. The second act, although far from stagnant, moves with a staccato heaviness. The champagne bubbles have been popped, and Chaplin finds himself amid a mess of divorce settlements and political accusations, trailed by relentless gossip monger Hedda Hopper (Jenn Colella). Colella’s performance is powerfully entrancing, especially during a solo number about Chaplin’s downfall. Hopper is the very sort of character that audience members love to hate, as she is cruel, yet refreshingly sassy. The near-jarring power of Act Two is softened by a frothy love duet between Chaplin and his fourth, and final, wife, Oona O’Neill (Erin Mackey) and by one campy catharsis of a final number, in which characters from Chaplin’s past, many of them dead, return à la “Les Mis” to honor the performer. “Chaplin: The Musical” succeeds, overall, in conveying Chaplin’s story, but has moments that teeter, perhaps too far, toward the absurd, the sentimental, or the dry. Nonetheless, McClure walks Curtis and Meehan’s tightrope with such charisma and presence from start to finish that the Tramp himself would bow and tip a (bowler) hat.

events

THEATER
‘Independents’
—SoHo Playhouse, 15 Vandam St. (between Varick St. and 6th Ave.)

Don’t miss the final performance of Marina Keegan’s FringeNYC Award-winning folk rock musical. “Independents” follows nine friends who work on a Revolutionary War-era ship smuggling marijuana under the cover of historical re-enactment. The disappearance of their captain tests their friendship and forces them to grow up.

BOOKS
Jeffrey Eugenides reading
—powerHouse Books, 37 Main St., Brooklyn, Friday, Sept. 21 at 7 p.m.

Jeffrey Eugenides will be giving a reading in celebration of the paperback release of his bestselling 2011 novel “The Marriage Plot.” Set in 1982, the novel follows three Brown University graduates who try to make their way in the real world. The novel won the 2011 Salon Book Award for fiction.

MUSIC
Stars
—Webster Hall, 125 East 11th St., Saturday, Sept. 22, Doors: 6:30 p.m.

Following the Sept. 4 release of their sixth album, The North, this indie Canadian group will headline at Webster Hall as part of their fall North American tour. Diamond Rings and California Wives will also play.

FILM
‘The Perks of Being a Wallflower’
—AMC Loews Lincoln Square 13, 1998 Broadway dates and time, opens Friday, Sept. 21

Based on the bestselling coming-of-age novel by Stephen Chbosky, “The Perks of Being a Wallflower” chronicles an awkward freshman’s early high school experience.