



NICK PLEASANTS FOR SPECTATOR

GREEN TEAM | Philip Pitruzzello, vice president for Manhattanville development, demonstrates the site's truck wash station.

Locals still waiting for word on MoHi historic district

BY CASEY TOLAN
Columbia Daily Spectator

After a decade-and-a-half struggle, advocates for a Morningside Heights historic district feel they are closer than ever to official recognition—but it remains to be seen if the city's preservation commission will accept their proposal.

The Morningside Heights Historic District Committee has lobbied the city's Landmarks Preservation Commission for historic status since 1996 to no avail. A breakthrough occurred in September 2010, when the

LPC members said they would begin discussions about designating part of Morningside Heights as historic. But the proposal the commission put forward focused on preserving only Riverside Drive and Claremont Avenue—a fraction of the neighborhood.

"The community balked at it, and asked the commission to come back because they didn't think it was enough," Graduate School of Architecture, Planning and Preservation Professor Andrew Dolkart, who has written a book about the history of Morningside Heights, said.

"We've been pushing very hard ever since" to get historic status, Gretchen Borges, vice president of the MHHDC, said. The committee held several meetings with the LPC since then, expressing concern and submitting documentation on the neighborhood. Members are now hoping that the LPC is expanding the original borders and that word will come directly from the commission in the coming weeks.

But Borges and Gregory Dietrich, an advisor to the MHHDC board and a professional preservation consultant,

said that it has already taken too long. The LPC has "really dropped the ball on this," Borges said.

The LPC did not respond to multiple requests for comment from Spectator.

"Meanwhile they're designating historic car garages," Dietrich said. "We have one of the most exemplary campuses in the U.S. of Beaux-Arts planning. We have the highest concentration of historic institutions of learning in the country."

SEE MOHI, page 2

Students protest Sovern's ties to Sotheby's lockout

BY BEN GITTELSON
Columbia Daily Spectator

Columbia students protested outside Columbia Law School on Monday in opposition to former Columbia President Michael Sovern's involvement in a lockout at the Sotheby's auction house.

Sovern, who is currently a Law School professor, is the chairman of Sotheby's, which replaced 42 art handlers after contract negotiations failed. Protestors said that Sotheby's was attempting to cut those workers' hours and pensions and that the unionized handlers have been replaced with non-unionized temp workers.

Yoni Golijov, CC '12, decried Sotheby's labor practices at the Columbia rally, which took place as part of the Student Week of Action, an offshoot of the Occupy Wall Street movement.

"Why would they effectively pay their CEO \$60,000 a day when they demand their workers work without pension? How does that make sense?" Golijov said. "I'll tell you how it makes sense—it's greedy."

Mara Kravitz, GS/JTS '12, created a Change.org petition to protest Sotheby's treatment of the art handlers, which had 130 signatures last night.

"If you're denying pensions of workers, and yet some paint on a canvas can be worth millions of dollars, there's a clear misunderstanding of the value of things," Kravitz said. "Real people haven't been able to feed their families for 12 weeks because they've been locked out of their jobs."

In a statement, Sotheby's spokesperson Diana Phillips said that the auction house had been

bargaining with the art handlers in good faith since April, but was forced to replace the workers to avoid "a potential mid-season walk-off" during the fall sales season.

"We therefore took the unfortunate but essential steps to temporarily replace these colleagues with experienced art handlers until we are able to reach a new labor agreement," Phillips said. "At that time, the 42 art handlers will be able to immediately return to their jobs, which is a development we would all welcome."

Sovern did not respond to requests for comment, and the University declined to comment.

Kravitz explained that she didn't believe Monday's rally would end the lockout by itself, but that it would put pressure on Sovern and Sotheby's. She said she wants professors to feel

comfortable standing up against labor injustices.

"It's not easy to stand up at a place like Columbia, where people are constantly stressed out," Kravitz said. "It's easy to get sucked in."

Police tried to get the approximately 20 protesters to move across 116th Street, citing public safety concerns and noise complaints from the Law School, although the protestors argued with them until they were allowed to stay.

"If it was actually illegal, they definitely would have arrested us because they were pissed off," Golijov said. "They were pissed off because they knew it wasn't illegal."

Nino Rekhviashvili, BC '14, didn't believe the officers' justification for trying to move the protest across the street.

"I feel like calling the cops on the cops," Rekhviashvili said. "If protests are going to be shut down before they have a chance to disseminate information, then there can be no protests."

A police officer on the scene said the officers eventually decided to take a "softer approach" to the protestors and allowed them to stay in their original location.

"We're not trying to take a heavy-handed approach," the officer said. "We're trying to take a diplomatic approach."

Rekhviashvili emphasized the importance of participating in events like the rally and the Occupy movements.

"The more students, the more faculty, the more clerical workers participate, the more the issues we're fighting for become apparent," Rekhviashvili said.

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LUCY SUAREZ FOR SPECTATOR

AUCTION AUTHORITY | Students called for Columbia Law professor and chairman of Sotheby's Michael Sovern to end the lockout of over 40 art handlers after failed contract negotiations.

M'ville construction tests green efforts

Pollution filters, truck washes among steps to reduce effects

BY JILLIAN KUMAGAI
Columbia Daily Spectator

You can see the site of Columbia's future Manhattanville campus from the elevated subway platform of the 125th Street viaduct, but you might not expect the rattle of the subway train to be louder than the clamor of the construction equipment below. The difference is a state-of-the-art sound barrier—one of many innovations designed to make the site environmentally friendly.

Construction officials have taken steps to reduce the project's ecological footprint by cutting down on air pollution, the spread of dust, excessive noise, and building material waste—and experts say it's the real deal.

Nilda Mesa, who was appointed the University's first assistant vice president of environmental stewardship in 2006, said that discussions about green building were part of the earliest stages of the planning process for Manhattanville.

"It's frankly not always what people expect out of Columbia, but we are really working to do the right thing," Mesa said.

The Manhattanville team's efforts to create a sustainable construction site include a partnership with the Environmental Defense Fund, a nonprofit environmental advocacy group which signed an agreement with Columbia in 2007. Mesa recalled visiting the World Trade Center memorial and the South Ferry subway station with EDF staff to look for examples of innovations in green construction.

"You can tell the community that they will benefit, so they aren't just opposing the whole thing," Isabelle Silverman, an EDF attorney, said. "They don't want more trucks and they don't want more noise, but they know that they can also get benefits and that they're not just the ones suffering from it."

Registering Manhattanville buildings with LEED—a green building certification system—gave the team a framework for how to address each area of sustainability. The aim is for all of the University buildings on the Manhattanville campus earn at least a LEED silver rating.

FRESH AIR

One of the first dilemmas that Columbia faced was ensuring that the construction project wouldn't worsen air quality in Upper Manhattan.

"With heavy construction equipment and trucks, people have been having trouble getting a hand on emissions," Mesa said. "We wanted to push the market by stating right from the beginning that this was a project we wanted to design as a green project and we wouldn't take no for an answer."

All of the site's construction equipment, including seven cranes, use ultra-low-sulfur diesel fuel, which releases smaller amounts of air pollutants when burned as required by New York City law. What the law doesn't require—and what Columbia's Manhattanville construction team has utilized—are particulate filters to further reduce emissions from construction equipment.

"To use the particulate filter, the exhaust is trapped, so it makes for low emission of diesel particles that we would worry about the most," Patrick Kinney, a professor of environmental health sciences at the Mailman School of Public Health, explained. "It is much

cleaner than it would otherwise be. It's the same technology that the city uses in buses and sanitation trucks, and for the most part you can't see exhaust out of buses anymore."

Kinney conducted research in the 1990s that measured air quality in Upper Manhattan and advised the development of sustainable technologies at the Manhattanville construction site.

In 2009, Columbia was awarded a \$2 million grant from the Environmental Protection Agency to retrofit 78 construction vehicles with particulate filters. Used with the ultra-low-sulfur diesel fuel, tests conducted by Columbia have shown that they can reduce emissions by more than 90 percent.

Reducing the harmful particulate matter produced from construction sites provided room for innovation. Philip Pitruzzello, vice president for Manhattanville development, said that part of the University's role in the Manhattanville expansion will be educating others on the green construction methods that work on their site.

"This was a project we wanted to design as a green project and we wouldn't take no for an answer."

—Nilda Mesa, assistant VP of environmental stewardship

"We wanted to find out what the latest technologies were, and if there was anything else we could be implementing," Pitruzzello said. "With the EDF partnership, they can bring these ideas to other projects. We're living proof that it can be done, and the EDF can say, 'Call Columbia. They're doing it.'"

DUSTY DEVELOPMENT

Another potentially harmful side effect of construction is dust, which can be tracked into the neighborhood and surrounding streets by trucks leaving the work site. To address that problem, Columbia came up with a liquid fix.

A truck wash device at the site's exit shoots water at the undercarriages of trucks as they drive over it, and the water is recycled afterward.

Kinney explained that when dust dries, it gets re-suspended and impacts air quality, though not as much as diesel emissions. But it's something that produces similar complaints from local residents.

"We generally don't worry as much about dust, because it is less toxic than the exhaust," Kinney said. "The dust is the bigger particles, the more toxic particles are in the exhaust. If you don't capture them, they'll stick together and conglomerate in the atmosphere, and then they can get into the bloodstream and the lungs and have adverse health effects."

Jeremy Friedman is manager of sustainability initiatives at New York University, where academic buildings have had their own LEED success. NYU's most recent project, Wilf Hall, is

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A&E, PAGE 3

'Welcome to Harlem'

This comedy-musical by Cornell grad Mark Blackman will premiere at the Apollo on Saturday, Nov. 19.



OPINION, PAGE 4

Tongue-tied

Po Linn Chia debates the idea of a mother language.

True diversity

Columbia's population needs to better represent minorities.

SPORTS, PAGE 6

Lions fail to capitalize in third quarters

The Light Blue football team has proven week after week that it is unable to produce results after the halftime break, making finding its first win that much more difficult.

EVENTS

Law and Order: Prosecuting and Defending Crime

Hear public defenders and an assistant DA speak about their experiences and network with public sector representatives.

Lerner 569, 8-9 p.m.

WEATHER

Today



62°/52°

Tomorrow



57°/41°

SoA lights up Lit Hum with tragic staging and Core panel

BY DAVID FROOMKIN
Columbia Daily Spectator

Introducing the Sunday, Nov. 13 performance of “Iphigenia at Aulis” at Miller Theatre, director and head of acting in the Theatre Division of School of the Arts Kristin Linklater noted that the production was a staged reading, as if to preface the show with a warning. No warning was necessary.

It may have been a staged reading, but it was a sophisticated one. The set was sparse yet sufficient. Though hardly extensive, the lighting effects were well-chosen and supported the atmosphere of the play. The performance was also accompanied by Linklater’s excellent music selections, which created an appropriate mood of both mourning and affirmation.

Presented by the Center for the Core Curriculum in collaboration with the Theatre Arts Division of the School of the Arts and Miller Theatre, and performed by the Acting Class of the Theatre Division of SoA, the play was targeted primarily at students in Literature Humanities familiar with Euripides. Nevertheless, it was open to the entire Columbia College community. The production was the most recent in a series of SoA’s annual stagings of Greek tragedies. “Medea” was produced last year.

The MFA acting students cast in the play made it accessible and enjoyable. Strong leads and an interesting Chorus brought the play to life. Nika Ezell Pappas (Clytemnestra) gave a particularly powerful performance, recognizing the tension between her character’s fierce fight to protect her daughter and the inevitable tragedy of the play’s end. She was convincing in moments of both strength and softness.

Hardy Pinnell (Agamemnon) was also strong, conveying the enormous difficulty of his character’s choice and its extensive emotional consequences. He portrayed both Agamemnon’s strength and weakness with vigor. However, his exaggerated sobs occasionally detracted from the integrity of his performance.

“It’s terrible, but are we supposed to be laughing?”

—Christia Mercer, *Lit Hum* chair

Allison Minick was excellent as Iphigenia, particularly toward the end of the play, when she realizes and accepts her fate. Her emotional arc was convincing and poignant, most notably in her evolving interactions with Pinnell and in her final speech, in which Iphigenia realizes the significance of her death.

The well-choreographed Chorus was amusing, and, intriguingly, individual members of the Chorus were differentiated, given their own personalities and even their own lines.

Following the performance, a panel comprised of Linklater, Helene Foley, a professor of classics at Barnard, and Christia Mercer, the Literature Humanities chair and professor of philosophy at Columbia, accompanied the cast to take questions and address several of the play’s themes.

Linklater, a renowned vocal technique expert, discussed her unusual decision to have the Chorus sing many of its lines, a decision that Foley characterized as faithful to the original form of Greek tragedy. The production used an original score by Linklater and David Skeist based on themes from Richard Wagner and Henry Purcell’s operatic interpretations of the Greek tragedy.

When asked which translation of the play she chose, Linklater identified that of poet W. S. Mervin, jokingly adding, “I can’t say I looked at more than eight or 10 translations.”

Mercer commented on the play’s focus on suffering, which she suggested was a focus of many of the texts in Literature Humanities, along with the conflict between fate and justice. “At least in this case there is a kind of meaning,” she said.

The panel also discussed the play’s humor. It may be a tragedy, but the full house laughed frequently and audibly. “It’s terrible, but are we supposed to be laughing?” Mercer asked.

“I think it’s absolutely in the text from the beginning,” Foley answered. “It’s what the playwright likes to do.”

Pinnell opined that the humor fits well with the tragedy of the play. “We all know that when we laugh, we are very close to crying,” he said.

Students interested in seeing the sequel to “Iphigenia at Aulis” can find a production of “Iphigenia in Tauris” at the Lion Theatre that runs through Dec. 4.



COURTESY OF MARK BLACKMAN

HARLEM SHAKE | The characters of “Welcome to Harlem,” above, break it down in a rollicking number. Many of the actors in the film are also Harlem residents.

Welcome to Blackman’s singing and dancing Harlem

BY ALLISON MALECHA
Spectator Senior Staff Writer

While Occupy Wall Street-ers bemoan unemployment rates, Harlem resident and recent Cornell grad Mark Blackman goes to show that sometimes being fired is a good thing. Two years after being dropped from the payroll of a headhunting firm, Blackman is about to release “Welcome to Harlem,” a musical-comedy film that he wrote and starred in, at the Apollo Theater (253 W. 125th St., between Frederick Douglass Boulevard and Seventh Avenue). The premiere is Saturday, Nov. 19, at 8 p.m.

Blackman graduated from Cornell in 2006 with a degree in electrical and computer engineering but knew he didn’t want to enter that field. He had been in Cornell’s improv group, the Whistling Shrimp—and in “Welcome to Harlem” wears one of its shirts—so he moved to New York City to try out being a comedian. “That would get tough doing comedy like three nights a week ... till 2, 3 in the morning and then having to work the next day, so my work started to slack,” Blackman said. Eventually he was fired from his day job headhunting—and said it “turned out to be one of the most wonderful things that ever happened, because I’ve lived on unemployment benefits for many years since.”

Blackman had to move to cheaper housing, though, and found a building

on 151st Street that ended up inspiring the screenplay for “Welcome to Harlem.” “It has a tremendous garden rooftop and lots of young people—artists, student, social-working, ah, I don’t want to say poor, but poor types,” Blackman said.

Based on his own experiences, Blackman wrote the movie about a character named Marty Blackstein (played by Blackman) who moves to a Harlem building and there finds a girl and a family of friends. Two other romances are featured in the story line—one couple has just broken up and is trying to remain friends. The other has yet to come together, and the issue appears to be, as Blackman said, a “white-black thing, poor-rich.” A group conflict against rising rents underlies the trio of romances.

This is the second screenplay Blackman has written and the first to be realized. He knew from the outset that he wanted to make Harlem a central feature of the film. “I found this place that was actually really, really cool—that everybody said was supposed to be scary but was in fact über-friendly and warm,” Blackman said.

When he first started writing the script, Blackman didn’t expect the program to come to fruition as quickly as it did, but a string of connections in his building made it happen. Adam Brown, a downstairs neighbor, was the

first person looped in to help write the music. Former neighbor Stefan Reed helped further put the wheels in motion, offering to direct. By spring 2010, Blackman had a team of around seven people and a business plan.

It ultimately fell short of its \$1 million fundraising goal but came up with \$250,000. Blackman supplied half the funds himself through a combination of an inheritance from his grandfather, personal savings, and, as he said, “a whole bunch of debt.” Blackman described this with the utmost calm—adding that they still need to sell several hundred tickets in the week-and-a-half before the premiere to pay for the Apollo.

In December of 2010, Blackman and his co-creators held downtown auditions to cast the film’s main roles. Everyone else in the movie is from Harlem. “That’s what it’s about, where it takes place,” Blackman said. “Neighborhood auditions were totally outrageous. Some of the craziest people and performances you’ll ever dream of. ... Biker Alex or Princess Billy—you can’t act that.” Blackman found a place for a few of these crazy acts within the film.

The amount of community support his team received surprised even Blackman. “Here we are right in the middle of everybody’s space, on the street and on the sidewalk every day for a month and a half, and people were not complaining,” he said. “People were

trying to help in any way they could.”

They shot the movie during March and April of 2011. Blackman’s favorite part of filming was the night they did a continuous pan of the block he lives on. “It like felt like you’re on a giant movie set,” Blackman said. “Here we are, these fucking kids who live up the street, are broke all the time ... shooting a giant film and everybody’s gonna be in it. People, the neighborhood, had a lot of fun that night, and it just really pumped everybody up.”

Of the final product, Blackman said, “Movie’s fucking crazy. Some people will be mildly offended at the comedy. I am okay with that as a comedian.” Case in point: During a song and dance scene between the two characters about to get together, the camera slides over to a man presumably getting a blow job against the side of a building (no nudity is actually shown).

Whether students decide to show up for the movie or not, perhaps they can take a cue from Blackman’s mindset toward life. “I’m very anti-job,” he said. “Not that people shouldn’t have jobs—most people should for society to work well—but just as an option. You don’t have to do whatever it is that you think you’re supposed to be doing.”

Of both his personal story and that in the film, Blackman said, “The hope is that it inspires people and opens the doors a little bit.”

One weekend, three dance troupes—students can take their pick

BY JADE BONACOLTA
Columbia Daily Spectator

When CoLab, CBC, and Orchesis are put together in one weekend, dance lovers get much more than an amalgam of abbreviations. These three Barnard and Columbia dance troupes will present their fall showcases from Nov. 18 to 20.

CoLab, an eclectic Barnard dance group, performs Friday, Nov. 18 at 7:30 p.m., and Saturday, Nov. 19 at 2 and 7:30 p.m., in the Glicker-Milstein Theatre (better known as the Diana Black Box). Students can reserve free tickets at the TIC.

The Columbia Ballet Collaborative showcases its production on Friday, Nov. 18 at 7 p.m., Saturday, Nov. 19 at 8 p.m., and Sunday, Nov. 20 at 8 p.m. The first three performances will be at the Manhattan Movement and Arts Center Theatre (248 W. 60th St., between West End and 10th avenues). The Sunday performance will take place in Barnard’s Marion Streng Studio. Tickets are \$7 with a CUID, \$15 without, and are available online or at the door.

The third dance group, Orchesis, performs metamORCHESIS on Friday, Nov. 18 at 9 p.m., and Sunday, Nov. 20 at 2 p.m., in Lerner Hall’s Roone Arledge Auditorium. Tickets are \$5 with a CUID and \$10 without at the TIC.

Much time and effort are put into creating these dance performances. Each of the various pieces that makes up CoLab’s show has been rehearsed for at least two hours a week. “Every few weeks, we have a ‘group showing’ where we give feedback and comment on everyone’s work,” CoLab co-president Nicole Cerutti, BC ’12, said. There are 30 to 35 dancers in the troupe, and the dances are choreographed by individual undergraduate students.

“Part of our group mission statement is focusing on the process,” CoLab co-president Taryn McGovern, BC ’13, said. “It tends to generate more experimental and abstract work. We’re more casual than the other groups, so we definitely welcome people to stick around after and give feedback.”

The co-presidents maintain some mystery around their performance.

“Expect surprises,” Cerutti said.

McGovern added, “The type of dance is very hard to define. It’s really all over the map and I think people will see a very diverse and exciting show.”

The second group, CBC, is a selective ballet group choreographed by professionals in NYC who apply to lead the group for the semester. Choreographers for this performance are Emery LeCrone, Kimi Nikaidoh, Lisa de Ribere, Bennyroyce Royon, Claudia Schreier, and Laura Ward.

“Our main choreographer has been with us since our first year, but lots of new and young choreographers in the city contact us. We have a space and dancers for them to work with,” said Caitlin Dieck, GS ’13 and CBC director of public relations.

The group’s fall performance will feature a variety of ballet styles. “Some pieces are more classical ballet and some are definitely not,” Dieck said. “Some people think of ballet as just ‘Swan Lake,’ but that’s definitely not all there is.”

CBC dancers practice together about four hours a week. Both the New York Times and Dance Magazine have covered CBC in recent years. Past articles have reviewed CBC performances and focused on the challenges of balancing ballet with a Barnard or Columbia education.

While CBC uses professional choreographers, Orchesis dances are student-choreographed. The group has been rehearsing for an hour a week since the first week of school. Orchesis guarantees that every dancer who auditions will be cast. This semester, there are about 170 dancers. “The biggest challenge was figuring out how to accommodate everyone,” Orchesis producer Victoria Pollack, BC ’12, said.

The dance troupe will feature multiple genres of dance, including ballet, jazz, tap, and modern. “We have more contemporary pieces in this show,” Pollack said, comparing it to other recent Orchesis shows. “We’ve added hip-hop interludes, which is exciting because we haven’t had a hip-hop piece in a couple semesters.”



MARIA CASTEX / STAFF PHOTOGRAPHER

FOOTLOOSE | Student performers from CoLab, Columbia Ballet Collaborative, and Orchesis cut loose in various productions of a dance-filled weekend.

The accompanying music is as diverse as the dance genres, ranging from Radiohead to instrumental covers. Pollack said, “We have a really fun show lined up. It’s engaging for the audience to watch someone who loves what she’s doing. There are so many different flavors of dance in this show. Say you don’t like classical ballet. Well, you’ll love our tap piece to Kanye West.”

All of these performances seem ready to showcase a broad range of genres to accommodate both the tastes of their dancers and those of a diverse audience. “The most important thing is for individual artists to see how the audience reacts and whether they’ve achieved what they meant to,” McGovern said.



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Worldwide Morningside

BY ANDREA S. VIEJO

I sit in my Introduction to Latino Studies lecture every Monday and Wednesday—a unique scenario you wouldn’t usually encounter in an Ivy League classroom. I wouldn’t exactly say all of us are “Latinos,” but there is an overwhelming majority of minority students enrolled—the guy from Trinidad and Tobago, the daughter of Dominican immigrants, the guy with the Indian background who claims to be “Latino at heart,” the African-American football player, and the girl who flew all the way from the incorporated U.S. territory of Samoa. A few seats away from me is the Mexican-American student whose family has been in the States for nearly a century, and then there are a couple of second-generation Mexican immigrants—one of whom claims her parents barely knew English when they came into the country, while the other had to move to the United States after her dad got a job promotion. I am not a U.S. minority, but I am an international student coming from a “Hispanic developing country” that identifies itself in how minority populations are visualized in the United States. It is refreshing to sit in a class with this type of demographic distribution, but I’m not sure that the Columbia University student body has reached a fully diverse profile.

A few days ago we started addressing the topic of affirmative action in U.S. college education. It suddenly

Second languages, second chances

As an East Asian languages and cultures major, I have no idea how the Core’s foreign language requirement affects the average Columbian. With five-point, four-day-a-week language classes, EALAC sees the “satisfactory completion of the second term of an intermediate language sequence” simply as the lead-in to a third or fourth year of study. The idea of not taking a foreign language is foreign to me. Language acquisition is not my forte. In fact, learning a language has always been my Achilles’ heel, the source of pre-college academic shame and no small amount of cultural dissonance to go with it.

After all, the domain of native English speakers who are acceptably monolingual is fairly limited, and it belongs to the U.K., or to America, Canada, southern bits of the Commonwealth, etc. The idea of an international student sans a corresponding international language seems incongruent—and perhaps rightly so. Without even leaving the country, many Americans are second- or third-generation speakers of a non-English mother tongue. They may never have gone to school for it, but they have a grasp of conversation and culture that comes from being born into a linguistically diverse household. What excuse, then, does a third-generation Chinese-Singaporean who was gently coerced by government education into taking 11–11!—years of Mandarin have for being monolingual?

The frequent objection I hear from friends about my self-proclaimed status as linguistically challenged is that I am bilingual but simply not confident about the fact. This is untrue: Any self-respecting speaker of Mandarin cringes whenever I so much as open my mouth. It’s not just my pronunciation. I have the vocabulary of a not-very-well-read five-year-old. For all the good that immersion in Chinese schools and a Chinese-majority population did me, it didn’t give me a language I could think in, which I see as a reasonable minimum requirement for something to be your “mother tongue.”

Mandarin isn’t my mother tongue. My mother doesn’t speak it. Neither does my father. They both grew up speaking dialects of Chinese, each distinct enough for speakers to be mutually incomprehensible to each other. But it is my parents’ generation, not my own, that I would headline as international: “SECOND-GENERATION MIGRANT CHILDREN BORN INTO MULTI-ETHNIC BRITISH COLONY, LEARN AT LEAST THREE LANGUAGES.” At some point in their lives they each picked up Cantonese, Teochew, English, and Malay. The memory of their geographies and cultures is imprinted on their linguistic palate. They never had to study abroad or migrate to pick up something new.

It is a funny side effect of globalization that my linguistically endowed parents arbitrarily chose English as their household language and then raised me as bicultural but not bilingual. It’s not that I don’t identify with my Chinese heritage. Though I declare myself “Singaporean” and not “Chinese,” I will not and cannot deny the “Chinese-ness” I inherited. The sons and daughters of the diaspora understand this intrinsically. Hyphenated-Americans (Asian-, African-, what have you) hyphenate themselves for deep reasons that aren’t always easy to break down. We keep our mother cultures. Most of the time, we keep our mother tongues.

But generations of the diaspora change over time, especially in the kind of world we live in today: one where you’re only ever a plane ride away from a potentially massive and long-term displacement from your cultural home base. I feel like I was disinherited from my parents’ mother languages, and I can’t wrap myself around the idea of having grown up fluent in them. That trilingual person would not be who I am today. My mother tongue is English, and for all the cultural guilt I feel for saying that, it is true.

In Japanese—the language I’ve adopted for my stay in the States—the word for mother tongue is bo-go, the two pictographs reading literally “mother” and “language.” It was Hideo Levy, the first non-Japanese author to achieve fame in Japan for writing in Japanese, who, in a recent speech given at Columbia, enlightened me to the word bo-koku-go—“mother-country-language.” The two are different.

Your mother tongue, bogu, is the thing that sits closest to your heart, however incongruous it may be with your skin color or background. It is in that liberal mood that the Core’s language requirement freed me. It allowed me to shed the residual guilt I had for not knowing Mandarin, and it gave me the opportunity to learn the language I wanted instead of the language I ought to know.

On the other hand, the language of your mother country, bokokugo, is the language prescribed to you as the one you ought to know—the language of where you once came from. That place of origin may be very far away from you now. Does it matter? Perhaps that gap, far less than being a show of shame, is simply a show of how far you’ve come.

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PO LINN CHIA
Ever the Twain

turned into a very engaging debate. In the construction of a more equitable U.S. system, one would expect to remove all racial or ethnic labels from college applications. But this would imply that those societally disadvantaged racial or ethnic groups would have no help achieving social mobility. Or it could also mean that educational institutions would not be diverse enough, because only the elite have the resources to offer their children the educational tools to excel in academic placement.

This week, the student-led “Occupy Columbia” movement is taking place. In various posters around campus it has advertised itself as “uniting to promote justice and equality on our campus.” What are the implications of the word “equality” in its statement? My recent exposure to my Latino studies class has made me aware that equality can be a confounding and amorphous concept in world-class institutions like Columbia. We argue in class that college applications should not ask about race and ethnicity, yet none of my other lectures are as diverse as my Latino studies class. Minority students are still “minorities” within this system. Efforts to reverse this situation, like the ones enacted through Academic Success Programs, deserve to be applauded. However, should we further reform the college admissions procedure and financial aid policies to help even more disadvantaged students end up here? I was shocked when it was recently published in Spectator that last fall about 75 percent of

the international students received no financial aid. This means only 25 percent were minorities moving up in the global social stratosphere.

Equality can be a confounding and amorphous concept in world-class institutions like Columbia.

I wake up each morning in love with the ideology behind this institution, its efforts to make us “world-class citizens,” and the diverse student body I can only learn from. I find it incredible that if the single most important force leading to upward social mobility in today’s world is education, then all the “minorities” in my Latino studies class have made it to the top by enrolling here. But the number of students who do this should be greater—especially at an international level. Columbia shouldn’t be a mirror of the white, elitist, rich stereotype that has characterized Ivy League institutions for so long, but should instead be a reflection of the diverse setting its Core Curriculum and NYC campus offer us.

The author is a Columbia College first-year.

Keeping STEM rooted

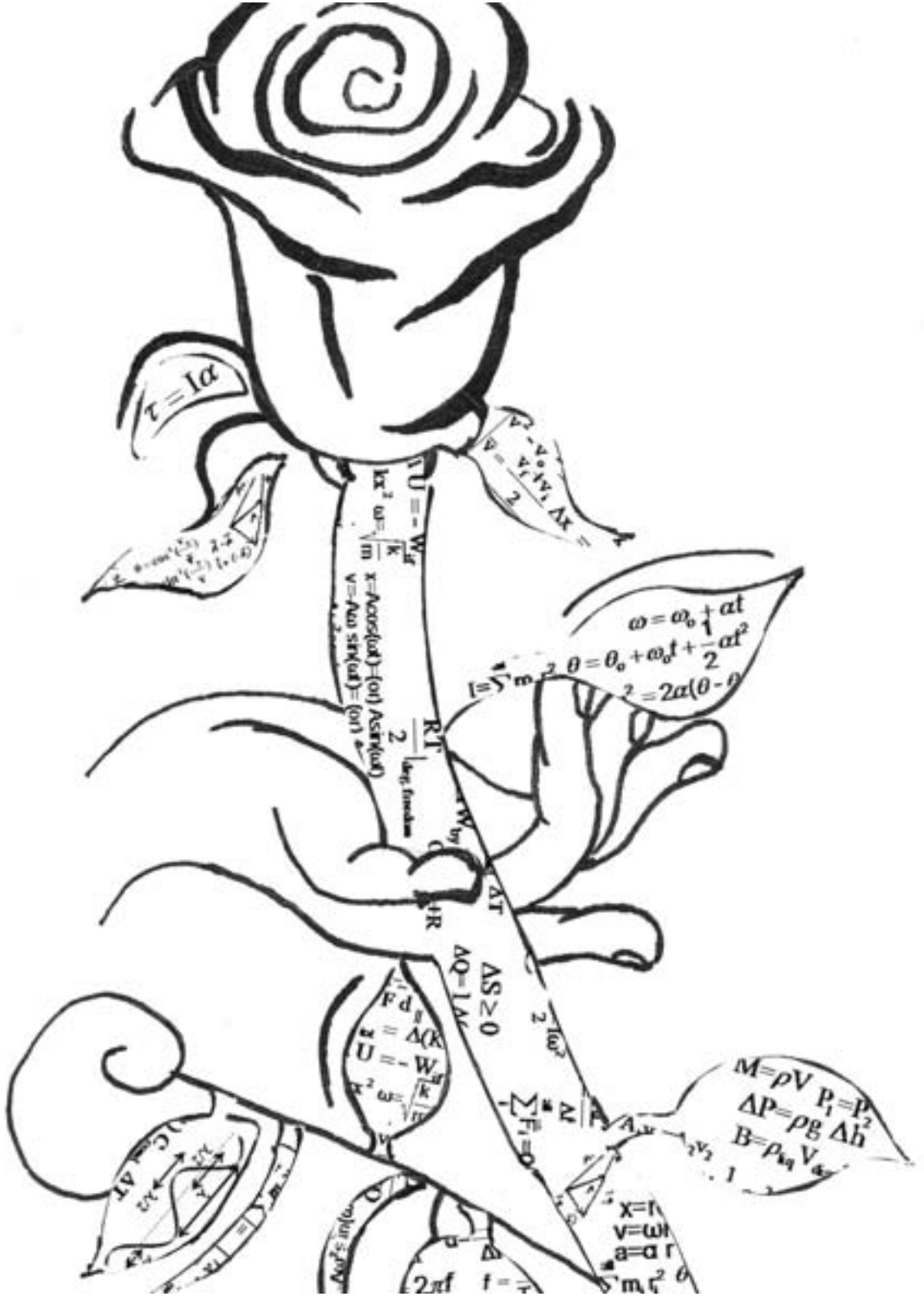
Opening up a newspaper or turning on the television, we are inundated with scary stories about American education. We have all heard the familiar statistics—the United States ranks 11th in the world in science and math scores, putting us behind Singapore, Taiwan, South Korea, and Japan, our competitors in a global economy in which the United States will only continue to fall behind. The intense liberal arts focus that previously dominated the Western intellectual sphere has since been replaced with a passionate love affair for STEM—science, technology, engineering, and math—fields. For instance, President Obama has called for 10,000 more engineering graduates each year and an additional 100,000 teachers with STEM training. Here in New York, Mayor Bloomberg is holding a competition for a new engineering graduate school in the city—a move that many in his inner circle are hoping will be a lasting legacy for the mayor’s third term. On the university level, Columbia has been leading the bandwagon. Not only did University President Bollinger enter Bloomberg’s contest with plans for a 1.1 million-square-foot engineering facility in Manhattanville, but one only has to look as far as the Northwest Corner Building to see that the University’s focus for years now has been in STEM investment. While the focus on STEM fields in American education is certainly important so that we can compete on the world stage, the method by which we push students into engineering careers could be hampering intellectual exploration and independence.

The top-down approach employed by government and education officials has sparked an interest in engineering for middle and high school students across the country. Yet despite the initial enthusiasm, chaotic first-year course loads packed with chemistry, physics, and calculus manage to drive many potential engineers out of the field by their second semester. As a national average, 40 percent of students who come to college as prospective science and engineering majors—even excluding pre-medical students—either end up not graduating, or, more often, moving to another department of study.

However, this problem has not been prevalent at Columbia. The reason is largely structural in nature.



JARED ODESSKY
Worm in the Big Apple



Jared Odessky is a first-year in Columbia College. He is the CCSC class of 2015 president. Worm in the Big Apple runs alternate Tuesdays.

Emotions run high even for soccer spectator

I hate when sports drive a dagger into my heart. I hate when soccer, the beautiful game, leaves a sour taste in my mouth. I hate when life leaves people around me devastated.

MRINAL MOHANKA
Word on the Street

This Sunday, I was at Columbia Soccer Stadium. My intramural team lost a playoff game. We're usually pretty good (we won the Intramural Championships in 2010). While losing that game was a strange and annoying feeling—even a wee bit sad—it was really only a drop in the ocean for my weekend. Since I was already full of all that hate, it had little, if any, impact on my mood.

What did make me hate any and everything around me was my trip to Ithaca the previous day. I went up-state to watch the Lions football and men's soccer teams take on Cornell.

(While football put on a fantastic first-half display, the second half was all the hosts... I'll leave it at that.)

But men's soccer. Oh my god. I still can't quite believe it. And I don't know if I will ever be able to.

I've only been moved to sporting tears twice in my life, and I hadn't expected this weekend to be the third. I think sporting tears are a special kind of emotion, and are, for the most part, hugely irrational since you, as a fan or spectator, have no control over the outcome that has caused the grief/joy. Whatever it is, it doesn't feel any different from regular laceration.

For those of you with no clue about what happened, the Lions took to the field against the Big Red with eyes on the grand prize: the Ivy League title. Brown and Dartmouth had already played out a goal-less tie after 110 minutes earlier that day—why on earth the games in the final round of fixtures didn't occur at the same time is beyond me—so there were three potential scenarios:

I've only been moved to sporting tears twice in my life.

- 1) Columbia beats Cornell. Columbia wins the league and gets the automatic bid to the NCAA tournament.
- 2) Cornell beats Columbia. Cornell, Dartmouth, and Brown share the title and Dartmouth gets the automatic bid.
- 3) Cornell and Columbia tie. Dartmouth and Brown share the title and Dartmouth gets the automatic bid.

While the Lions (and the Big Red) fought tooth and nail for 110 minutes, it's a cruel, cruel world and justice doesn't prevail... so the third result was what ended up occurring.

The word heartbreak took on a new meaning. I saw a scene and experienced emotions I wouldn't wish on my worst enemy. I saw two entire soccer squads distraught, and two sets of fans thinking of what could have been. My heart bleeds for the Columbia athletes who were in that dreadfully unfortunate position, missing out on the Ivy title by one goal. (However, I strongly disagree with my co-editor's suggestion that the coaches of the two teams should have met prior to kickoff and agreed to make sure the game had a winner.)

My thoughts for the past 60 hours have mostly been limited to "what the [four-letter word that rhymes with duck]." I would imagine that you'd need to multiply my thoughts by a thousand, maybe a million, and then add some to get to the emotional or psychological state of mind the members of the team are experiencing.

I've watched this team closely for three years, and I know that they're hurting from the weekend's result. Yesterday's NCAA Selection Show didn't do them any favors as Brown, whom the Lions defeated 2-1, was the only Ivy to receive an at-large bid to the postseason tournament. There have been several highs and lows in the past few years for this team, but this achievement—which should certainly be the highest high, since it's an incredibly narrow miss

SEE MOHANKA, page 2



KATE SCARBROUGH / STAFF PHOTOGRAPHER

WEAK FINISH | Although senior wide receiver Kurt Williams recorded three touchdowns and 191 yards, the Lions were unable to maintain their momentum.

Third quarter struggles continue to haunt Lions

BY VICTORIA JONES
Spectator Senior Staff Writer

It's quite unusual for a football team to score 41 points in a game and still lose by three touchdowns. But there's a first time for everything.

Given the high-scoring nature of this past Saturday's game against the Big Red, it's hard to imagine that there could have been a poor offensive performance. By the end of the game, though, Columbia's offense left something to be desired.

Despite their final tally of 41 points, the Lions still faltered in the same way they have all season—failing to start off strong in the second half. The Light Blue left the field ahead 34-28 at the half and came back without any offensive rhythm. The Lions slipped into their season-long habit of stalling in the third quarter.

In this week's game, Columbia didn't post a single point in the third quarter. Instead, Cornell's defense got the best of the Lions, who went three-and-out three times in a row to start the quarter. The most productive drive that the Lions

posted was their last of the quarter—an eight-play, 29-yard effort that saw only two first downs and ended in a punt.

Third-quarter slumps have been an issue for the 0-9 Lions throughout the 2011 campaign. While Columbia posts an average of nearly 20 points per game, just over two of them come from the third quarter. In the nine games the Light Blue has played, the team has only scored 20 of its 176 points in the first 15 minutes after the intermission.

While the football team knows how to put up a solid fourth quarter in an effort to stage a comeback, it is also prone to offensive struggles for the entire second half at times as well, as was the story this week.

Though the Lions managed to take the pigskin into the end zone once more before the game ended, these were the only seven points they scored in the second half.

Junior quarterback Sean Brackett only completed one pass in the third quarter, adding just 14 yards to his game total. He did however recover in the fourth quarter with 143 more to bring his game total to 409.

Out of the total 27 first downs that the Light Blue racked up, only 10 were

from the second half, and just two were from the third quarter.

The Lions struggled in all facets of offense. While the rushing game was slow throughout the contest, the first half was significantly better than the second. On its way to 34 points, the team rushed 73 yards in the first half hour of play. After that, the team only ran for 22 in the third quarter, and actually lost five on the ground in the fourth.

The disappearance of the offense would not have been such a tragedy for the Lions were it not for the continued success of Cornell's offensive crew and the inability of the Columbia defense to put a stop to it.

While Columbia struggled to post seven points in the second half, the Big Red matched its first-half efforts by posting an additional 34 points after the break. The defense struggled to compensate for the minimal offense, stopping Cornell from scoring on just one of six complete drives in the half.

"We missed some open people and we didn't tackle or get any pressure on the quarterback in the second half at all," head coach Norries Wilson said.

Wilson's sentiment was echoed by Brackett.

"We didn't do anything offensively in the second half," he said.

"The first half we were clicking, we were making plays," Brackett continued. "Even when it wouldn't work, someone just made a play. It was night and day from the first half to the second half. I missed some open people, had some drops. We just didn't make the plays we were making in the first half. We scored 34 points in the first half, we scored seven in the second, I think that sums it up right there."

OFFENSIVE PRODUCTION		
	COLUMBIA	OPPONENTS
Rushing Yards per game	97.4	69.2
Passing Yards per game	199.7	248.2
Completion Percentage	47% (155/329)	67% (191/285)
Third Down Conversion Rate	31% (41/134)	43% (59/138)
Total Turnovers	23	16

GRAPHIC BY STEPHANIE MANNHEIM

Lions fall in home opener to Furman after second half collapse

BY MUNEEB ALAM
Spectator Staff Writer

COLUMBIA	58
FURMAN	62

Furman (2-0) defeated hosts Columbia (0-2) 62-58 on Monday night thanks to a strong second half performance. Sophomore guard Richard Brown scored a career-high 15 points and added four assists, while senior guard Bobby Austin added another 13 for Furman, which outscored Columbia 43-28 in the final 20 minutes. Junior guard Brian Barbour had 16 points and six rebounds for the Lions.

The Light Blue's star guard Noruwa Agho scored 12 points with four rebounds and five assists, but injured his left knee after tripping during a drive and left the game with 6:19 remaining. Columbia at the time was nursing a 46-45 lead. Head coach Kyle Smith was unable to provide an update on Agho's injury.

The Light Blue started strong, racing out to a 9-0 lead in the first six minutes and steadily building its lead to a maximum of 13 points with just over a minute left in the first half. Columbia's scoring during the first 20 minutes was balanced, with eight points from Agho, six from Barbour, and from two to four from the other Lions, who led 30-19 at halftime. The sloppy first period featured 15 turnovers between both squads. Only 26 out of 44 overall rebounds were recovered by the defending team, and the teams made only 17 of 57 shots from

the field. Part of the reason for this trend was the Lions' defense, which was successful in the first half with an aggressive man-to-man scheme—a strategy that Furman did not adjust to early on. The Paladins shot only 25 percent in the first half.

Despite the pressure, the Lions only surrendered their first free-throws three minutes into the second half, and were credited with a mere five personal fouls in the first half—though two were to junior starting center Mark Cisco, who only played 13 minutes—compared to 10 for Furman.

"We knew they were going to be a physical team," Smith said.

After halftime, however, the storyline flipped in favor of the Paladins.

Furman came out in the second half having rediscovered its shooting touch, cutting into the Lions' lead by five in the first 3:49 of the second half. The Paladins took the lead for good on a three-pointer by junior forward Bryant Irwin which put them up 52-49 with 2:09 left. Furman more than doubled its output in the second half, scoring 43 points. Both Brown and Austin scored 13 points in the second half after scoring two and zero, respectively, in the first.

Smith singled out Brown's effort for praise.

SEE BASKETBALL, page 2



TREVOR COHEN FOR SPECTATOR

BIG LOSS | Senior guard Noruwa Agho left the court on crutches after tripping and hurting his knee during the Lions' loss to Furman.