

YOU CAN BANK ON IT



AYELET PEARL / SENIOR STAFF PHOTOGRAPHER

CHECK IT | Sheila Bair, former chair of Federal Deposit Insurance Corporation, spoke at the World Leaders Forum Thursday.

Smooth sailing in expanded open housing, students say

BY TRACEY WANG  
Columbia Daily Spectator

When Claire Sheridan, CC '15, told her parents that she planned to live with Steven Bennett, CC '15, they “flipped out,” she said. “I had to hold the phone away from my ear,” Sheridan said. Sheridan said that her parents were concerned about her living with a male friend, citing lifestyle differences and asking her how she would change clothes in her room. Sheridan, though, said that she’s had no problems living with Bennett and that her parents’

anxieties were unfounded. “I don’t think it [housing] should be based on terms of sexual orientation or gender,” Bennett said. “I think it’s more in terms of whether or not two people are OK with living with each other.” Bennett and Sheridan are two of the 60 students currently participating in Columbia’s open housing program, which was expanded to all upperclassmen dorms this year following a limited pilot program in 2011-12. And four years after students first proposed gender-neutral housing—which allows any two

upperclassmen to live together in a double—students and administrators say the program has been implemented without a hitch. “The pilot showed that gender-neutral housing functioned like regular housing,” said Avi Edelman, CC ’11, who in 2009 co-wrote the proposal for gender-neutral housing that was eventually implemented. “There were no special considerations, and I think seeing that in action made the administration enthusiastic about opening it up to every upperclassmen dorm.” “What we saw was exactly

what we expected to see: If you find a compatible roommate, the gender element doesn’t really matter,” Edelman added. Dean of Community Development and Multicultural Affairs Terry Martinez said that administrators decided to expand open housing to all upperclassmen dorms after analyzing feedback from students who participated in the pilot program. It is very important to have gender-neutral housing as an option for students at Columbia,”

SEE HOUSING, page 2

Locals criticize CB7 for not expanding Columbus bike lane

BY CASEY TOLAN  
Spectator Senior Staff Writer

Cycling advocates assailed the leadership of the Community Board 7 Transportation Committee, calling them out of touch in a Thursday night meeting. Board members discussed extending the Columbus Avenue protected bike lane from its current boundaries between 76th and 97th streets to between 59th and 110th streets, as well as adding a northbound pair along the same 51-block stretch on Amsterdam Avenue. The committee will vote on whether to ask the New York City Department of Transportation for the new bike lanes at its meeting next month, after a new report on the safety of the current Columbus Avenue lane is released. A request from the community board, which represents the Upper West Side,

is required for the DOT to implement the lanes. But the vast majority of the 30 attendees at the meeting attacked the committee for moving too slowly and for generally prioritizing cars and parking over pedestrians and cyclists. “The rest of the city has whizzed past us, asking DOT for more and more bike lanes,” Lisa Sladkus, an organizer with the Upper West Side Streets Renaissance, said. “This committee is very invested in the status quo ... They never talk about big, real issues—what do we want our streets to represent, what age should children be comfortable walking to school alone, whether there should be any public parking at all.” Emotional speakers said that installing more protected bike lanes—in which cyclists are shielded from moving

SEE BIKE LANE, page 2



DOUGLAS KESSEL / SENIOR STAFF PHOTOGRAPHER

TWO WHEELS | Mary Beth Kelly, whose husband was killed while riding his bike, criticized CB7’s transportation committee.

Crackdown on illegal hotels may lead to more homeless

BY CASEY TOLAN  
Spectator Senior Staff Writer

The city is cracking down on landlords who convert apartments into hotels, but critics say that new legislation designed to combat the practice could lead to more homeless shelters. Mayor Michael Bloomberg signed a bill into law on Tuesday that will increase fines on landlords who illegally operate hotels in buildings zoned for residential housing, avoiding commercial real estate taxes in the process. These hotels, which are often operated in Single Room Occupancy buildings, are proliferating throughout the city. Upper West Side City Council member Gale Brewer, who supports the new law, said that many of the illegal hotels—which house tourists alongside permanent residents—are in her district. She believes that people vacationing or backpacking shouldn’t be housed in the same building as permanent residents. “When you live in such a building, the apartment or unit next to you has people coming or going,” Brewer said. “Particularly for seniors, they’re nervous because they like to know who lives next door.” The city needs more affordable housing, Brewer added, noting that many affordable units are lost to the illegal hotel business. The law would also affect services like Airbnb, a website that connects travelers with locals who want to rent out extra space. “I met a lot of Columbia parents who have, unbeknownst to them, signed up for some of these, not knowing it was an

illegal unit,” Brewer said. The new law, which goes into effect in 60 days, would substantially raise the fines on landlords found to be operating illegal hotels. Landlords will now be fined between \$1,000 and \$25,000, instead of the approximately \$800 mandated by a 2010 state law attacking hotel conversions.

“They think people who live in SROs would rather have homeless living there than tourists.”

—Aaron Biller, president, Neighborhood in the Nineties

But some opponents of the new fines say that the 2010 law led to the creation of more homeless shelters—including the controversial 95th Street shelters installed this summer—and that the city law could mean more shelters. Single Room Occupancy buildings that are cleared of illegal tourists are frequently converted into homeless shelters, according to Aaron Biller, president of Neighborhood in the Nineties, a group that has criticized the 95th Street shelters. The reason, Biller said, is that operating SROs for permanent residents doesn’t generate much profit for landlords. As a result,

SEE SRO, page 2

As CUArts ages, oversight concerns

Student group, former director question Miller administration

BY YASMIN GAGNE  
Spectator Senior Staff Writer

The Columbia Ballet Collaborative, a dance group composed of students from all four undergraduate colleges, has been performing at Miller Theatre since spring 2009. The sprung floor of Miller is ideal for the dancers, who enjoyed free use of the space thanks to subsidies from the theater’s administrators and the University’s Arts Initiative. But last year, an administrator told the group that it would no longer honor that arrangement, and the group would have to rent the space. Last year, CBC paid \$2,500 for three days of use, this year it will pay \$6,800 for three days of use, and from next year on it will need to pay the full price tag of \$9,600 for three days of use, according to Ariana Lott, CC ’13 and CBC’s artistic director. “The increase in price has really limited our ability to carry out our mission, which is to bring dance, and specifically ballet, to Columbia,” Lott said. The ballet collaborative’s experience reflects what some say is a fundamental flaw with Miller Theatre—that it’s disengaged from Columbia students. Meanwhile, the Arts Initiative, which is also led by Miller Theatre’s executive director, Melissa Smey, has sparked concerns of its own. With prices going up at the Ticket and Information Center and a largely out-of-date website,

student leaders in the arts, as well as the program’s former director, have raised questions about whether the Arts Initiative is doing everything it can to serve undergraduates. Smey is scheduled to meet with several student performing groups on Saturday to discuss her role with the Arts Initiative and answer any questions they may have. THE COST OF PERFORMING Gregory Mosher, the former executive director of the Arts Initiative, also known as CUArts, thinks the University is not utilizing Miller Theatre well. The theater is used mostly to showcase professional performers from outside the University, rather than student groups. “For eight years, since coming to Columbia in 2004, I have not understood how Miller Theatre is not considered a resource for the University,” Mosher, a two-time Tony Award winner and a professor at the School of the Arts, said. “It’s best used as a resource for Columbia’s creative community.” “The question of Miller’s institutional disengagement from Columbia’s creative community is mystifying to me,” he added. For the ballet collaborative—which the New York Times said in 2010 had “a few of the best ballet dancers in the world”—the increased cost of performing at Miller has made it cheaper to perform off campus than on

SEE CUARTS, page 2



LUKE HENDERSON / SENIOR STAFF PHOTOGRAPHER

SPLIT APART | City Council members and fifth-graders tore apart the proposed new Council districts at a hearing Thursday.

Locals voice opposition to proposed redistricting

BY GINA LEE  
Spectator Senior Staff Writer

“Don’t play politics with our community” was the clear message that locals sent to representatives of New York’s Districting Commission. From politicians to elementary school students, a boisterous and fed-up crowd testified at a hearing Thursday that the proposed new City Council districts would tear apart the fabric of their neighborhoods. The commission held the second of five public hearings at the Schomburg Center on 135th Street and Lenox Avenue on Thursday, allowing New Yorkers to provide input on redistricting, a once-every-10-years process intended to reflect the new demographic makeup of the city. But the proposed map has deeply angered residents of Upper Manhattan, who say that drawing lines through

their community would dilute their voices. Inez Dickens, who represents Morningside Heights and Central Harlem in the Council’s 9th District, drew loud reactions from the crowd as she spoke for well over her allotted two minutes, ignoring the signaling bell and the commission’s attempts to stop her short. “The critical nature of the districting process is not lost on anyone in this room,” Dickens said. “We know that districting will affect the future of our communities for the next decade.” Chants of “Let her speak!” echoed as the committee’s chair, Benito Romano, asked Dickens to wrap up. “I know this dynamic and robust part of this city, and maybe better than you do,” Dickens said. She added that

SEE REDISTRICTING, page 2

OPINION, PAGE 4

Literary heritage

A former professor unravels the beauty of Latin American literature.

Many tongues

Cecille de Laurentis on the benefits of our foreign language requirement.



SPORTS, BACK PAGE

Lions take on Lehigh in first road game

Columbia will be looking to bounce back from a tough loss when it takes on a talented 5-0 Mountain Hawk team this Saturday.

EVENTS

Russian Politics Book Talk

A discussion on a new book on contemporary Russian politics and society. International Affairs Building 1219, 12 p.m.

Alpha Chi Omega Divas for DVAS

The sorority presents a showcase to promote domestic violence awareness. Roone Arledge Auditorium, 8:30 p.m.

WEATHER

Today



80°/63°

Tomorrow



75°/48°



# UWS cyclists call on CB7 to expand Columbus bike lane

## BIKE LANE from front page

traffic between the sidewalk and a floating parking lane—should be a safety priority.

“We are a neighborhood that is behind the curve,” Mary Beth Kelly, whose husband was killed while riding a bicycle, said. “The rest of the city is getting things that we are not getting to make truly livable neighborhoods,” such as protected bike lanes.

The dissatisfaction with the committee itself became personal when many speakers personally addressed co-chairs Andrew Albert and Dan Zweig.

“You listen to the horrible carnage on streets, and you won’t take bold moves,” Kelly said. “You sit and you just want to waste our time and have another family live what I’ve lived with, what my kids have lived with, what our community has lived with since his death,” she said of her husband’s death.

Cyclists said that instead of the current isolated, mile-long bike lane on Columbus, a network of lanes on both Columbus and Amsterdam is needed.

“I go on Columbus before that bike lane, and I’m in an ocean with sharks,” cyclist Detta Ahl said. “In the lane, it’s like I have a lifeguard ... That’s the difference.”

The proposal to add a protected bike lane to Amsterdam would, unlike with the Columbus lane, require downsizing the existing four traffic lanes to three.

“We’re having a debate about safety when there is nothing to debate. It’s a false debate, and it’s a debate that’s endangering

people,” Upper West Side resident Mark Gorton said.

Although the public expressed vocal support for the bike lanes, not all committee members were in favor.

Marc Glazer, another committee member, said that the protected bike lanes were not suited to the Upper West Side. “We’re not in principle opposed to bike lanes, but we have to serve the entire community, not just bicycle enthusiasts,” he said.

The meeting became rowdy at times, with CB7 chair Mark Diller attempting to control a shouting match early on by repeating, “We’re going to have a good meeting tonight. We’re going to have a good meeting tonight.”

City Council candidate Mel Wymore, a CB7 member and former chair, advocated for the creation of a subcommittee dedicated to long-term planning. “This committee has not been proactive to talk about bike lanes,” Wymore said after the meeting. “It’s been loud in its non-requests” for new bike lanes compared to other community boards around the city, he said.

Albert and Zweig did not respond to their critics, a move Diller said was the right one.

“My chairs took it on the chin tonight,” he said afterward. “If the chairs had pushed back, it would have been a different meeting, a less productive meeting.” He said he was sure that Thursday’s meeting would be far from the last conversation the community board holds on the bike lanes.

casey.tolan@columbiaspectator.com



DOUGLAS KESSEL / SENIOR STAFF PHOTOGRAPHER

**ROAD RAGE** | Dan Zweig, foreground, and Andrew Albert, chairs of the transportation committee, came under attack.

# Locals fear redistricting plan will split demographic communities

## REDISTRICTING from front page

the proposed layout of Upper Manhattan districts ignores the area’s natural boundaries and “cracks the Dominican community in half”

“That’s not the best lines that you can do,” said Robert Jackson, who represents parts of Morningside Heights, West Harlem, and Upper Manhattan, in the Council’s 7th District. “So I ask that you take a look at that again.”

Dickens proposed an alternative redistricting plan, the Upper Manhattan Empowerment District plan, which she called “simple, balanced, and fair” and one that “recognizes the demographic realities.”

“I support the Upper Manhattan Empowerment District map,” State Assembly member Keith Wright said. “It uses community districts as its base.”

Six out of 10 Council members who represent Manhattan are racial minorities. Given that the proposed lines would change the demographics of Upper Manhattan districts, politicians said they feared that number could go down. “That should not be diminished,” Jackson said.

After Dickens’ charged

speech, the commission called a five-minute recess, causing an uproar.

Laura Friedman, president of the Morningside Heights Historic District Committee, asked the commission to “recognize that the current redistricting is an opportunity” for the city to unite Morningside Heights in one district. “Please don’t chop us into political pieces,” Friedman said.

Council member of the 8th District Melissa Mark-Viverito, who represents East Harlem, received strong support for asking the commission to hold more public hearings and allow more community members the opportunity to testify.

“Clearly, we are not to be divided,” Mark-Viverito said. “We need transparency, we need accountability, we need another set of hearings.”

Fifth-grade students from P.S. 163 testified in favor of keeping their district together—and under the representation of Mark-Viverito, who would lose significant chunks of her current district under the commission’s plan.

“We will fight as a community,” said fifth-grader Rebecca Mayfield, one of six of her classmates to testify, “because we want to stay as a community.”

gina.lee@columbiaspectator.com

# Artists, former director question CUArts’ student engagement

## CUARTS from front page

campus. Lott said that Miller is the only theater on campus with a sprung floor, which is necessary for ballet.

“CBC is a large reason why I and many of the dancers in our company came to Columbia,” Lott said. “It’s just really unfortunate that we aren’t able to provide it [CBC] with all of the resources to perform on campus.”

During his tenure as CUArts’ executive director, Mosher brokered an agreement between CBC and Miller Theatre allowing the group to use the theater for free, but when Smey took over CUArts, she reversed the decision, instituting the graduated payment scheme.

She justified the decision, saying, “Miller has to cover the cost of performances through ticket sales and fundraising. Every event that goes on that stage has costs associated with it, and the producer has to cover it. Student events have to cover the same costs as University programs.”

“CBC before was given money from Miller,” she added, “and I did not want to perpetuate a situation that I saw as unfair, where we were privileging one student group over all of the others.”

## CUARTS AND MILLER THEATRE

CUArts was established by University President Lee Bollinger in 2004. According to its website, CUArts caters to all of Columbia’s schools and seeks to “make arts and culture a meaningful part of every Columbian’s experience.” Miller Theatre, which says on its website that its mission is to “share Columbia University’s intellectual riches with the public,” is a separate entity, although both are run by Smey.

Mosher stepped down as executive director of CUArts in fall 2010, following Bollinger’s announcement that there would be significant changes to the initiative. CUArts was moved from under the Office of the President into the School of the Arts—with the head of the Arts Initiative reporting to SoA Dean Carol Becker—and its budget was cut by 40 percent over two years. Bollinger appointed Smey



DOUGLAS KESSEL / SENIOR STAFF PHOTOGRAPHER

**DANCE AGAIN** | Caitlin Dieck, GS, and Ariana Lott, CC ’13, of the Columbia Ballet Collaborative, require a sprung floor to dance. It is cheaper for them to perform off campus than at Miller Theatre.

director of CUArts in July 2011.

Smey said she sees her leadership of Miller Theatre and CUArts as an opportunity for the two organizations to collaborate. She cited last weekend’s Morningside Lights performance—the culmination of a weeklong lantern-making workshop—as the first collaboration between the organizations.

“We connected people and neighborhood community to the arts and to each other,” she said. “Morningside Lights was collaborative. We had feedback from community members, the campus, and our partners from the previous event.”

But while Smey is leading both organizations, Mosher saw his role as executive director of CUArts as a full-time commitment.

“I could only do it from being there from nine in the morning until nine at night,” he said. “And it’s the only way I knew how to do that job.”

Smey said the fact that both Miller Theatre and CUArts are based in Dodge Hall makes it easier for her to do both jobs. She declined to answer questions about CUArts’ budget except to say that funding comes from the central administration, not from the School of the Arts.

Mosher, though, said it continues to be a problem that CUArts is operating at 60

percent of its former budget.

“There were at one point nine of us staffers, all full-time, plus somewhere between five and 10 student staffers,” Mosher said. “And now you’re down to three full-time people.”

## ARTS CONCERNS

The smaller staff, Mosher said, has meant less effort spent calling producers to demand lower ticket prices to Broadway shows, which he attributes to the rising cost of tickets at the TIC.

Smey, however, said that higher discount prices are a result of the increasing cost of full-price tickets, whereas TIC’s discount percentage has stayed the same. “Our operating model has not changed,” she said. “We—namely [TIC manager] Rudy Scala—negotiate the best group rate that we can. What has changed in some cases is that the face prices of the tickets have gone up.”

Smey cited “The Lion King” as an example. “The face price of a weeknight ticket in the rear mezzanine in 2008 was \$51.25. Tickets for those same seats are now \$80 to \$97,” she said.

Additionally, CUArts’ website is updated infrequently and features outdated information. Smey said that she is working to fix the problem.

“I am actively engaged with a consultant who is working to help us revamp that website,

sections that haven’t been updated in the past three or four years,” she said. “My priority is to get it updated and refreshed.”

Mosher called the budget cuts, higher ticket prices, and a lack of new programming “unfortunate.” Now, he said, “You just have serious retrenchment to the degree that it limits students’ opportunities.”

On Friday, when asked if he had kept tabs on CUArts since it left the purview of his office, Bollinger said, “I haven’t.” He said he was not aware of student discontent with the program, and when a reporter explained some of Mosher’s and Lott’s issues with Smey’s administration, he said, “I’m glad to know it.”

Bollinger said in a statement on Thursday that he is “delighted by the trajectory of our Arts Initiative under Melissa Smey’s innovative leadership.” He also praised Miller Theatre for its programming.

“Last Saturday’s very well-attended Morningside Lights parade—and the weeklong open workshop that preceded it—is a great example of the creativity and community engagement that can come by bringing together Miller Theatre and the School of the Arts in much closer partnership with undergraduate life and learning,” he said.

yasmin.gagne@columbiaspectator.com

# Open housing creates new options, students report

## HOUSING from front page

Martinez said in an email. “Such a policy provides upper-class students who may feel uncomfortable under the requirement to select a same-sex roommate the option to pursue a living option that feels more safe or comfortable.”

Bennett and Sheridan decided to take advantage of the open housing option after their initial housing plans fell through.

“I feel like we’re really respectful of each other and our needs,” Bennett said. “Claire is the right type of girl that I’d be able to live with.”

Julian Bass-Krueger, CC ’15, is rooming with Reina Imagawa, CC ’15, in Nussbaum. He said that they signed up to be roommates “just like everyone.”

“None of my friends are living with people of the opposite sex, but I don’t see the big deal about it,” he said. “I wouldn’t categorize Reina as a girl. She is a girl, definitely, but that’s not her defining trait. She’s on her own wavelength.”

Students say there are a variety of reasons to choose open housing. Stella Girkins, CC ’15, decided

to live with Justin Martin, CC ’15, because she felt that he would be the best roommate for her based on their compatibility as friends.

“A lot of the time, people assume that if you’re living with someone [of the opposite gender], one of the parties is gay or having a gender identity crisis, but that’s just not the way it is,” Girkins said. “We’re both straight, but I just tend to get along with guys better, and he tends to get along with girls better.”

“I would never room with a boyfriend,” she added, “but Justin’s like my brother.”

Ryan Cho, CC ’13 and a Spectator opinion columnist, who served alongside Edelman on the Open Housing Task Force, said that open housing provides an option for students who don’t identify as strictly male or female.

“There are students on campus who are gender-fluid, so gender-neutral housing gives an opportunity for those students to live in an environment that they’re most comfortable with,” Cho said.

When Columbia started moving toward a gender-neutral housing program in 2009, the New

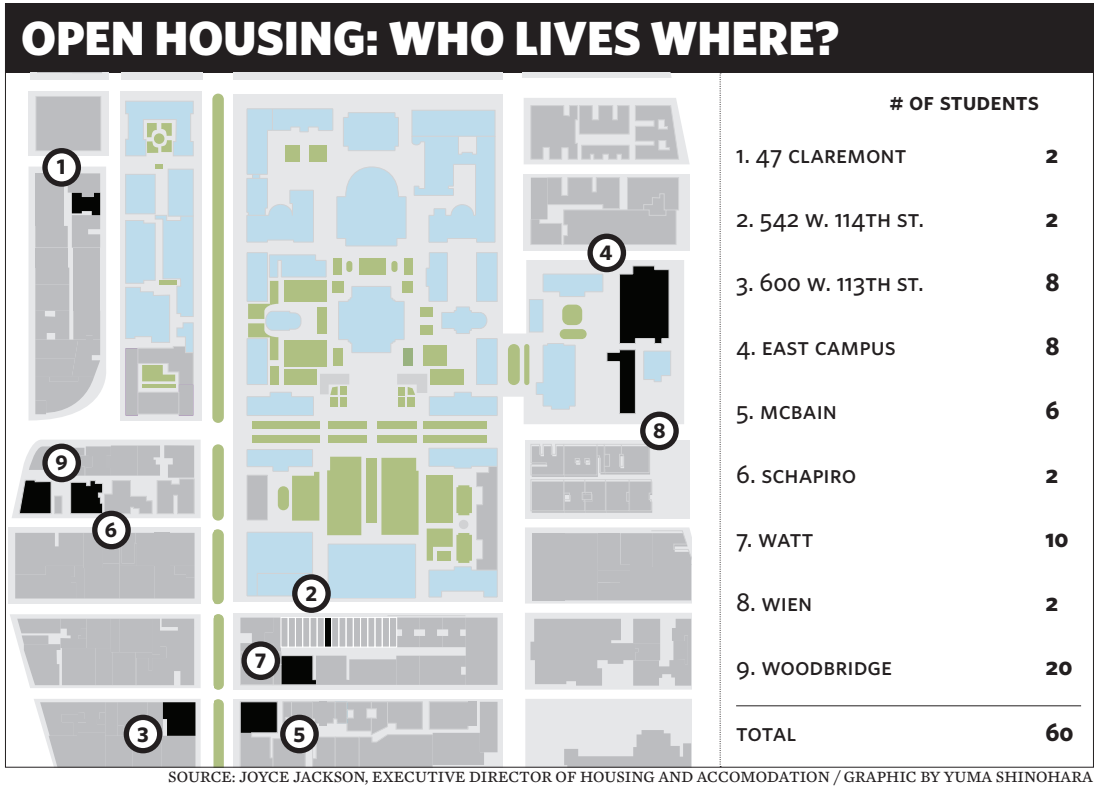
York Post wrote that Columbia students “will soon be able to live in sin—on their parents’ dime.” But while the open housing program allows any two students to live together, Martinez advised students in romantic relationships not to share a room.

“A romantic relationship adds additional complications to establishing clear boundaries and expectations,” Martinez said. “If things get stressful, as they inevitably will, living together leaves little room for finding ‘space’ of one’s own.”

There are currently no plans to expand open housing to incoming first-year students. Edelman said it would be difficult to implement it for first-years given that most of them don’t choose their roommates.

“At the same time, we recognize that for some incoming freshmen, housing may be the most important” part of coming to college, Edelman said. “There’s more work to be done to accommodate them ... They need to feel that Columbia is an inclusive and safe space.”

news@columbiaspectator.com





<b>Dartmouth (2-1) at Yale (1-2)</b> <i>The Bulldogs and the Big Green are both winless in conference play thus far, and Yale will need to shore up its defense if it wants to be the team to come away from this game with a .500 Ivy record. The Bulldogs have allowed a league-high 113 points this year.</i>	<b>Other Ivy Games</b>	<b>Cornell (2-1) at Harvard (3-0)</b> <i>The two teams featured in this matchup of Ivy League heavyweights may well be the Ancient Eight's strongest. The renowned Cornell offense, led by quarterback Jeff Mathews, will face a stiff test in the undefeated Crimson, which features a number of talented players on defense.</i>
<b>Brown (2-1) at Rhode Island (0-4)</b> <i>The Bears will try to hold on to the Governor's Cup when they face the Rams on Saturday. Brown is coming off of a 37-10 victory over Georgetown, while Rhode Island fell to Bowling Green last weekend, 48-8.</i>	<b>Princeton (1-2) at Lafayette (3-1)</b> <i>This matchup features two teams that took steps in opposite directions last weekend. The Tigers are coming off a 33-6 win over the Lions. On the other hand, Lafayette is coming off a loss to Bucknell, its first of the season.</i>	<b>William and Mary (1-4) at Penn (1-2)</b> <i>The Quakers, who struggled in their first two games of the season, picked up their first win of the season against Dartmouth last Saturday. William and Mary also picked up a big win last weekend, defeating Georgia State, 35-3.</i>



# FRIDAY FIRST DOWN

**1:** Columbia at Lehigh (-10.5)

**2:** Dartmouth at Yale (+9.5)

**3:** Cornell at Harvard (-7.5)

**4:** William and Mary at Penn (-5.5)

**5:** Browns at Giants (-8.5)

**6:** Texas at Jets (-8.5)

## KEYS TO THE GAME

**1** **Protecting Brackett**  
Lions senior quarterback Sean Brackett took quite a beating last weekend at the hands of Princeton and won't be getting any respite this weekend against a Lehigh squad that leads the Patriot League in sacks. Under the circumstances, Brackett and the Light Blue will need the offensive line to be at the top of its game.

**2** **No big plays**  
The Lions were hurt badly last weekend on big plays by Princeton, most notably when the Light Blue allowed the Tigers to return the opening kickoff for a touchdown. Columbia cannot afford to make similar mistakes against a talented Lehigh team this Saturday.

**3** **Road test**  
This Saturday's game will be the Lions' first of the year on the road, and their first road game under the leadership of first-year head coach Pete Mangurian.

COLUMBIA	POINTS FOR	LEHIGH
9.7		28.2
20.7	AGAINST	20.4
Yards Allowed		Yards Gained
COLUMBIA	342.0	COLUMBIA 293.7
LEHIGH	353.6	LEHIGH 353.6

<b>Muneeb Alam (12-6)</b> <i>Since 1992, D.C.'s major sports franchises have won exactly 11 playoff rounds. Time to make it 14.</i> <b>Le "High" WS</b> <b>Dartmouth</b> <b>Harvard</b> <b>Tribe</b> <b>Giants</b> <b>Texans</b>	<b>Peter Andrews (10-8)</b> <i>PHI 19 NYG 17. (verb) (name of mascot) (same verb)!</i> <b>Columbia</b> <b>Dartmouth</b> <b>Cornell</b> <b>W &amp; M</b> <b>Giants</b> <b>Texans</b>	<b>David Fine (1-17)</b> <i>Hey, I just met you. AND THIS IS CRAZY. But here's my number, so call me maybe.</i> <b>Columbia</b> <b>Big Green</b> <b>Harvard</b> <b>Penn</b> <b>Giants</b> <b>Texans</b>	<b>Alex Jones (5-13)</b> <i>"10 more years for Bill Self. RCJH"</i> <b>Columbia</b> <b>Dartmouth</b> <b>Harvard</b> <b>Penn</b> <b>Giants</b> <b>Texans</b>	<b>Katie Quan (1-17)</b> <i>Let's go Yankees! Fingers crossed for No. 28!</i> <b>Columbia</b> <b>Yale</b> <b>Harvard</b> <b>Penn</b> <b>Browns</b> <b>Jets</b>	<b>Sam Tydings (12-6)</b> <i>The picks of a man who is more hireable than Bobby Valentine.</i> <b>Columbia</b> <b>Keggy</b> <b>Cheaters</b> <b>Quakers</b> <b>Big Blue</b> <b>Not the Jets</b>	<b>Ryan Young (11-7)</b> <i>Which is the bigger dysfunctional mess right now: CU football, Jets, or Pixbox?</i> <b>Lehigh</b> <b>Yale</b> <b>Crimson</b> <b>Tribe</b> <b>Champs</b> <b>Texans</b>
---	--	--	--	---	---	--

## Mountain Hawks present Lions' toughest game of season so far

FOOTBALL from back page

take the pieces and say this person's better on this team, or these may not be the best individual players that we've seen, or that we will see. But this is the best team we've seen."

But one category in which Lehigh leads its league is defensive sacks. The team has brought down the opposing quarterback 14 times in its five games. The Lions' offensive line will have to step up in order to protect senior quarterback Sean Brackett.

"They're fundamentally really good," Mangurian said of Lehigh's front seven. "They're explosive. They're strong. They're not the biggest group in the world, but they're explosive when you watch them tackle. They don't just grab guys and pull them down. They explode on them."

Brackett himself has been inconsistent so far this season. The senior ranks sixth in the league in passing yards with 555, but is ninth among qualifying quarterbacks in completion percentage at just 48.4. Mangurian says that the quarterback has made some strides, but knows there is room for improvement.

"The best thing I can say about Sean is he's tried to do everything we've asked him to do, and he's hard on himself. He hasn't made excuses for anything. And that's what a leader does," Mangurian said. "For the most part, I think he's run the team well. He's thrown the ball well at times, and there's times he's missed. His decision-making process for the most part has been strong."

The Light Blue will need the entire team to be at its best on Saturday to beat the formidable Mountain Hawks. And despite Lehigh's winning streak, Mangurian knows that if his team comes out and plays well, they'll have a good chance to come back to Morningside Heights 2-2.

"Fourteen teams have gone in there before and thought they could and haven't done it, but I've been around long enough to know that doesn't mean anything," he said. "We're going in there thinking we've got a chance to win the game. And if you execute, you do. But you've got to execute."

sports@columbiaspectator.com

## Columbia to face pair of foes in Penn, nonconference opponent NJIT

WOMEN'S SOCCER from back page

"We've been playing very well when it comes to crunch time like that," she said. "If we continue to communicate well and work well together, it should not be a problem to continue that streak."

"We have had some success in going down to Penn in the last few years and playing well and getting results," McCarthy said. "We certainly are confident that we will be able to do it again. When we're playing well, we're a pretty difficult team to break down, so we'll put our emphasis on our quality of play without the ball."

ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

**STOPPERS** | Sophomore goalie Grace Redmon and the Lions' defense have posted shutouts in their first two Ivy games, a trend they hope to continue at Penn.

## Winless in its last four games, Light Blue to take on Quakers on road

MEN'S SOCCER from back page

to two. Freshman midfielder Antonio Matarazzo did score shortly thereafter to cut Columbia's deficit back to one, but he and his team could not muster up a tying goal.

The Quakers, like the Lions, have a minus-four goal differential on the season, but on 48 total goals for and against (the Lions are minus-four on 18 goals). Sophomore midfielder/forward Duke Lacroix, junior forward Stephen Baker, and senior midfielder/forward Travis Cantrell led Penn's dangerous attack with five goals each.

While Lacroix and Baker each needed over 40 shots to hit their goal totals, Cantrell has only taken 13.

Last weekend, Penn fell, 3-2, at No. 18 Cornell. Sophomore midfielder Louis Schott gave the Quakers the lead early, but the Big Red, winner of eight consecutive games coming into the contest, answered with three goals of its own. Cantrell added a fluke goal in the second half, but Penn dropped its sixth one-goal decision of the season. It has allowed at least two goals in every game this season.

Kickoff is at 7 p.m. in Philadelphia.

sports@columbiaspectator.com

SPORTS BRIEFLY

MEN'S TENNIS

Following an unsuccessful showing in the ITA Men's All-American Championship, the Lions will have home court advantage this weekend when they host the annual Columbia Classic. Sophomores Winston Lin, Ashok Narayana, and Max Schnur traveled to Tulsa, Okla. for the national tournament earlier this week. In singles, Lin lost in the opening round and Narayana fell in three sets in the second round. In doubles, Michigan's Evan King and Shaun Bernstein defeated Narayana and Schnur, 9-7, on Thursday night, ending Columbia's run. The Light Blue will have a chance to bounce back on its home court this weekend in the three-day Columbia Classic, which includes players from nine other schools, including Ivy opponents Cornell and Penn. The Light Blue has performed well so far this season, as four Lions won draw titles at the Farnsworth/Princeton Invitational and freshman Dragos Ignat won the singles B draw of the United States Tennis Association Collegiate Invitational last month. The Columbia Classic will begin Friday at the Dick Savitt Tennis Center.

—Steven Lau

WOMEN'S TENNIS

After struggling to get past the prequalifying rounds in last weekend's ITA All-American Invitational, the Light Blue will travel to Flushing Meadows, N.Y. to compete in the Billie Jean King National Tennis Center Collegiate Invite. The three-day tournament is held on the same courts as the U.S. Open and will consist of nine singles draws and four doubles draws. Despite struggling to break into the main draw at last weekend's tournament, the Lions look to build upon their success in previous tournaments, such as freshman Kanika Vaidya's A flight singles title at the Cissie Leary Invitational mid-September.

—Caroline Bowman

MEN'S GOLF

Columbia will tee off this Saturday at 8 a.m. in the John Dallio Memorial tournament in Chicago, Ill. The tournament is hosted by DePaul at Ruffled Feathers Golf Club—the home course of the Blue Demons. Columbia competed in the Yale-hosted Macdonald Cup last weekend. The Lions came out of the first round with a ninth-place standing, but finished Sunday in a tie for 11th (of 15) with Sacred Heart. Fifteen teams will swing and putt for the title this weekend, including two of last year's top five tournament finishers, DePaul and Northern Iowa.

—Heather Floyd

FIELD HOCKEY

Columbia's field hockey team (7-3, 2-1 Ivy) will seek to continue its non-conference success when it travels to play No. 22 Albany (5-6) on Sunday. The Lions have won their last five nonconference games, but face a challenge in the Great Danes. Albany's record this season may be mediocre, but it has played a very demanding schedule, with six of its 11 games played against teams ranked in the top 25. Junior midfielder Corrine McConville leads the Great Danes with six goals on the season, while junior forward Daphne Voormolen also has contributed five goals. Senior goalkeeper Kristi Troch has made 41 saves so far this season and is the Great Danes' lone goalkeeper.

—Josh Shenkar

sports@columbiaspectator.com





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 of Sales & Monetization  
DANIELA QUINTANILLA  
Director of Finance & Strategy  
ROB FRECH  
Director of Development & Outreach

DEPUTY BOARD

News Editors  
Jeremy Budd, Yasmin Gagne, Ben Gittelson, Jillian Kumagai, 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  
Spectrum Editor  
Sara Garner  
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, Alan Seltzer  
Finance & Strategy  
Jesse Garrett, Tom Reidy  
Development & Outreach  
Audrey Greene, Amanda Kane, Kristine Musademba

ASSOCIATE BOARD

News Editors  
Abby Abrams, Lillian Chen, Avantika Kumar, Emily Neil, Jessica Stallone, Melissa von Mayrhauser  
Editorial Page Editors  
Luke Foster, Jessica Geiger, Joohyun Lee, Daniel Liss, Sondalee 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, Jessie Chasan-Taber, Molly Doernberg, Grace Lee, Augusta Harris, Sebastian Hendra, Megan Kallstrom, Natalia Remis, Nicole Santoro, Andrea Shang, Ben Sheng, Rosa Smith, Neha Sundaram  
Photo Editors  
Linda Crowley, Luke Henderson, Lily Lio-Krason, Jenny Payne, Kevin Roark  
Page Design Editors  
Lillian Chen, Diana Ding, Sarah Greenberg, Margaret Mattes, Regie Mauricio, Karen Nan, Burhan Sandhu, Malida Tadesse, Ryan Veling  
Graphic Design Editors  
Benjamin Bromberg-Gaber, Sinjihn Smith  
Illustrations Editor  
Ione Wang  
Staff Development  
Youjung Jun, Aigerim Saudabayeva  
Sales & Monetization  
Sheelling Chia, Michael Ouimette, Mark Shapiro, Akshat Shekar, Emily Sun  
Finance & Strategy  
Emily Aronsen, Chris Chuyng, Zander Daniel, Frederic Enea, James Horner  
Development & Outreach  
Peter Ballinson, Isaac Bohart, Andrew Demas, Marc Heinrich, Maren Killackey, Yuki Ramirez

EDITORIAL BOARD

Nelson Castaño, Jennifer Fearon, Dylan Glendinning, Marcela Johnson, Steele Sternberg, Virgilio Urbina Lasardi

THURSDAY NIGHT STAFF

Copy  
Anjali Agarwalla, Maya Becker, Abigail Golden, Kevin Kwong, Danni Oduyemi

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

PHONE & FAX

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

EDITORIAL POLICY

For more information about the Columbia Daily Spector and editorial policies, visit [www.columbiaspectator.com/about](http://www.columbiaspectator.com/about).

CORRECTIONS

The Columbia Daily Spector is committed to fair and accurate reporting. If you know of an error, please inform us at [copy@columbiaspectator.com](mailto: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](mailto:editor@columbiaspectator.com).

# Remembrance of things past

BY FLORA SCHIMINOVICH

It was with great sadness that we learned of the death of Carlos Fuentes in May of this year. He was 83 years old. Our constant expectations of a new novel have been shattered and we feel the loss. In a Proustian way I flashed back more than 30 years ago to the time when Fuentes, then a Mexican ambassador, accepted the invitation of the Barnard Spanish and Latin American cultures department to come to Barnard for a week as a Gildersleeve Professor.

When he arrived, accompanied by his wife and two children, Fuentes charmed everyone with his presence, his lucidity, his knowledge of history, literature and culture, and of course, his perfect command of the English language.

Under the chairmanship of Mirella Servodidio, everybody in the department (then) worked hard so that Fuentes' visit would be a success—and it was indeed. Encouraged by the outcome of this visit, we proceeded to invite other Latin American writers of the '60s and '70s who were known as the “Latin American writers of the Boom.”

## They wrote with the hope that one day they would be read and understood by people from all walks of life.

Among those that accepted our invitation after Fuentes were the Argentine Julio Cortázar, the Peruvian Mario Vargas Llosa, the Mexican Juan Rulfo, the Argentine Manuel Puig, and the Chilean Isabel Allende. At the time, they represented the wealth and diversity of Latin American fiction. They were translated into numerous languages and favored by commercial success. Their writing resulted in an incredible outpouring of creative energy. They produced narrative structures and techniques that allowed them to give meaning to their ideas. They depicted reality and the limitations of reality. Their writings were an attempt to compensate for the failures and inadequacies of the historical and political realms from which they came. They traveled between continents and were deeply concerned with the problem of national identity (which we discuss every year during Latino Heritage Month).

The Virginia Gildersleeve Professorship at Barnard allowed our invited guests to reside at the University for a week. They had to give a public lecture and attend some classes to interact directly with students. Symposiums were organized in which writers, critics, journalists, and academics from Barnard, Columbia, and other universities gathered with enthusiasm. For teachers and students at Barnard and Columbia, it was a period of exuberance: We treasured the fact that these well-known Latin American writers were alive, close to us, and that their message could be heard across continents. We read them, we taught their sometimes difficult works, and we deconstructed and analyzed them. We were mesmerized by their knowledge, their humor, their vision of their own countries and other ones, including the U.S.

The students at the Morningside campus were directly exposed to ideas that emerged from the Latin American writers who visited. Some anecdotes come to mind: Manuel Puig arrived as a “rock star” following the success of the film “The Kiss of the Spider Woman,” which was based on his novel. When I found him before the lecture, I realized he had no essay in his hands and I panicked. “Where is your lecture, Manuel?” I asked. His reply was, “Do not worry, I do not need a script.” He was sensational. The consensus among the students was: “What we loved about his presentation is that he talked directly to us—we were his chosen audience.”

Mario Vargas Llosa enjoyed his visit to our campus, and was very pleased with our performance of one of his plays. We were extremely happy and proud when we learned in 2010 that he received the Nobel Prize for Literature. Mario has said that in his works he wanted to create a kind of prism, refracting the social, political, and intellectual life of Latin America.

One time, my colleague Marcia Welles and I went to pick up Isabel Allende at the airport and brought her to her apartment at Barnard. We were enchanted by her humility. The first phone call she made was to her daughter. Isabel has written a beautiful novel called “Paula,” in honor of another daughter who died years ago. She does not want to forget her. Inspired by the “Boom writers,” Latin American women writers like Isabel Allende, Elena Poniatowska, and Rigoberta Menchú, among others, have given a voice to those who do not have one. They have, in particular, created narrative structures relevant to women's experiences.

Many of the conflicts that Latinos in the U.S. face today were already envisioned by the writers I mentioned. It was their concern for human rights in their own countries that led them to tackle global conflicts. They were deeply worried about inequalities. They wrote with the hope that one day they would be read and understood by people from all walks of life.

A constant concern for Latinos is the idea of the “melting pot.” Latinos in the USA face the dilemma of either assimilating into the dominant culture or developing a dual identity. In his novel “The Old Gringo,” Fuentes presented a character who fights in the American Civil War and dies in the Mexican Civil War. “To melt or not to melt, that is the question,” Fuentes once said.

The complexities of the different Latin American countries are felt by the many people that live in the United States and come from those countries. We should always remember the legacy of the writers that I had the pleasure to meet during the '60s and '70s. They believed that a writer had to lay the foundation of another world where social justice would not merely be a utopian ideal.

We have learned recently that the Dominican-American writer Junot Diaz has won the MacArthur Fellows award. The legacy goes on.

*The author is a professor emeritus from Barnard's department of Spanish and Latin American cultures. She is currently writing a play about Cuban-American relations.*

The Columbia Daily Spector 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 Spector 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 Spector or The Eye, or a Spectrum post. Submissions should be sent to [opinion@columbiaspectator.com](mailto: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.

# Avoiding complacency

For my senior year, I decided to begin taking Chinese, the fifth foreign language I've studied in my life. Granted, I only consider myself remotely proficient in one of those. But I genuinely love studying languages, and will always jump at the chance to add another to my schedule. Learning to communicate in a new way is exciting, although the only things I can communicate in Chinese right now are that I am an American and I like coffee.

I've gotten mixed reactions to this. Some think it's great. Some ask why I would want to do all that work. Some ask why I'm not taking Japanese, which has been my “main” foreign language for most of my life. Many are just perplexed when I say I added another language for fun.

I recognize that people have different skill sets and conceptions of “fun,” and not everyone considers practicing pictographs over and over a good time. However, I believe that studying a foreign language—or several foreign languages—contributes in a unique way to personal and human growth, whether or not it's the kind of learning you enjoy. Of course, a literature seminar will presumably add something to your body of knowledge, and a math course will hone your quantitative ability. Every field of study helps you grow in some way. But as Americans, English speakers, and students at an elite college, we have a responsibility to learn at least one foreign language.

## The uncomfortable feeling generated by the need to use a new or difficult language every day is perhaps the closest we can get, here in New York, to the uncomfortable feeling of total immersion.

Otherwise, we will fall victim to complacency. As English speakers, we can expect to get by almost anywhere in the world without learning the language of each place to which we travel. International programs that allow participants with no language training can be beneficial, but inevitably they provide something of a cushion for those participants by allowing them to lean on English. English speakers are permitted to learn about and contribute to non-English-speaking locales without actually immersing



CECILLE DE LAURENTIS

### Modest Proposals

themselves in the local language. People all over the world learn English, but too many English speakers do not learn languages from the rest of the world.

But what if we all did? What if we considered it obligatory to at least be familiar with the languages of the places we travel, or have an interest in? What if the cushion of English was taken away for those who reside in a foreign country?

The environment for learning a foreign language at Columbia is, in truth, quite hospitable. I've heard many complaints about the workload of language classes, but most of the complainers at least acknowledge the value of their hard work. Language students are kept on their toes at all times with daily classes and daily assignments. The uncomfortable feeling generated by the need to use a new or difficult language every day is perhaps the closest we can get here in New York to the uncomfortable feeling of total immersion. Learning a foreign language displaces us. We learn how it feels to struggle to communicate, to feel lost, and not understand. For many of us, it's easy to take our advantages for granted. Language-learning is one of the few things that can knock us off center.

And so the language requirement, in my view, is one of the most important requirements at both Columbia and Barnard. Schools with no language requirement not only deprive their students of a fundamental part of their education, but fall down on their institutional responsibility to the international community. The more the nation's educated elite understand the sensation of displacement, the brighter the future looks for global relations. To avoid neocolonialism, it is vital to make an effort to alter the lopsided balance of power. Learning foreign languages is one small way to do that.

However, the requirement is not enough: The greatest benefit of language learning comes with full commitment. We should aim therefore to reach beyond the requirement, to strive for proficiency in one or more languages. International encounters will then become true learning experiences: humbling, and an opportunity to build on previous knowledge.

I didn't start Chinese for the reason that is often trumpeted: that China may be the world's next great power and Chinese the next lingua franca. As speakers of the current lingua franca, we don't have much of a reason to panic over future lack of understanding. I started it because I study East Asia, and because I want to understand its relationship to Japanese, and because I always want to learn another language. It can certainly be difficult—while struggling to master the “R” consonant, I thought, “pronunciation was so much easier in Japanese.” But then I remind myself that's part of the point.

*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.*



IONE WANG

### LETTER TO THE EDITOR

To the Editor:

Your story recapping University President Lee Bollinger's latest fireside chat (“Bollinger addresses stress, says Columbia needs a stronger sense of community,” Oct. 3) mischaracterized a question I asked President Bollinger that night about student involvement in central undergraduate administrative decisions. The story recounted that President Bollinger responded to a question “about the administration's community-building efforts.” Though I did use the words “Columbia” and “community” in my question, the main thrust of my comment was getting at the role President Bollinger sees for student involvement in key decisions that affect the entire undergraduate community at Columbia.

I specifically asked what he thought of reinstating student representatives to the University committees that deal with financial aid and undergraduate admissions, arguably two of the most important committees that affect undergraduate student life at Columbia, both of which are being revived this year. These committees hosted student

representatives from 1978-2003 and I was looking forward to hearing President Bollinger's thoughts on this important issue.

Unfortunately, much like the article published in Spec, President Bollinger latched onto the word I used to describe Columbia's bureaucratic ecosystem—“community”—and spent most of his answer reviewing the popular talking points about “community-building” on campus. Community-building is important, but we should not let administrators use this byword as a shield to protect them against answering tough questions about the University's administration.

President Bollinger was completely within his right to ignore the meat of my question. He begins each fireside chat letting the students know they can ask him anything, but that he reserves the right to refuse adequate answers to any of their questions. It is my hope that in the future, the Spec will note when he does so.

David Fine, CC '13  
Student Governing Board Chair

### STAFF EDITORIAL

In light of the recent attacks on local Hawks and Big Bird, and on behalf of Hawkmadinejad, we, the editorial board, express our solidarity with our avian brethren and pledge to do all that we can to help our feathered friends.







# GAMEDAY

FRIDAY, OCTOBER 5 • PAGE 6



## COLUMBIA (1-2, 0-1 Ivy) at LEHIGH (5-0)

SATURDAY, 12:30 P.M., BETHLEHEM, PA.

RADIO: WKCR 89.9 FM, WWDJ 970 AM •  
SPECTRUM.COLUMBIASPECTATOR.COM  
@CUSPECSPORTS



## Columbia out to build on past legacy at Mets

BY MELISSA CHEUNG  
*Spectator Staff Writer*

The Columbia cross country team will race in the Metropolitan Championships today in a field of 13 teams from the tri-state area, looking to defend its 2011 title. The Lions have enjoyed phenomenal success at the meet in the past—the women have won for 14 years in a row and the men have won nine out of the last 10 years.

“Since we’ve won the last 14, it’s always a good base to showcase our fitness to the rest of the metropolitan area. It’s a great honor to win the Metropolitan championships, especially with the legacy we have,” senior Clare Buck said.

Racing alongside the Light Blue are Fairleigh Dickinson, Rutgers, Fordham, Hofstra, Iona, Manhattan, Seton Hall, NYU, St. Francis New York, Southern Connecticut State, St. Peter’s, and Wagner—a field deep enough to give the younger Columbia squad some work before the upcoming Ivy Heptagonal Championships.

“From a developmental standpoint, we’re running a lot of our younger guys at this meet. It’s a chance for the freshmen and sophomores to be leaders that day. This is our younger guys’ time to shine,” assistant coach Will Boylan-Pett said.

With the Ivy Heps just two weeks away and the heart of the season approaching, the Lions are putting additional pressure on themselves to perform well at the Mets and next week’s University of Wisconsin Adidas Invitational.

“I wouldn’t call it [Mets] a tune-up, because we’re basically in the championship season. These next two meets, we really have to run well in order to get ranked nationally,” junior Jacob Sienko said.

Even with lofty goals for the rest of the season, Boylan-Pett and the rest of the coaches are continuing to emphasize the same mindset that they’ve been discussing since the beginning of the season.

“All of it is preparation, preparation. You have to have it on at all times and that is the mentality we teach the guys. Repetition is key,” Boylan-Pett said.

The Metropolitan Championships will be held at Van Cortlandt Park at 2 p.m.

sports@columbiaspectator.com

## Light Blue looking for first Ivy win in Philadelphia

BY MUNEEB ALAM  
*Spectator Staff Writer*

After scoring in only two of its first five games, the men’s soccer team (2-6-1, 0-1 Ivy) has scored in each of its last three. Although it did not pick up a win over this recent stretch, it may find more success at Penn (2-8, 0-1 Ivy) Saturday evening.

While the talent level difference between No. 12 St. John’s and Columbia was evident on the scoresheet last Tuesday, the gap between the Lions and No. 19 Brown was not as obvious. The Light Blue outshot the Bears through 45 minutes as both sides entered halftime scoreless. But the second half was a different story, as Brown boasted a heavy shot advantage and scored twice to come away with a 2-1 win.

“I think after halftime, we actually started to gain more confidence and we started to now get more guys into the midfield, more guys into the attacking third of the field,” Lions head coach Kevin Anderson said after the game. “The effort to do that and the effort to play for 90 minutes on our part was a good sign for our team.”

Anderson said Brown’s goals shifted the dynamic of the game. The first, off a penalty kick, may have affected the sides emotionally, but also forced the Lions to take some risks to try to score. This was especially prominent after Brown extended its lead

SEE MEN’S SOCCER, page 3



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

KEEPING IT UP | Senior quarterback Sean Brackett and the Lions will be searching for offensive consistency on Saturday.

## Lehigh presents stiff road test for CU

BY MYLES SIMMONS  
*Spectator Senior Staff Writer*

After last week’s blowout loss at home in its Ivy opener, the football team (1-2, 0-1 Ivy) is packing up and hitting the road for the first time this season to take on the Lehigh Mountain Hawks (5-0).

In reviewing last week’s game, Light Blue head coach Pete Mangurian noticed many of the Lions’ problems came not from physical issues, but mental blunders.

“The kind of mistakes we made aren’t, ‘We need to practice more,’” Mangurian said. “They’re not things we hadn’t gone over. We go over them all the time.”

The head coach also said the team’s red-zone mistakes stemmed from mental lapses.

“We had some ridiculous missed assignments—a couple of them before

the ball was even snapped—in the red zone,” Mangurian said. “Just things that—how do you miss that? Well, you miss it because your brain’s not there. You’re thinking about the wrong things.”

But the Lions will have to put all of that behind them when they play Lehigh on Saturday. The Mountain Hawks have been the class of the Patriot League for the last couple of years. The team has won 14 games in a row—the longest current winning streak in the nation. Mangurian knows facing an opponent with that many consecutive victories will be a tough test.

“You don’t win that many games in a row and have the kind of success they’ve had unless you’re a good football team,” Mangurian said. “They’re not lucky. They got down 14-0, their style of play never changed a bit. They just kept playing. They’re really good,

really solid.”

The Mountain Hawks’ offense features a dual threat quarterback in Michael Colvin. The senior is currently first in the Patriot League in passing yards and fifth in the league in rushing. Colvin’s thrown for four touchdowns and has added another five with his legs.

“They’ve got great quarterback play going for them,” Mangurian said. “He can run, he can throw, he’s big, and he’s strong. They’ve got one sack out of 162 passes, but he’s had people with their hands on him a lot—they can’t get him on the ground.”

As a team, the Mountain Hawks don’t lead many categories in the Patriot League, but their chemistry helps set them apart.

“It’s a good football team. It’s good football,” Mangurian said. “You can

SEE FOOTBALL, page 3



KATE SCARBROUGH / SENIOR STAFF PHOTOGRAPHER

AIR STRIKE | Junior middle blocker Savannah Fletcher and the Lions have a chance to improve to 4-1 in Ivy League play.

## Columbia to take on Princeton, Quakers on road

BY ERIC WONG  
*Spectator Staff Writer*

The Columbia volleyball team (7-5, Ivy 2-1) embarks on its first road trip of the regular season this week-end with matches against Penn and Princeton. After falling to Yale on Saturday, the team looks to get back to its winning ways.

One of the areas the team will focus on, according to junior middle blocker Savannah Fletcher, is the team’s ability to block. Blocks have been one of the team’s biggest assets so far in the season, but the skill fell short against the Bulldogs.

“Last weekend, our blocking wasn’t the high level it was for much of the

season,” Fletcher said. “It is important to have that aggressive serve. It gets the other team out of system and you can shut down their hitters more easily with the block.”

The Light Blue knows that every game in the Ivy League presents a challenge, no matter who lines up against them. If the Lions hope to come out on top this season, each player will need to contribute by pushing the others to the next level.

“I have to get back that hunger and desire to block everyone, and not settle for funneling the ball to our defense,” Fletcher said. “Our whole team has been amping up our intensity. That will hopefully translate to our block.”

Besides defense, the Lions have had some recent struggles with finishing plays and racking up kills. One of the immediate fixes will be to capitalize more on opportunities from transition plays.

“We always want try to get the ball to our hitters more, especially our middles,” Fletcher said. “One way to do that is to transition better and get available. This will help all our hitters, because if the middles are going every time, it’ll start opening up our side hitters and they’ll get more kills too. It’s really a big domino effect.”

The Lions play Princeton on Friday at 7 p.m. and then Penn on Saturday at 5 p.m.

sports@columbiaspectator.com

## Undefeated in Ivy play, Lions to face Penn

BY CAROLINE BOWMAN  
*Spectator Staff Writer*

As the women’s soccer team (6-4-0) continues Ivy League play on Friday night against Penn (6-4-0) and then takes on New Jersey Institute of Technology (2-8-3) on Sunday, its best bet at a strong offense will be its defense, anchored by sophomore goal-keeper and Ivy League Player of the Week Grace Redmon.

Lions head coach Kevin McCarthy noted Redmon’s presence between the posts as an integral component in the Light Blue’s five shutouts this season, two of which came against Ivy League opponents. “This is Grace’s first year starting, and there is a lot that comes with the responsibility. Sometimes a lesser person doesn’t have the character or the strength of conviction and commitment to her team like Grace does,” McCarthy said.

The Lions will certainly need to be on their defensive A game against Penn, which finished second in last year’s Ivy League standings. The Quakers are 2-0 in the conference so far this season, with wins over Cornell and the reigning Ivy champion Harvard. Penn’s trademark this season has been a strong attack, thanks to several players in their lineup. Five Quakers have tallied two or more goals so far this season, and a total of eight players on the roster have scored at least one. Freshman midfielder Erin Mikolai leads the pack with three goals.

Redmond was confident in the Lions’ ability to keep their shutout streak in the Ivy League against Penn this weekend.

SEE WOMEN’S SOCCER, page 3

### THE SLATE

#### CROSS COUNTRY



Metropolitan  
Championships  
Friday, 2 p.m.

#### WOMEN’S SOCCER



at Penn  
Philadelphia, Pa.  
Friday, 7 p.m.

at NJIT  
Newark, N.J.  
Sunday, 7 p.m.

#### MEN’S TENNIS



Columbia Classic  
Dick Savitt Tennis  
Center  
Friday, All Day

#### VOLLEYBALL



at Princeton  
Princeton, N.J.  
Friday, 7 p.m.

at Penn  
Philadelphia, Pa.  
Saturday, 5 p.m.

#### MEN’S SOCCER



at Penn  
Philadelphia, Pa.  
Saturday, 7 p.m.

#### WOMEN’S TENNIS



Billie Jean King National  
Tennis Center Collegiate  
Invite

#### FIELD HOCKEY



at Albany  
Albany, N.Y.  
Sunday, 1 p.m.

#### MEN’S GOLF



John Dallio Memorial  
Lemont, Ill.  
Saturday, 8 a.m.



# King of NY comedy makes his comeback

BY ALISON HERMAN  
*Columbia Daily Spectator*

Perhaps George Costanza described the plot of his own show best: “It’s about nothing.” For a series with such an underwhelming slogan, the impact “Seinfeld” has had on television, comedy, and culture is difficult to underestimate. It comes as little surprise, then, that Jerry Seinfeld’s return to New York has garnered so much media attention.

After focusing largely on acting since “Seinfeld” went off the air in 1998, the famed comedian will be making a symbolic return to both New York City and stand-up comedy with a mini-tour of the five boroughs, which began last night with his show at the Upper West Side’s Beacon Theater. Seinfeld will be appearing in a different borough every Thursday night through Nov. 8, when he will perform at Brooklyn College’s Walt Whitman Theatre.

Although most fans know Seinfeld from his namesake TV show, co-created with “Curb Your Enthusiasm” star Larry David in 1989, the entertainer initially made his name and developed his signature style in the New York stand-up scene in the late 1970s. Unlike other prominent comics at the time, such as George Carlin and Richard Pryor, Seinfeld emphasized everyday experience rather than broader social issues.

“What we’re seeing in his [Seinfeld’s] stand-up is a shift towards ... something that’s not really about political or social issues, but rather the minutiae of daily life—observational humor where it’s autobiography that really provides the framework for comedic observation,” said Robert King, an associate professor of film studies who teaches classes on comedy. “That, then, obviously feeds into the show ‘Seinfeld,’ but it also feeds into the orientation of stand-up today, which remains largely observational—which remains grounded in this sense that comedy comes out of autobiography.”

When “Seinfeld” premiered on NBC, it introduced viewers to its creator’s signature focus on the petty annoyances of everyday life. Episodes centered on topics as seemingly mundane as lost socks or waiting in lines, creating a sense of absurdity and meaninglessness. Producer Larry Charles famously described the show’s philosophy of humor grounded in observation rather than moral lessons as “no hugging, no learning” representing a clean break from the family sitcoms that had once dominated the airwaves.

In addition to its characteristic concern with the everyday, “Seinfeld” also derived much of its humor from its unique setting: New York City.

In the world of “Seinfeld,” “New York ... is a collection of very idiosyncratic and strange, crazy people who are all, in their own ways, outsiders—who all in their own ways have a series of obsessions that set them apart from all sorts of other people,” Jeremy Dauber, associate professor of Yiddish language, literature, and culture, said. Dauber incorporated “Seinfeld” into the syllabus of his own class, “Humor in Jewish Literature,” along with the work of other Jewish comedians like Woody Allen.

Dauber noted that “Seinfeld” incorporated Jewish identity into the sitcom. In the world of the show, “New York is Jewish,” Daubner explained. “Even if you’re not Jewish and you live in New York, you’re Jewish. ‘Seinfeld’ decreed this kind of sense of what New York was as a Jewish place in presenting New York as that same kind of world that he and his couple of friends have,” he said.

But the show is accessible, irrespective of religion. Characters like the now-famous Soup Nazi and locations like Columbia’s beloved Tom’s Restaurant incorporated New York into the show long before programs like “Sex and the City” hit the air.

Evangeline Morphos, associate professor of professional practice in film, cites the accurate depiction of the city as an essential element in the humor of “Seinfeld.” Morphos recalls Seinfeld’s famed monologue on socks going missing from the laundromat. “I lived in the same block as Seinfeld, and, honestly? The dry cleaner would take my clothes and wear them,” Morphos said.

The Soup Nazi was also based on a real-life example: “Years ago, one of the great audition places in New York was in the West 50s. And you’d go across to this soup place, and you had to be prepared, because that guy was a nightmare. And of course, it is the Soup Nazi! We’ve been there,” Morphos explained.

To many students at Columbia, however, the impact of Seinfeld’s comedy is far less immediate. Seinfeld’s sitcom went off the air in 1998 after an impressive run of nine seasons, and his last stand-up special, “I’m Telling You for the Last Time,” was released that same year. Nonetheless, Seinfeld’s career has had an enduring impact on the way much of Generation Y experiences humor, including several Columbia comedians.

“Seinfeld and Larry David were the first people that showed me the funny people are the same as the smart people,” Orli Matlow, GS/JTS ’15, said. Matlow is involved with Jester, a humor magazine, and takes improvisational and sketch comedy classes at New York’s famed Upright Citizens Brigade Theatre. Matlow cited Seinfeld as one of her most prominent comic influences. “When I sit down to write jokes ... it just comes from a knee-jerk reaction in my everyday life,” she said. For Matlow, Seinfeld depicted “the comedian’s process as not isolated from the world, but really of the world.”

Contemporary viewers can find humor that is “of the world” in nearly every popular sitcom of the past decade. Tune in to an episode of “Friends,” and you will probably find Rachel, Ross, Monica, and the gang worrying about being on time for an event, what outfit to wear, or how to interact with a former childhood friend—in other words, exactly the kind of mundane issues that “Seinfeld” made fair game for television humor.

“He [Seinfeld] would have these conversations like, ‘How do you know when you’re in a relationship? Do you have a standing date for Saturday night, is it implied, is it this or that? How long do you have before you can return a gift?’” Dauber said. Seinfeld’s humor, he continued, has “this extremely detail-obsessed focus, almost legalistic perspective of how we all operate in our daily lives, taking these minutiae and turning them into the subject of great investigation and speculation.”

Seinfeld’s comic success stems not only from the content of his humor, but also its style. Bob Vulfov, CC ’13, member of improv group Fruit Paunch, and co-writer of XMAS!7, said, “Comedians our age tend to swear and curse, and he’s this beacon of a comedian who still can be hilarious and extremely influential without needing to be completely inappropriate.” Vulfov explained, “When you see him do stand-up live in the Comedy Cellar or something, he’s still very clean and appropriate, and that’s something I think anybody can appreciate—a person who can be funny without being too offensive.”

Part of the Seinfeld shtick of “not doing anything” is the legitimate idea that the method behind his comedy is just as deceptively unintentional as the sitcom.

“As much as I love ‘The Daily Show’ and ‘Colbert,’ they don’t mask biases, and the setup of the joke is just to serve as the setup to the joke, whereas in ‘Seinfeld’ the setup is funny in and of itself,” Matlow said.

Seinfeld’s return to stand-up coincides with a recent resurgence in the medium’s popularity, demonstrated by the runaway success of comics like Louis CK, star of FX’s “Louie,” and Marc Maron, the host of the podcast, “WTF with Marc Maron.” “To a certain extent, the idea of Seinfeld now returning to New York ... I wouldn’t say that it’s exactly closing the loop, between these two cycles of stand-up booms, but it’s certainly drawing a line or a connection between these two periods,” King said.

Both as the creator of one of the most influential television sitcoms to date and as a comedian in his own right, Jerry Seinfeld’s impact on humor has only gained force since “Seinfeld” aired its last episode over 14 years ago. And if the number of tourists taking photos outside of Tom’s is any indication, that reputation is here to stay.





## Judging ourselves, judging our clothes

I was feeling judged more than usual. It was already a high pressure situation without being overly self-conscious of my outfit, but I just felt like my clothes didn't fit in. My cerulean chiffon button-down felt too dressy, while my skinny jeans and Chelsea boots didn't feel dressy enough. I felt like my outfit, which I had put together with hours of deliberation, just wasn't right. It was my first real interview—for an internship that I really, really wanted and now have—and even though I somehow managed to come across as a sane and normal human being, I still look back and cringe at how crazy I must have looked with my collar only buttoned at the top and a tee shirt tucked underneath.

We have always been told that stereotyping according to race or gender is bad, but are never told what to think about judging people based on their clothes. Instead we are told how to dress for the right occasion and what casual vs. black-tie means, if not from our parents then from movies, television, and books. We are told suits are always right for job interviews, but where I was interviewing, if I had shown up in a suit it would have counted against me. This is a place where people sit around the in-house bar after work to decompress from a rough day—a ripped plaid flannel fits right in, and there are tattoos galore.

Knowing the different connotations that go with each item of clothing we own affects not only how others think of us, but also how stressful getting dressed is in the morning and how we act around our peers. Anyone who's gotten dressed for an interview, the first day of school, or a date knows that what we wear is as important as how well we interact and speak with everyone else. And it works both ways.

When I meet someone who is beyond stylish I'm completely intimidated and have issues forming complete sentences, a problem that began to manifest itself in my interview (it was a tough one, and I think I was only saved by the friendliness of my interviewer).

I intuitively assumed that because I was judging my own appearance, my interviewer must have been judging me too. And none of us is completely free of this perception-altering cycle, no matter how nice or understanding we think we are.

In a sense, clothes are a way of trying to figure out who people are before we interact with them, but once we know people these go away. You speak to that goth down the hall and stop seeing them as the black lipstick, but instead for the heart of gold underneath.

As young adults (I hate that phrase too, but let's face it, we are young and we are adults), we're trying to find ourselves and figure out who we are. When we have the freedom of a day off or no dress code, clothes are the easiest way to try on different personalities. That day as I was trying to get dressed I couldn't decide if I wanted to be hip and cool or professional and ready for manual labor. But within my closet, there was a way to reconcile both.

Any college campus, including ours, has so many different people from so many different places that there really isn't a noticeable "type" when walking around campus. But when I talk with people who haven't been to Columbia, they seem to think that the student body is full of people walking around in polos and khakis (not that there's anything wrong with such a classic style). It just doesn't encompass the variety of people who go here. That crazy and possibly stylish outfit I wore to the interview didn't, and still doesn't, encompass who I am. No clothing is judgement-free—all you can do is try your best and hope not to be intimidated by how cool the person next to you looks. Thankfully, I still got the job.



KRISTA LEWIS  
Uptown/  
Downtown



CHARLOTTE MURTISHAW

Best of

## Midnight Snacks

If it feels like most of your weekend nights culminate in a desperate search for the perfect, just-can't-quite-put-your-finger-on-exactly-what-you-want 2 a.m. meal, have no fear. In a city that (thankfully) never sleeps, neither do the restaurants. We've rounded up some of the greatest spots to visit all over New York City, so the next time those late-night cravings demand your immediate and undivided attention, you'll be prepared. —BY JESSICA GRISCHKAN

### The Meatball Shop

3 Locations: 84 Stanton St., 170 Bedford Ave., and 64 Greenwich Ave.

Thanks to the unique and clever method of choosing your order with a dry erase marker, the epic food at The Meatball Shop can be customized exactly to your liking. The menu alone is enough to make your stomach rumble, with a variety of meatballs and sauces enjoyed either on their own or in delectable sandwiches with warm, toasted breads and sizzling, melted cheeses. Check out the desserts as well, especially the ice cream sandwiches. The combination of just-out-of-the-oven warm cookies (you can pick two different kinds) and ice cream prepared at the shop is heavenly—a great finishing touch to a fantastic meal. With three different locations and closing time at 4 a.m. on Friday and Saturday nights (2 a.m. Sunday through Thursday), keep this place in mind for when you feel like something substantial.

### Cafeteria

119 Seventh Ave.

Located in Chelsea, this trendy restaurant has something for everyone. With a special overnight menu boasting appetizers, salads, sandwiches, burgers, a variety of entrées, and any breakfast food you could imagine (even green eggs and ham), you'll have difficulty selecting just one item from all the tempting options. In the mood for something sweet? The dessert menu will make you want one of everything—from red velvet cake in a jar to a waffle banana split, Cafeteria will leave your sweet tooth begging for more. And the icing on the cake? It's open 24 hours a day, seven days a week.



### Veselka

144 Second Ave.

Offering Ukrainian food that will remind you of home cooking, Veselka's doors remain open 24 hours everyday, like Cafeteria. Try the hearty soups, juicy burgers, famous blintzes, and Ukrainian specialties, including varenyky (similar to dumplings with your choice of filling, and served with sautéed onions, apple sauce, and sour cream). Breakfast is equally scrumptious with options such as pancakes, waffles, omelettes, and oatmeal, as well as fresh muffins and pastries made on-site. The cozy atmosphere and delicious food live up to Veselka's motto of Ukrainian soul food. A second location opened at 9 E. First St., though this Bowery spot is not open 24 hours.

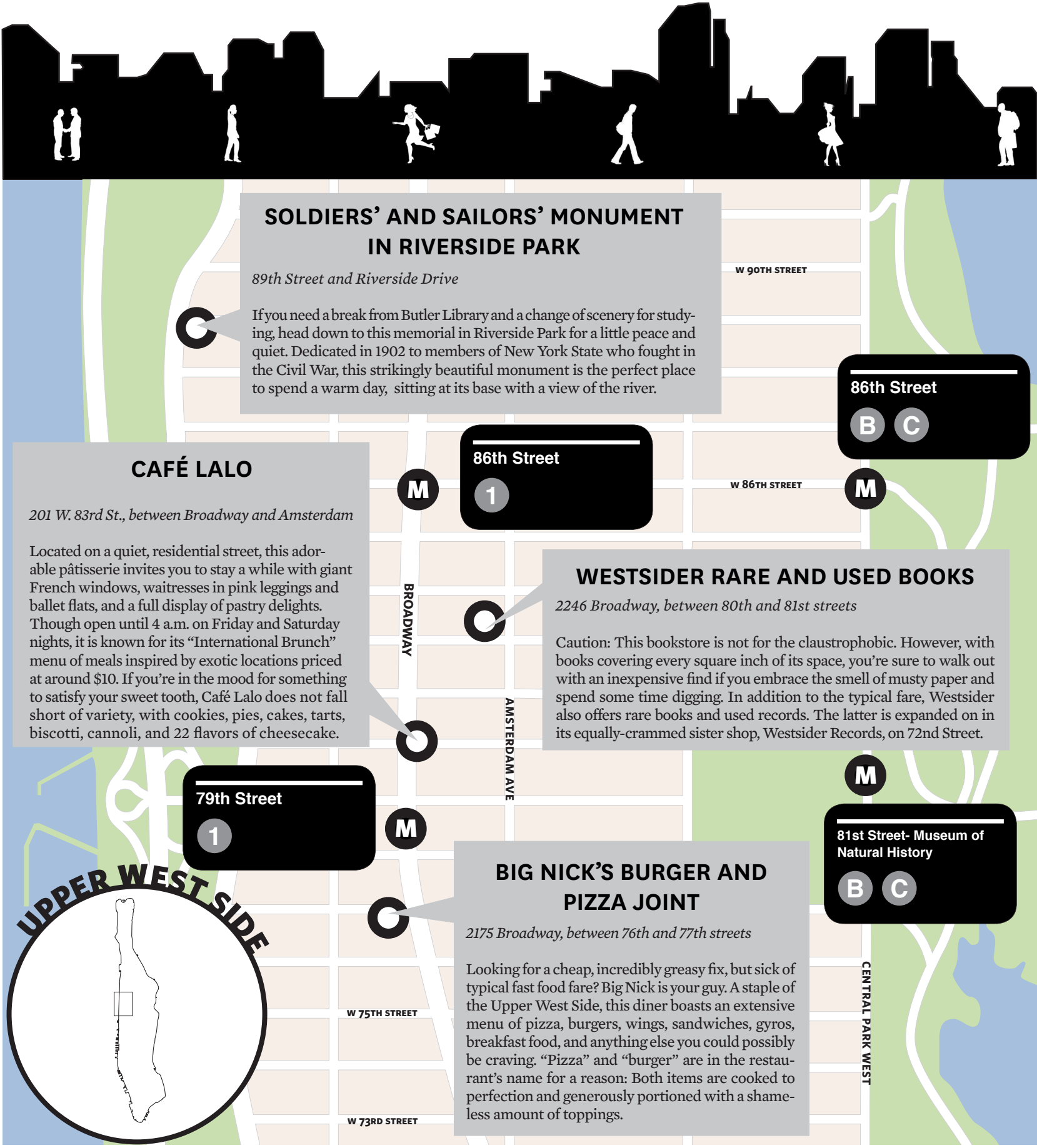
### The Famous Cozy Soup 'n' Burger

739 Broadway

For the quintessential New York diner experience, complete with a menu stacked to the brim with endless choices, head over to The Famous Cozy Soup 'n' Burger at any hour. Good luck choosing among 39 omelettes, 36 burgers, famous milkshakes, massive sandwiches, tasty wraps, and pretty much everything else you could imagine. The name says it all, though—what could possibly sound better at three in the morning? It's the perfect place to grab a booth with friends after a night out, reminisce about Lit Hum and freshman year when you read the parody of Zeus and the other Greek gods on the front of the menu, and laugh when you realize you're eating in the diner where the delivery man in "Big Daddy" worked—yes, that guy.

# Neighborhood Watch

By Allison Henry



GRAPHIC BY KAREN NAN



# TV industry insiders share tricks of the trade at CBS panel

BY KAREN BRILL  
*Columbia Daily Spectator*

Who doesn’t want to meet someone who worked with someone who knew someone sort of famous? That was possibly the desire of the attendees of the CBS in NYC panel at the New York Public Library on Oct. 3, who gathered to hear behind-the-scenes television professionals discuss the challenges and rewards of shooting in New York.

A joint effort by the Mayor’s Office of Media & Entertainment and CBS as part of the office’s “Made in NY” Industry Series, the panel was billed as a peek into the complexities of television production in one of the country’s most picturesque cities. The participants in the discussion were all well-seasoned in the New York industry: director and executive producer John David Coles, whose Empire State credits include “Law & Order” and “Sex and the City,” was accompanied by location manager Paul Kramer (“I Am Legend”), costume designer Dan Lawson (“The Bourne Ultimatum,” “Bored to Death”), supervising producer Kathy Mavrikakis (“Late Show With David Letterman”), retired NYPD first-grade detective and technical consultant Jim Nuciforo (“Law & Order”), and dialect coach Diego Daniel Pardo(“Fringe,” “Tower Heist.”)

But the panel wasn’t all pats-on-the-back and CBS self-promotion. The insiders came to the table ready to share.

All of the panelists are currently involved in New York-based CBS productions, but due to their experience have roots in the larger New York television community, which Cole describes as “very special,” singling out the ability “to go on set and see ... all people you know.”

Of course, the production presence in New York holds more than sentimental value: Media & Entertainment Commissioner Katherine Oliver, who acted as moderator, noted that the industry brings \$7 billion in annual revenue and 130,000 jobs to the city.

But the panel wasn’t all pats-on-the-back and CBS self-promotion. The insiders came to the table ready to share. Lawson, currently the costumer designer on “The Good Wife,” dished that he dresses his characters in the same outfit “maybe twice a year” in order to attain a “slight sense of reality.”

Kramer offered a unique take on the experience of shooting in the city that never sleeps, explaining that busy locations can be hard to control—due to the challenge, most shoots in Grand Central happen between 12 a.m. and 4 a.m.

He also described the diversity of the city as allowing him to experience a special enthusiasm when he finds the “best place for this car to crash.” He also deemed New York a city with more to see than its famous trademarks. Giving an example of such a location in Astoria, he said, “You see the skyline ... skewered from a different angle ... it’s something special.”

Despite their various takes on television in New York, the panelists all appeared genuinely grateful for their creative experiences with the city, arriving at a consensus summed up by Mavrikakis: “New Yorkers are way better.”



COURTESY OF DRAFTHOUSE FILMS

**HOPPING BACK IN THEATERS** | Cult Australian film “Wake in Fright” by Canadian director Ted Kotcheff will be re-released tonight.

## Restoration of ’70s cult film ‘Wake in Fright’ to screen at Film Forum

BY CARROLL GELDERMAN  
*Spectator Staff Writer*

Canadian director Ted Kotcheff’s 1971 film “Wake in Fright” is widely regarded as a masterpiece and a classic. Yet the film came dangerously close to being destroyed when it was misplaced for several years.

But in 2009, “Wake in Fright” was discovered and restored for re-release. Tonight, Ted Kotcheff will appear at Film Forum to introduce his film, kicking off a series of screenings that marks its return to American audiences.

“The guys who are trying to make a man out of him make a beast out of him.”

—*Ted Kotcheff*

In this cerebral thriller, Kotcheff masterfully tells the story of John Grant (Gary Bond), a bonded English schoolteacher who stops over in the isolated Australian outback town of Bundanyabba on his way to Sydney. He meets locals Jock (Chips Rafferty) and Doc (Donald Pleasence), who welcome him into a world of gambling, drinking, destruction, and degradation. Having lost all of his money and, arguably, his dignity, John goes into a downward spiral

and it becomes unclear whether he will ever escape the Yabba.

“There’s a shadow side to our makeup and we have to be very careful,” Kotcheff said, regarding his character’s demise. “We don’t know what we’re capable of and how we can descend to it.”

And John’s descent is quite frightening to watch. His drunken binge leads to an unforgettable and shockingly gruesome scene in which he participates in a kangaroo hunt led by a group of Yabba natives. “The guys who are trying to make a man out of him make a beast out of him,” Kotcheff said. “To me that was the lowest level, the inner circle of hell—when they start mas-sacring animals.”

Upon the film’s 1971 release in Australia, audiences found the violent scene tough to swallow, Kotcheff said. “Australians were alienated by what they considered to be an unsympathetic depiction of the Aussie male,” and consequently, the film did not do well at the box office, he said.

That year, though, the film appeared at the Cannes Film Festival and received rave reviews. Kotcheff was nominated for the prestigious Palme d’Or and the film had a successful nine-month run in Paris. Unfortunately, when brought to America by distribution company United Artists, the film did not fare so well. Lack of publicity caused a week of unsuccessful box office returns. It was yanked from theaters and the negatives were stowed away and forgotten.

It wasn’t until several years later that the

film’s editor, Tony Buckley, realized that they had been lost. After a 10-year search, he discovered the film at a Pittsburgh warehouse in a box labeled “For Destruction.”

“Had he arrived a week later, they would have incinerated the film and it would no longer be in existence,” Kotcheff said. “Luckily nobody told me it was lost,” he added. “They only told me it was lost after they had found it. Otherwise, it would have been a knife in my chest.”

“Australians were alienated by what they considered to be an unsympathetic depiction of the Aussie male.”

—*Ted Kotcheff*

Following its discovery, the film was restored and re-released in Australia, where, this time around, it became an instant classic. Noted filmmaker Martin Scorsese then invited it to reappear at the 2009 Cannes Film Festival, making it one of two films to ever be shown twice at the festival (along with Antonioni’s “L’Avventura”). Now, it returns to the American screen.

“This film, it rose out of the grave 40 years later and it’s just amazing,” said Kotcheff. “It’s miraculous.”



PHOTO BY AGATHA NITECKA. COURTESY OF OSCILLOSCOPE LABORATORIES

**MOOR, MOOR, MOOR** | A new film version of classic novel “Wuthering Heights” from Academy Award winner Andrea Arnold stars Kaya Scodelario and James Howson as Cathy and Heathcliff.

## New take on classic work intense, impactful

BY ALEXIS NELSON  
*Spectator Film Critic*

Academy Award winner Andrea Arnold’s latest film progresses poetically, and its quiet unfolding admirably captures the lonely intensity of the novel. “Wuthering Heights” opens today in New York theaters after premiering in Europe last year.

Arnold’s adaptation emphasizes the environment, the elements, and the interconnectedness of Heathcliff and Catherine with the land. “Nature can be wild, unpredictable, violent, and selfish—just like people,” Arnold said.

Not wanting to be influenced by other filmmakers’ takes on the thorny tale, Arnold avoided watching other adaptations of the Emily Brontë novel.

One of Arnold’s divergences from other film versions comes in her decision to cast a black actor in the role of Heathcliff and to focus on his perspective and trajectory of alienation. “It wasn’t so much exactly who he was or where he came from—it was more his difference,” Arnold said. In the novel, Heathcliff’s race is somewhat murky, though he is cast as an outsider. Arnold elaborates upon the idea of “difference” and depicts the ways in which being classified as such shaped Heathcliff’s person.

“For me, Emily was identifying with Heathcliff’s difference and estrangement and was interested in exploring it,” Arnold said.

The film depicts the “Wuthering Heights” house as cramped and claustrophobic. There are many images of confinement and entrapment throughout the film. Arnold says she was also interested in what it meant to be female and feminine during that time. “There are lots of images, in the book, of birds’ wings being ripped off, and feathers—there’s a lot of fear of puberty,” Arnold said.

Cinematographer Robbie Ryan, who has worked with Arnold on her previous projects “Fish Tank” (2009) and “Red Road” (2006), has achieved

something direct and impactful. The shots are beautiful, immediate, and at times disconcerting. Ryan frequently presents intense close-ups, and viewers must orient themselves to know what they are seeing. The interior shots trap the viewer inside the dark, cramped house with the rain pouring down noisily from outside. (Arnold chose to forgo a score and instead focus on and magnify natural sounds.) The film won Best Cinematography at the Venice Film Festival.

Non-actors were chosen to depict Cathy and Heathcliff as children.

“There are lots of images, in the book, of birds’ wings being ripped off, and feathers—there’s a lot of fear of puberty.”

—*Andrea Arnold*

“I wanted the heights to feel raw and the grange to feel more mannered,” Arnold said. Solomon Glave and Shannon Beer give impressive, unforced performances as young Heathcliff and Cathy. Kaya Scodelario and James Howson are also very well cast as the adult incarnations. However, the characters’ transitions to adulthood feel a little abrupt. Arnold takes her time with their childhoods, letting the story unfurl organically and allowing the audience to meet the characters unhurriedly. So much of the action, though, is packed into the last quarter of the film that the switch in pace feels a little jarring.

The movie may not be perfect, but it captures something essential. Arnold presents Heathcliff and Cathy in all their enigmatic, prickly, and masochistic glory. She depicts interconnectedness and wholeness alongside and inside great violence and torture. The sadness and bitter-sweet beauty of the book are undoubtedly there.



# Flipside Guide



**WHERE IT'S AT**

**Time:** through Oct. 19

**Place:** Madison Square Park

**Cost:** prices vary

MELINA IACOVOU FOR SPECTATOR

**DIG IN** | Madison Square Eats gives foodies of all ages the chance to taste all of the best foods New York has to offer.

## Madison Square Eats

Vendors from across the city to set up temporary stalls, launching this week after a summer-long hiatus.

BY MELINA IACOVOU  
*Columbia Daily Spectator*

Some of New York City’s best food vendors congregate where 23rd Street meets Fifth Avenue in Chelsea, offering visitors the rare opportunity to taste the most appetizing and original dishes and desserts all in one place.

A prerequisite to attending Madison Square Eats is arriving with an empty stomach. With menu items ranging from Momofuku’s “crack pie” custard to Macaron Parlour’s “candied bacon maple cream cheese” macaroon to La Sonrisa’s “coconut curry chicken” empanadas, feasting with the eyes will simply not do.

There are no two similar vendors. Urban Space, a developer of specialty markets, has carefully curated this event to ensure the utmost variety—an accurate representation of New York City’s rich culinary culture. The company focuses on invigorating urban environments, allowing people to gather publicly and activate their palates in the presence of quality food. Some food stalls are actual restaurants, scaled down for the occasion with a limited menu. Some are catering companies. Others are actual carts that travel from food market to food market. There is, at the very least, something for everyone.

Vendors take pride in their menus and value innovation, customer satisfaction, and quality above all else. Baby Got Back Ribs, a rib-based business, blends spicy with sweet. Owner Robert Liano closely considers how “people eat differently when they are on the street” and designs his menu accordingly. Since business people in clean and sharp suits “do not want to get all saucy,” he has two neater sandwich options on the menu.

Roberta’s of Brooklyn manages to transport its brick-oven restaurant appeal straight to another borough. Roberta’s chef, Angelo Womack, relies on portable “dough boxes to keep the dough cold.” When the oven is ready for another pie, in it goes with the dough that has been stored at an optimal temperature.

Wooly’s, a business that is just one cart large, redefines flavored ices. Rather than being drenched in syrups, the ices are already infused with flavor upon shaving. Light and fluffy, the taste certainly matches the name. It’s a “double entendre,” owner Danny Che claims. The ices are, of course, at a woolly-mammoth appropriate temperature, and the soft texture also resembles the fur of the long-gone species. The mochi and mango toppings complement creamy green tea ices quite nicely.

Charlito’s Cocina, a cured meat company, pays special attention to detail. Food is certainly an art, but owner Charles Wekselbaum also breaks it down into a science. His products aim to “promote natural methods of preservation,” since the current trends in the food industry are relying more and more towards unpronounceable chemical additives. He searches for the best ingredients, and feels a special loyalty to Guatemalan salt. “Central American sea salt is underrated,” he claims. “It does not have the same burn that regular Kosher salt has.”

Madison Square Eats gives street food a wonderful new reputation. Be sure to visit Worth Square before the last day of this tasty installation, October 19th. The market is open daily from 11 a.m. to 9 p.m.



**WHERE IT'S AT**

**Time:** Through Jan. 10

**Place:** Lincoln Center

**Cost:** \$20-\$340

COURTESY OF THE METROPOLITAN OPERA

**LOVE ME** | Puccini’s “Turandot” features standout performances by tenor Marco Berti and Maria Guleghina, who portray lovers who must fight the odds throughout their tumultuous relationship.

## ‘Turandot’

Met Opera full of strong singers, but lacks cohesion in orchestra

BY REUBEN BERMAN  
*Spectator Theater Critic*

There are few productions at the Metropolitan Opera that are more iconic than Puccini’s “Turandot,” in part due to the set designed by Franco Zeffirelli which was first used 25 years ago, and remains a staple of the performance today. The massive scale and astounding intricacies—including the ceremonial masks of the courtiers, the blinding glare caused by the princess’s shimmering dress, and the expansive throne room of the emperor—offer a fantastic spectacle as they transport the audience back to mythical China. Thankfully, the singers live up to these imperial aspirations.

Singing with the steel of a devoted man-devourer, Maria Guleghina takes up the role of Turandot, the emperor’s only daughter, who seeks revenge against the world of men by challenging all of her suitors to a game of riddles. Should they win, they may marry her. But failing to solve the riddle means more than just losing the game—it also means losing their head.

Although many suitors have already met with defeat, Caláf—passionately sung by the tenor Marco Berti—chances to see her at the execution of a failed suitor, and is struck with love. Even the exquisite entreaties of his father’s servant Liu (sung by Hibla Gerzmava), whose love for Caláf hinges on a smile that he once gave her, are not enough to

pull him from his seemingly suicidal quest to marry Turandot. Led to the throne room, Caláf fights for his life against a princess whose *raison d’être* is to avenge the death of her long-forgotten ancestor, another princess who had been slaughtered by a male invader. It is here that Guleghina reaches her own vocal peak as she memorializes her ancestor in “In Questa Reggia” and then spars with Caláf during their battle of riddles. In the end, Turandot is reduced to pleading with her father to keep her from marriage when Caláf triumphs over her enigmas. Unwilling to take Turandot without her love, Caláf offers a riddle of his own, and disappears into the night.

Berti reaches his greatest moments in the final act, when he sings “Nessun Dorma,” an aria that became a centerpiece of Pavarotti’s repertoire. Berti hits the high notes and holds them well. Gerzmava is showcased once more, and brings the audience to tears with her heart-felt plea and fateful end. Guleghina displays an alternative side of her voice, which grows warmer and softer as Caláf’s love burns through the ice princess.

Unfortunately, it took the orchestra, under the baton of Dan Ettinger, far too long to grow comfortable with the performance. The drama and passion of the first act was heavily diminished by the dragging orchestra’s prolonged notes and its awkward breaks. Fortunately, it tightened up for the second and third acts, but not without mangling the introductory musical framework of Puccini’s greatest creation.



**WHERE IT'S AT**

**Time:** 10 a.m. - 5:45 p.m., closed Thursdays

**Place:** 1071 5th Ave.

**Cost:** \$18 with CUID

COURTESY OF THE GUGGENHEIM MUSEUM

**SHADES OF GREY** | Picasso exhibit pushes the boundaries of Cubism with this extensive project, tracing from the earliest days of the artist’s career in a unique curatorial display.

## ‘Picasso Black and White’

Guggenheim exhibit a powerful look into a black and white world

BY JULIEN HAWTHORNE  
*Spectator Art Critic*

There are certain artists who are gods in their particular medium. One could point to William Shakespeare for literature (the great American writer Herman Melville called him “a kind of deity”) or the Beatles for rock and roll (who were perhaps at one point even bigger than Jesus). For modern art, it’s probably Pablo Picasso. Like Shakespeare, Picasso is planted so securely within the art world that not only do aspiring artists feel the “anxiety of influence” (as coined by Harold Bloom), but so do spectators. His branches spread so far that one might despair to conclude there is nothing left to be said about such a grand figure.

The Guggenheim begs to differ. From Oct. 5 to Jan. 13, the museum will exhibit “Picasso Black and White.” The exhibit displays 118 of Picasso’s pieces and is the first to exclusively examine Picasso’s interplay between black and white.

“Picasso Black and White” is an immersive and viscerally powerful experience. It drags viewers down to the soul’s most violent underworlds while simultaneously lifting them to its most sublime peaks. Through this austere palette, the spectator is given a new insight into the most sprawling and diverse artistic career in modern memory.

The earliest works show Picasso’s interest in the formal aspects of painting. His pieces evoke neoclassicism, and highlight a fascination with line and shadow. In his most famous painting in this section, “Woman Ironing,” Picasso paints using a subtle

chiaroscuro, with mostly grays, evoking the quiet melancholy of the woman’s stagnant poverty.

Picasso’s early experiments with Cubism instead reflect the stormy psychological extremes of everyday life. Painted with a strong surrealist influence, these paintings do not delicately draw viewers in, but actively entice them into their black and white worlds. In paintings like “Study for the Dryad,” the rhythm of the figures both moves out toward the viewer and also extends into the background. They question why the spectators dissociate themselves from the pain and distortion of the paintings. As always with the greatest art, one experiences a grotesque recognition of self when viewing the works.

As the exhibit goes on, the paintings become more and more violent, paralleling Europe’s involvement in the Second World War. Though Picasso’s masterpiece “Guernica” is not on display, the paintings gesture at its intensity. A number of sketches and preliminary paintings for the piece are displayed, including the emotionally wrenching “Mother with Dead Child II, Postscript to Guernica,” which depicts a distorted, wailing mother crippled over her baby’s corpse.

One sees the blacks and the whites both separated and struggling. Even when blended into gray, they are paintings of extremes, in which one is torn between shades that seem to despise each other.

The Guggenheim’s monochromatic, circular structure is the perfect place to exhibit Picasso’s black and white pieces. Viewers circle round and round directly over the space they’ve traveled before, and finally stop at a dead end at the crest, where the paintings are mingled with the white diagonals of the building and dappled with shadow.

### events

#### BOOKS

### The New Yorker Festival

Oct. 5-7  
Locations throughout Manhattan

For subscribers and subway readers alike, the magazine comes to life this weekend with a series of discussions and special events. With a celebrity lineup this good, name-drop we must: Writers (Margaret Atwood), musicians (Patti Smith, Vampire Weekend), and actors (Lena Dunham) will join the festivities.

#### WILDCARD

### Boo at the Zoo

Oct. 6-Oct. 28, 2300 Southern Blvd., Bronx, N.Y.

Whether you need to entertain a visiting sibling or enliven a babysitting job (or want to unleash your inner kid), take a mini field trip to the Bronx Zoo for Halloween festivities, from pumpkin painting to magic shows.

#### MUSIC

### Brooklyn Flea Record Fair

Saturday, Oct. 6, 27 N. Sixth St. (between Kent Ave. and East River)

What could be better than an October afternoon spent sifting through a collection of used and limited-edition records at the home of Brooklyn’s best ongoing food and drink fest, Smorgasburg? If you ask us, not much.

#### FOOD AND DRINK

### Oktoberfest NYC

Through Oct. 7, 1 Penn Plaza, 33rd Street at Eighth Avenue

If it’s authentic German fare and spirits that you crave, then you’ll be right at home making merry with friends and strangers alike at communal style tables. Edelweiss Oompah Band will also play for your listening pleasure.