



HENRY WILLSON / SENIOR STAFF PHOTOGRAPHER

AT THE PODIUM | (left to right) Lee Bollinger, Jonathan Schiller, and James Valentini pose for a photo at the Hamilton Dinner.

Jonathan Schiller, CC '69, recognized with Hamilton Medal

BY SAMMY ROTH
Spectator Senior Staff Writer

University trustee Jonathan Schiller has argued more than a few high-profile court cases, from a defense of the Bank of New York Mellon against the Russian government to a \$1 billion class action suit, in which he

helped expose illegal price-fixing by vitamin producers.

But on Thursday night, at an extravagant Low Library awards dinner attended by nearly 350 administrators, professors, students, and alumni, Schiller said he was feeling self-conscious.

“Usually, I stand next to the subject of interest,

professionally, as a lawyer,” Schiller said before the dinner. “Usually I’m not the subject of interest myself.”

Schiller, CC '69, Law '73, was honored with this year's Alexander Hamilton Medal, the highest award given by Columbia College. Schiller endowed a scholarship fund for CC

students last year, and he is also a member of the Law School's Dean's Council.

Schiller came to Columbia as an athlete—he was a member of the Ivy League champion basketball team in 1968—and he said it was the community he found

SEE HAMILTON, page 2

Filmmaker, CU alum donates \$5 million

Gift to fund screening room for Manhattanville arts building

BY JILLIAN KUMAGAI
Spectator Senior Staff Writer

Manhattanville's Lenfest Center for the Arts will include a state-of-the-art screening room, thanks to a \$5 million donation from Katharina Otto-Bernstein, CC '86, SoA '92, an award-winning filmmaker.

The screening room, to be named after Otto-Bernstein, will include seating for approximately 150 people, feature digital cinema technology, and host special screenings and panels, many of which will be open to the public, according to a School of the Arts statement.

“Katharina has always been mindful of supporting future generations of Columbia filmmakers seeking to follow in her footsteps, and in doing so she has symbolized the kind of citizenship in this community and beyond that Columbia strives to teach,” University President Lee Bollinger said in the statement.

Otto-Bernstein has premiered her films at Sundance Film Festival. She is best known for her documentaries “Absolute Wilson” and “Beautopia” and received the Columbia University Alumni Medal of Achievement in 2009.

The Lenfest building is slated to open in 2016—one of the first buildings to be completed

on the Manhattanville campus. Although the project's original plan included a film screening center, an art gallery, and performance spaces, Otto-Bernstein's donation is the first to go toward a specific component of the building.

“It is with great joy that I find myself in the position to give back.”

—Katharina Otto-Bernstein,
CC '86, SoA '92

The announcement came the same day as the University's Alexander Hamilton Award Dinner. At last year's Hamilton Dinner, University trustee Gerry Lenfest pledged \$30 million to fund the building's construction—the largest gift ever made for the arts at Columbia.

Otto-Bernstein said in a statement, “It is with great joy that I find myself in the position to give back to the institution that has played an immeasurable role in my development as a filmmaker and as a person.”

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Locals celebrate Democratic Party wins

BY SAMANTHA COONEY
Columbia Daily Spectator

Democratic Party slogans were plastered across colorful buttons and banners at the American Youth Hostel, where dozens of neighborhood Democrats gathered to celebrate the recent Election Day successes on Wednesday night.

Members of Three Parks Independent Democrats and the Broadway Democrats are eager to get back to work in the coming months, but they spent most of their November meeting praising their efforts made in the months leading up to the election.

“This victory was about you,” Daniele Gerard, Three Parks' president, said to members.

Robert Jackson, who represents parts of Morningside Heights, West Harlem, and Upper Manhattan on the City Council, stopped by to thank members for their work.

“The ground troops—and that's what all of us are here—did what we had to do,” he said.

Members held voter registration drives in New York City,

sold buttons and bumper stickers, educated New Yorkers about pivotal local races, manned phone banks, and traveled to Pennsylvania and Ohio, key swing states, to increase voter turnout.

“This is grassroots politics at its very best,” member Jock Davenport said.

Wilhelmina Perry, a member of Three Parks, helped community members register to vote at the organization's table nearly every day.

“I knew this was going to be a tough election,” she said. “Everyone came and got to work.”

Although the Democratic party landed major wins on Election Day—including the United States presidency and senate majority as well as local New York State offices—Three Parks' efforts to elect Mark Murphy to the 11th District congressional seat, representing Brooklyn and Staten Island, were unsuccessful.

Despite the disappointing loss, Three Parks' membership director Lynn Max, who spearheaded the efforts, said she is ready to get back to work in 2013 city elections.

“We just roll along on issues

as well as in the campaigns,” she said.

While the organization is focusing on both the 2013 city elections and the 2014 midterm elections, some of its more immediate initiatives include banning fracking, a method of harvesting gas that environmentalists and many local politicians dispute due to its harmful effects on the environment, and protecting Social Security rights.

“We have a long battle ahead of us,” Gerard said.

At Wednesday's meeting, Gerard announced that their petition on Social Security rights had garnered more than 950 signatures. On Thursday, members called Governor Andrew Cuomo's office to voice their disapproval of his fracking policies.

The organization's members said they hope that their continued work will help the Democratic party, both nationally and locally, achieve its goals.

Cynthia Doty, a district leader for Three Parks, said, “I debated which button to wear tonight, but I think ‘Forward’ was the right one.”

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New Council lines may still pose problems

BY CHRIS MEYER AND
CASEY TOLAN
Columbia Daily Spectator

New York's Districting Commission did little to assuage concerns that its redrawn City Council lines would divide Upper Manhattan communities.

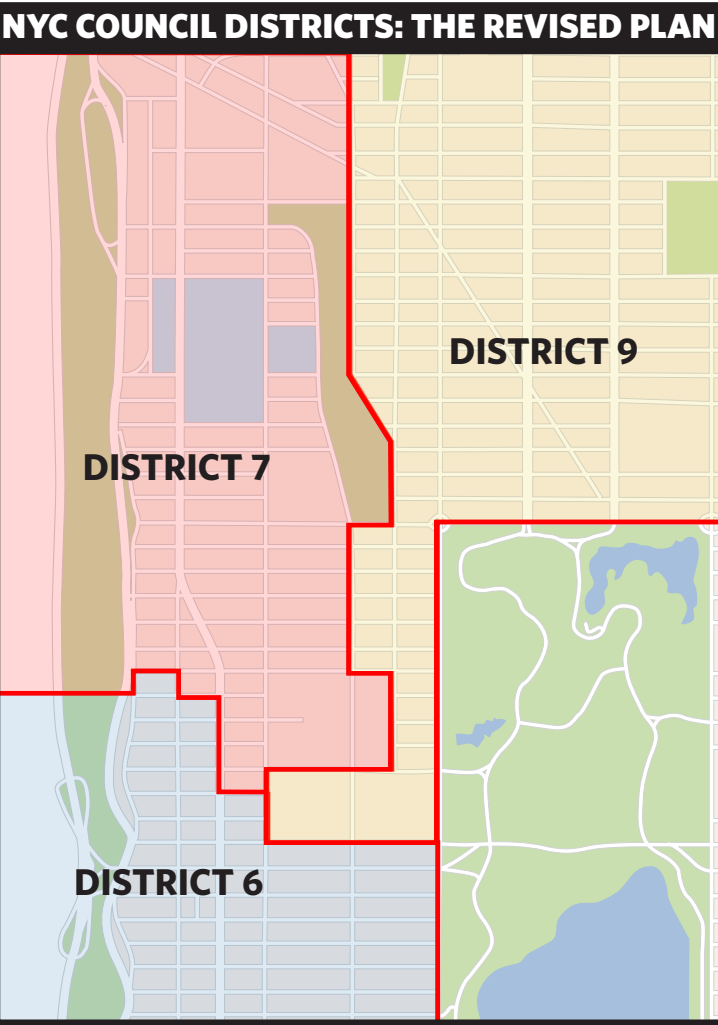
The plan adopted Thursday could put in place many of the changes proposed in earlier draft maps, which have been met with strong opposition from local politicians and residents.

The commission will now send the plan to the council for approval. Unless the council raises any objections within three weeks of receiving the proposal, it will be forwarded to the Department of Justice, which will then have 60 days to either accept or reject the new district lines.

The new maps for Upper Manhattan are similar to draft maps the commission released in September, which local politicians and residents have loudly opposed but with several important changes.

The new maps put most of Washington Heights and Inwood in Ydanis Rodriguez's 10th District, while putting Hamilton Heights, Manhattanville, and all of Morningside Heights in Robert Jackson's 7th District. While the previous draft maps divided Columbia's Morningside campus down Amsterdam Avenue, the new maps place the entire campus in the 7th District.

But the new maps maintain some significant changes to council member Melissa Mark-Viverito's 8th District, which would lose its current Manhattan Valley portion, add territory in the Bronx, and divide East Harlem. In a tweet to a Spectator reporter, Mark-Viverito said the community



GRAPHIC BY SINJHN SMITH

demanding the “integrity” of East Harlem in her district. “The latest maps don't do that,” she said.

The new maps would put La Marqueta, a market that is a symbol of the neighborhood, back in the district—opponents had criticized its removal. But Mark-Viverito said that was not enough.

Other residents of the Upper West Side said that the new plans' continuing to split the Manhattan Valley would separate communities.

The “Manhattan Valley has always been a springboard for disenfranchised groups hoping to make a better living in America,” Glory Ann

Kerstein, president of the Duke Ellington Boulevard Neighborhood Association, said. “Now they're going to crack us down the spine and pair us into districts who have no knowledge of who we are.”

Kerstein said her organization, which has fought cocaine addiction and other social ills, was an example of a group that would suffer as a result of the new plan and that she is worried that it might not have the political connections to effect similar change in its new district.

Others said more public hearings should be held. While

SEE DISTRICTS, page 2



MEGHAN TUTTLE FOR SPECTATOR

SUCCESS | City Council member Robert Jackson congratulates club members on their election work.

OPINION, PAGE 4

Re-evaluating stress

Dean Shollenberger asks us to reconsider our approach to stress and deal with it together.

Civility on Low Steps

CSJP needs to be focused on creating real conversation and dialogue.



SPORTS, BACK PAGE

Lions hope to finish season on a high note

Columbia football heads to Brown for the seniors' final game as they look for their third Ivy League win of the season

EVENTS

African Diplomatic Forum 2012

Attend a conference on Africa's international role and future.
1501 International Affairs Building, 9 a.m.

Conference on Insider Trading

Experts discuss the implications of insider trading regulation.
104 Jerome Greene Hall, 10 a.m.

WEATHER

Today



52°/34°

Tomorrow



52°/36°

NO PLACE LIKE HOME

Thirteen Greek and non-Greek student organizations applied to fill the three open brownstones on 114th Street, including the three fraternities that previously occupied them. The Brownstone Review Committee selected six finalists last month, based on the applicants' potential to contribute to campus-wide student life. Spectator asked the six finalists about how they would use a brownstone, and below are key points from their responses.

Reporting by Yasmin Gagne and Ben Gittelson
Graphic by Yuma Shinohara and Burhan Sandhu

Q HOUSE

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITY
N/A	80	Common area of Ruggles Hall suite

HOW WOULD THEY AVOID INSULARITY?

All events would be open “to the entirety of the Co-lumbia community,” save certain “intimate” events involving personal stories, Adam Wilson, CC ’14, said. Current events include an annual sex education event and community-building Q Teas.

FUTURE PLANS

The group would use the space for discussions, pot-lucks, sit-down dinners, and movie screenings. It “would also function as a space for queer student groups on campus and non-queer student groups on campus to host general body meetings and their events in a similar capacity that the IRC does right now,” Wilson said.

WHY THEM?

“The brownstone residential space is the only one that could really serve the needs of our community,” Wil-son said. “I am hopeful and optimistic that the commit-tee will make the right decision.”

LAMBDA PHI EPSILONΛΦΕ

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITY
1999	45	East Campus townhouse

HOW WOULD THEY AVOID INSULARITY?

The fraternity would host events with Greek and non-Greek groups around campus. It said in an email that it would allow “any student organization that shares our goal of creating a sense of campus community and spreading cultural awareness” to host events at its brownstone, as it has done by allowing groups to reserve its townhouse.

FUTURE PLANS

A bigger facility would help the organization alleviate space constraints for collaborative events.

WHY THEM?

“Lambda Phi Epsilon is the only organization from the Multicultural Greek Council to apply for a brown-stone,” the group said. It also noted that none of the eight MGC organizations currently have brownstones, while eight Interfraternity Council organizations and three Panhellenic Council sororities do.

MANHATTAN HOUSE
BY NATIVE AMERICAN
COUNCIL

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITIES
1996	18	IRC, OMA, and ad-hoc Hamilton Hall rooms

HOW WOULD THEY AVOID INSULARITY?

Events outside of the brownstone (e.g. Native Ameri-can Month, pow-wows, and Indigenous People’s Day) would be open to everyone. Events inside the brown-stone would be limited to people with CUIDs, in ac-cordance with Columbia’s brownstone policy.

FUTURE PLANS

According to Julian Noisecat, CC ’15, the group could invite singers to eat dinner with them after a pow-wow, or invite other groups to meet with them and use its space, like when it met with the Columbia University College Repub-licans about Indigenous People’s Day last year. The space could also function in a similar way to the Intercultural Re-source Center, with groups like the American Indian Sci-ence & Engineering Society and NewWorld Alliance with a Native Outlook meeting there for community dinners.

PI KAPPA ALPHA

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITY
1990	42	Lost its brownstone last year

ΠΚΑ

Pi Kappa Alpha did not respond to multiple requests to answer questions about its case for a brownstone.

ALPHA CHI OMEGAΑΧΩ

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITIES
1989	88	Student room/ dormitory lounge

HOW WOULD THEY AVOID INSULARITY?

The sorority “would continue to endeavor to collaborate with a variety of organizations, Greek and non-Greek alike, as we have done in the past,” it said in an email.

FUTURE PLANS

“A brownstone would provide us with a private space in which to conduct chapter, executive board, and committee meetings. We could hold events for our collegiate members and alumni in a place we could call home,” the sorority said.

WHY THEM?

“Alpha Chi Omega should have a brownstone because we have the resources to sustain this space as a resi-dential facility as well as a community oriented space. Simply put, we have the right number of women and the internal regulation needed to consistently fill a brownstone and ensure that it is safely maintained and purposefully used,” the sorority said.

ALPHA EPSILON PI

YEAR FOUNDED	NUMBER OF MEMBERS	CURRENT FACILITY
1923	30	Lost its brownstone last year

ΑΕΠ

Alpha Epsilon Pi did not respond to multiple requests to answer questions about its case for a brownstone.

Brownstones to be decided by month’s end

Administrators will choose three brownstone winners by Nov. 30, following recommenda-tions by the Brownstone Review Committee.

The committee selected Alpha Chi Omega, Alpha Epsilon Pi, Lambda Phi Epsilon, Manhattan House by the Native American Council, Pi Kappa Alpha, and Q House as finalists for three 114th Street brownstones last month.

Thirteen groups, including seven Greek organizations, applied in October. Four of the six finalists are fraternities or sororities. The Brownstone Review Committee is made up of four administrators and six students, four of whom are members of Greek organizations.

Terry Martinez, dean of com-munity development and multi-cultural affairs, said that members of the committee were chosen by application. The committee is a non-voting body that must reach a consensus in order to make final recommendations.

“We put out a call to all under-graduate students in CC and SEAS, and most of 22 students who ap-plied were Greek affiliated,” she said. “We tried to think of how we could present a fair and balanced committee.”

The three brownstones be-longed to Alpha Epsilon Pi, Pi Kappa Alpha, and Psi Upsilon until March 2011, when the University kicked them out after several members were arrested for sell-ing drugs. All three fraternities ap-plied for brownstones, and only Psi Upsilon was not named a finalist.

The finalists made presenta-tions to the committee on Nov. 9.

“I wanted to make sure that the committee didn’t rush through the decisions,” Martinez said. “We’re asking questions like, ‘How will brownstones help the organiza-tions? How will they contribute to community? How can we hold members accountable? How can we have a more values-driven community?’ Those who could not articulate those particular points were asked to try another time.”

—Yasmin Gagne and Ben Gittelson

Schiller an ‘advocate for people who do not have other advocates’

HAMILTON from front page

here that has kept him involved over the years.

“Columbia—from the time I first walked through the gates, past the majestic architecture, and into my first Lit Hum class—has excited me and challenged me,” he said.

Joining Schiller at the Alexander Hamilton Dinner was his longtime legal partner David Boies, who famously argued on behalf of then-Vice President Al Gore in the Supreme Court case Bush v. Gore. Boies called Schiller “a great lawyer, a great friend.”

“Most of all, he’s a great advo-cate for people who do not have other advocates,” Boies said after the dinner.

University President Lee Bollinger told attendees that “everytime you talk to Jonathan, you’re impressed.”

“If you have to be a client in life—and nobody wants to be a client—you should have Jonathan Schiller as your lawyer, and as your friend,” Bollinger said.

Columbia College Dean James Valentini emphasized Schiller’s legal prowess as well. In a typically idiosyncratic speech—he discussed the film “Mad Max,” late Columbia provost Jacques Barzun, and the second law of thermodynam-ics—Valentini praised Schiller as an “exceptional lawyer” who has

tried challenging cases around the world.

Draped across the podium from which Valentini spoke was a Columbia basketball jersey bearing the number 25—Schiller’s number when he played for the Lions. Valentini didn’t let the jersey go unno-ticed, comparing Schiller to the fictional high school basketball player Jimmy Chitwood, who makes a dramatic game-winning shot during the finale of the film “Hoosiers.”

“Jonathan Schiller has made that shot in important situations many times, for Columbia and beyond,” Valentini said.

Valentini also pointed out that the official shade of Columbia blue on the jersey—“Pantone 292, for those of you in the printing business”—is used by more than 100 high schools, colleges, and professional sports teams.

“This is probably the most fa-mous color in the world, and it is ours,” he said.

Schiller was a junior at Columbia during the tumultuous 1968 protests, which he discussed in his speech Thursday night. While he said he hoped at first that Columbia would be a shelter from “external storms” like the Vietnam War and unrest over civil rights, he ultimately partici-pated in the protests, discovering that “there was no escaping the intrusion” of those storms.

And just a month before the protests, the basketball team made it to the Sweet 16 round of the NCAA Division I tourna-ment—losing by four points to Davidson College, which went on to lose by four points to the University of North Carolina in the semifinal.

“I know this is a debatable point, but I will always believe that only eight points separated us from facing Lew Alcindor and UCLA” in the championship game, Schiller said.

Asked if Schiller talks about Columbia often, Boies grinned.

“Mostly about basketball,” he said.

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New district lines to face judicial review, likely to pass

DISTRICTS from front page

the public had a chance to submit testimony in October, the commission will not hold further public hearings spe-cifically about the approved maps.

“More public input should be considered as final map was not presented at public hearings,” Rodriguez said in a tweet, adding that he was hoping to hold separate City Council hearings on the plan.

Despite the complaints, commissioners said the pro-cess of redistricting was large-ly focused on preserving close-knit communities throughout the city, many of which are defined along ethnic or cul-tural lines, and praised the re-districting effort as open and transparent.

“I am proud to have been a part of the open and public process this commission has implemented,” commissioner Madeline Provenanzo said in a statement.

Before the plan becomes official, it must, under federal law, receive approval from the Department of Justice because Manhattan, Brooklyn, and the Bronx all fall under the Voting Rights Act of 1965, which man-dates that any changes to vot-ing procedure in “covered ju-risdictions” do not harm the political influence of minority groups.

According to a memoran-dum submitted to the commis-sion by Lisa Handley, direc-tor of Frontier International Electoral Consulting and an expert on redistricting and voting rights, the new plan would preserve the 19 city dis-tricts in which minority vot-ers are currently able to elect the candidate of their choice, meaning the plan will likely face little opposition during the federal review process.

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HENRY WILLSON / SENIOR STAFF PHOTOGRAPHER
Jonathan Schiller, CC ’69, Law ’73

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Other Ivy Games

Yale at Harvard

Harvard (7-2, 4-2 Ivy) will look to return to form against Yale (2-7, 1-5 Ivy) after suffering a tough 30-21 loss at the hands of Penn. Yale is looking to snap its current three-game losing streak and secure its second Ivy League victory.

Penn at Cornell

Coming off of its impressive victory against Harvard—a win that clinched the Quakers at least a share of the Ivy title—Penn (5-4) looks to maintain its momentum as it faces Cornell (4-5) this weekend. After losing to Columbia last week, the Big Red will try to end their season at .500.

Dartmouth at Princeton

After losing last week to Cornell, Dartmouth (5-4) will travel to Princeton (5-4) for the last game of the season. After a four-game winning streak, but then losing its last two games, Princeton will try to build its momentum and end its season on a high note.

FRIDAY

FIRST DOWN

COLUMBIA

POINTS

BROWN

15.4

FOR

21.7

27.8

AGAINST

17.8

Yards Allowed

Yards Gained

COLUMBIA

333.0

BROWN

467.9

COLUMBIA

310.0

BROWN

364.6

Muneeb Alam
(31-22)

The Mangurian-led Lions, with a win over Brown, will tie the team's best Ivy record since 1996.

Columbia

Harvard

Penn

Princeton

Cowboys

Colts

Peter Andrews
(29-24)

Get that bus to Brown! Sad to see football season go...

Columbia

Harvard

Penn

Princeton

Browns

Colts

David Fine
(16-37)

I feel like Woody Paige here.

Columbia

Harvard

Cornell

Dartmouth

Cowboys

Patriots

Alex Jones
(23-30)

It's clear who the "sports people" are in this game.

Brown

Harvard

Cornell

Princeton

Cowboys

Pats

Katie Quan
(19-34)

I've been big ever since I was little. -William Perry

Columbia

Harvard

Penn

Dartmouth

Cowboys

Patriots

Sam Tydings
(30-23)

Better off than the Jets...

Columbia

Harvard

Penn

Princeton

Cowboys

Colts

Lions look to extend winning streak at home

MEN'S BASKETBALL

from back page

Columbia made eight of 19 three-pointers in that game, with Frankoski leading the way with four.

Columbia also has yet to decisively establish itself in the post, but is headed in the right direction following a disappointing performance by the Lions' front court against Furman.

Senior center Mark Cisco, who shot 30 percent from the floor against Furman, bounced back against Haverford. Cisco cashed in on 75 percent of his field goal attempts on Tuesday, on his way to 13 points in just 21 minutes of play. Sophomore center Cory Osetkowski also improved against Haverford, scoring nine points and grabbing six rebounds to put himself back on track after a rough opening performance.

The Lions will have a chance to put it all together this Saturday at Levien Gymnasium. Tipoff is set for 7 p.m.

sports@columbiaspectator.com

HALEY SCHOEK FOR SPECTATOR

CENTER STAGE | Mark Cisco will lead Columbia's front court.

Lions look for best finish in over a decade

FOOTBALL

from back page

Mangurian added that, although Brown plays a lot of eight-man fronts, it complements that with a lot of movement before the snap, in order to control its opponent's offense.

Still, Mangurian said that there would be opportunities to make big plays against the Bears' defense.

"There's going to be times when they're going to win, and you've just got to keep your poise, and keep working until you get your opportunity. Because that movement can be used against them," he said.

"But believe me," he added. "For the most part, they use it to their advantage."

The Brown secondary is also arguably the best in the Ancient Eight, as the unit has accrued a league-high 12 interceptions.

"The success they have in the secondary, a lot of times is really set up by the success they have up front," Mangurian said. "They have a good blitz package. They understand how to blitz. They understand what they're trying to accomplish."

For the Lions' defense, this will mark the third week in a row the unit has faced one of the top quarterbacks in the league. Brown's signal caller, Patrick Donnelly, currently ranks third in the league in passing yards at 2039, and is also third in passing touchdowns with 12. Last week, Donnelly successfully engineered a fourth-quarter comeback to give the Bears a 28-24 victory over Dartmouth.

Despite that, Mangurian said Brown's offensive philosophy is completely different from Cornell's.

"This team wants to run the football if they can. They believe in that," Mangurian said. "Now they'll throw it down the field—they've got receivers who can fly."

But according to Mangurian, the Lions' rush defense needs to be at the top of its game in order to stop the Bears.

"If this team can run the ball on you, they'll run it the whole day," he said. "So we've got to stop the run."

Going in to the final game of the year, Mangurian said that he wants to see the Lions close out the season continuing the upward trend.

"I think we've always talked about consistency. You see flashes of it—it's not good enough yet," he said. "It's a journey. It's not over yet."

sports@columbiaspectator.com

Light Blue looks for top half finish

CROSS COUNTRY
from back page

and have worked towards for an extended period of time, it's always a good feeling," senior Mark Feigen, who took 11th at Regionals, said. "I think it may have been the team's best performance to date."

With that said, in a season defined far more by successes than struggles, the team has still faced obstacles on its way to the top, particularly at the Ivy League championships. Despite having momentum on their side heading into the meet, the Lions fell just short of first place and settled for the second spot behind a strong Princeton squad.

"Unfortunately, going into the Ivy League meet, we had a lot of illnesses," Wood said. "It's too bad, because I think these guys are honestly the best team in the Ivy League, and it's unfortunate they didn't get a chance to prove it on that day."

The men will have a second shot at Princeton on Saturday, but their goal extends beyond proving they are the best Ivy team at a national meet. In their second showing at the NCAA Championships, the Lions are going for a finish far higher than their 27th finish last season at Nationals. If they perform the way they have against competitive teams throughout the season this weekend, another tremendous achievement for the men's cross country program seems feasible.

"We beat the majority of these teams at some point this year, and we feel that it's a very realistic goal to think that we could finish at least in the top half of the teams," Wood said. "I expect us to perform remarkably well, and I would be shocked if we don't have the best race of the year this weekend."

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SPORTS BRIEFLY

MEN'S SWIMMING AND DIVING

Columbia returns to action following an opening-weekend split against Penn and Yale. On Friday, Nov. 16, the Lions will try to upset Harvard in the Crimson's home opener. Harvard dominated its first two meets of the season, defeating Cornell and Dartmouth soundly by a score of 207-93, winning 13 of 16 events. The Lions then head to West Point on Saturday to face the 5-0 Army Black Knights, a team they have beaten in their last three meetings.

—Phil Godzin

WRESTLING

The Light Blue will head to Ithaca, N.Y. on Nov. 17 for the New York State Wrestling Championships. The Lions had a stellar start to the season last week when three wrestlers secured first-place finishes, while two others placed fourth and fifth. The Lions finished third as a team at the event last year and earned two individual first-place finishes with the help of current senior Jake O'Hara (157 lbs.) and Kevin Lester, CC '12 (285 lbs.).

—Stephen Babendreier

WOMEN'S SWIMMING AND DIVING

After a near-miss last weekend against Yale, the Lions will have a full schedule on their hands this weekend as the team hits the road to take on Ivy foe Harvard in Cambridge, Mass. and then travels down to New Jersey to participate in the Rutgers Invitational. Last week's performance against the Bulldogs has head coach Diana Caskey enthused. "Almost everybody's performances were faster than the year before, when we were at our own pool in the comfort of our own domain, so that was extremely encouraging," she said. "We battled back the whole meet." That mettle will be put to the test against Harvard, a historically fearsome squad, and the only team that beat Columbia in a dual setting last year. The Lions will again be tested at the Rutgers Invitational, which will prepare the team for the meet structure it can expect at the end of the season during the Ivy League Championship.

—Charlotte Murtishaw
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A permeable bubble

I termed it “Morningside Heights Privilege”: The fact that I could wake up on Tuesday morning in the middle of Hurricane Sandy, turn on my lights, and crawl back into bed with a huge slice of coffee cake and Gossip Girl playing on my laptop. In my studio room, tucked into a nook of my residence building, with walls on either side of my window, I couldn’t even hear the wind and rain. I judged the progression of the storm by looking down into the street, at the trees far below, gauging the distortion of their shapes. Without Internet news sources, I would have had no idea of the chaos overtaking almost every other part of the city and my home state, New Jersey.

Nevertheless, I had never been in New York for a disaster of Sandy’s magnitude. I was young and far removed from 9/11. Once I lived in the city, I read accounts of its aftermath in awe: tales of New Yorkers reaching out to one another, of a communal sense of loss, of urban reserve crumbling as eyes met on the subway. Normally, I love this city for the independence of its constituents. It’s acceptable to go to a restaurant and eat dinner alone here—isolation is not pitiful, but a form of empowerment. Walking down the streets, one can feel connected to the city in a very personal, intimate, and yes, sometimes lonely way. However, in the face of disaster, the myth that all New Yorkers are in this alone dissolves, or so I’d heard. When part of the city hurts, all of it hurts.

However, in the face of disaster, the myth that all New Yorkers are in this alone dissolves, or so I’d heard.

I didn’t truly believe this, though, until Sandy, because even in my bubble of “Morningside Heights Privilege,” I felt the emotional impact of what was happening downtown. I thought of the understanding I have with New York and remembered that everyone else who lives here has a form of that understanding, too. I realized that I could easily have been out of school already and possibly living in an affected area. In the uncertainty of the storm’s worst moments, I sensed the possibility of total loss.

Everyone else must have sensed it, too, because hurricane jokes gradually disappeared from my Facebook and Twitter feeds, replaced by photographs of the carnage and articles about ways to help. The moment when jokes about a threat stop being funny is pivotal—it indicates that a threat has been realized. Riding the packed 1 train the day after service was restored, I noticed an unusual absence of resentment radiating from the bodies crammed around me. People made wry and good-natured comments to each other. Other times I’ve been on a packed subway rank among the more harrowing experiences in my life, but this time was somehow different. Tacitly, we acknowledged that circumstances were unpleasant for all of us and tried to make things run as smoothly as possible.

Feeling the city's pain also allows us to witness, take joy in, and ideally take part in its recovery.

We at Columbia often forget we are part of New York. It’s easy enough to forget when midterms encroach, when thesis deadlines loom, when you don’t have the money to refill your MetroCard. Sometimes we aren’t in New York—we’re just in college. And so we rejoice when classes are canceled, no matter what the cause. We let ourselves get pulled into an insular life because it’s easy for us to do so. Hence the frequent exhortations to “get out of the bubble” and see the city, because many of us rarely even make it to Midtown. I tend to get claustrophobic and escape to trendy coffee places in Chelsea or Williamsburg to do work on the weekends, but I’m also susceptible to the bubble. My first reaction to the hurricane was relief that I wouldn’t have to leave my room.

And so, when a disaster makes us remember that there is a living, breathing city around us, we should embrace that realization, whatever its tragic circumstances. Feeling the city’s pain also allows us to witness, take joy in, and ideally take part in its recovery. Hopefully, at the end of it, New York will not only heal, but we will become more whole as individuals. This doesn’t mean that we should shed our urban reserve completely and walk around beaming like the stereotypical Californian, but rather, we should also remember that our city has a dual nature—cynical, pushy New Yorkers can be compassionate and sensitive as well. And as Columbia students, we should also remember that it is just that: our city, too.

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



CECILLE DE LAURENTIS

Modest Proposals

The education of overcoming

BY KEVIN SHOLLENBERGER

We often talk about stress at Columbia. The topic comes up when speaking with students and is overheard in campus conversations, and is of great interest among fellow administrators, both within Columbia and at other universities, as we attempt to better understand its causes, what resources we can offer to help our students cope, and what we need to do as an institution to change our culture.

Why is there so much discussion around stress? Research shows that today’s students are decidedly more stressed, but the reasons for this are complex. It has become more difficult to gain admission to college due to increased competition, especially among the Ivy League schools. Once admitted, students must navigate more complicated university structures and policies, or “red tape,” that may signal to them a lack of caring and compassion. Students face the challenge of bonding with their peers, even as the advancements in technology that have made us more connected than ever detract from personal interaction. Students must also manage concerns over finding and keeping employment in our lagging economy, and these thoughts make paying off the increased cost of education even more daunting.

A contributing factor is that some students lack the life experience necessary to handle setbacks. Parents feel the same societal pressures that the students do and, naturally, want what is best for their children. They are told through a variety of sources that there is a specific path to happiness and success. It involves being admitted to a “good school” and finding the “right job.” From a parent’s perspective, this also includes attending the right preschool, elementary, and middle school, which leads to the high test scores needed to get into the best college. To meet each of these milestones, a number of parents are pressured into taking an overly active role in the life of their child. Those young adults who are continuously protected from adversity have been unable to develop the coping skills they will need in order to navigate when things veer off course a bit.

For those who have well-developed strategies for coping and those just beginning to find their way, it does not help that at Columbia and many other schools, students sometimes view stress as a badge of honor, speaking proudly of the volume of work they get done in a short amount of time, on very little sleep. Stress is discussed as “the norm,” meaning that if a student is not stressed, there must be something wrong. The point of acknowledging stress should not be to make boastful statements, but to learn to ask for and receive needed help. This may require setting aside the tendency to determine our self-worth solely by our successes and achievements, and by letting ourselves experience some vulnerability as we accept that we are not invincible.

A significant part of developing resilience is giving oneself permission to take risks and to learn from failure, something the academic culture and its push toward perfectionism do not embrace. What is often missing from the conversations about stress in academia is that making mistakes, and even failing sometimes, is an integral part of becoming successful. Our

BY ARIEL BRICKMAN AND HILLEL LEHMANN

The Right to Education Campaign at Birzeit University claims that “education is both a human right in itself and an indispensable means of realizing other human rights”—an idea that the International Covenant on Economic, Social and Cultural Rights, which the U.N. ratified in 1966, and the State of Israel accepted in 1991, echoes. This week, the Columbia Students for Justice in Palestine joined the Right to Education Campaign to raise awareness about Israel’s violation of West Bank Palestinians’ inherent right to education. In order to achieve the goals outlined in the Right to Education Campaign charter successfully—which we contend are legitimate—CSJP needs to construct a conversation that addresses such goals seriously. CSJP, in raising this matter on Columbia’s campus, has taken up the mantle of this cause and should therefore provide the broader Columbia community with a forum to engage in a productive discussion surrounding the nuances of this complex issue. But Wednesday’s inflammatory and hostile demonstration on Low Steps makes it seem as though CSJP is actively trying to distance itself from such a productive process.

CSJP’s campaign does not serve as a catalyst for substantive change and reform in the region, and it is in no way conducive to reflection on the goals of the campaign. By resorting to antagonistic measures, such as fake Israeli soldiers, mock arrests, and wrought iron jail cells, CSJP fails to address the serious issues it claims as its main concerns. In doing so, it is belittling its own cause. Through such hostility, it is actively negating any hope for potential discourse to move forward.

The way in which CSJP conveys its message to the Columbia community stands in stark contrast to the values we cultivate here at Columbia. It fails to tailor its message and agenda to the standards of discourse and intellectual rigor our education means to foster. Despite many attempts by the various Hillel pro-Israel groups to cultivate intergroup dialogue with CSJP, CSJP continues to assert that, due to the underlying Zionist values inherent in Hillel’s mission statement, it will not interact with any campus groups under the auspices of

Each Friday, a professor or administrator will share scholastic wisdom readers won’t find in lectures.

history is written by struggle, by countless inventors, entrepreneurs, and political leaders who worked toward their goals for years. Each bump in the road, whether an unsuccessful experiment, failed business, or absence of constituency buy-in, taught them something new. Persevering, moving forward inch by inch, they changed the world.

Stress will always be a part of the college experience. College is the beginning of a new phase in life—an exciting journey of discovery, learning, and growth—and it begins with stress and adaptation. Students move to a new home, possibly away from parents for the first time, leaving familiar faces and routines behind. They may struggle with their coursework or time management. They may even experience failure for the first time, whether in the form of a low grade on a paper or project, or failing a class. Working through these obstacles takes much determination, builds character, and ultimately produces a stronger individual. Overcoming setbacks and forgiving oneself for imperfection is far from easy. Challenges are a part of our education that help us become resilient and able to adapt over time to setbacks, disappointments, and other stressful conditions.

What changes can we make to support each other better in stressful times? We need to do our best as a community to show that we care about one another by listening, being open to new ideas, supporting one another’s growth and development, and setting aside time to celebrate together. We need to acknowledge our need for help and ask for it when it is warranted. In a collegiate community with thousands of super achievers, a student can feel very alone. However, stress is not unique. It is something that everyone experiences, and it can be overwhelming at times. This happens especially when so many feel this way but so few ask for help. It perpetuates the myth that everybody else is doing just fine. It is a sign of strength, not weakness, to ask for help and recognize that you are not perfect in everything that you do.

We must also ask ourselves what the role of the modern university has become, especially now that education is a 360-degree experience, encompassing learning inside and outside of the classroom. However, there is no set curriculum for helping our students develop resiliency, as it is a by-product of an individual pressing through very specific, personal situations. It may be that the most impactful way that we can help our students prepare for the ups and downs of life may be in changing the general discourse from the topic of stress to coping, acknowledging, and accepting that our futures hold mistakes to be made and obstacles to overcome. These are as important to our learning and growth as successes and accomplishment are—perhaps even more so.

Columbia is very fortunate to have the Student Wellness Project, a student initiative established to promote a campus culture of wellbeing. I would like to recognize the tremendous efforts of the group for all that it has done to bring this subject into the campus dialogue and for its work toward changing misconceptions surrounding stress and seeking help. This Sunday afternoon, it will be hosting a community conversation on wellness. Let’s continue this dialogue.

The author is the dean of student affairs for Columbia College and SEAS, and the associate vice president for undergraduate student life.

A call for discourse

the Columbia/Barnard Hillel. The pro-Israel groups at Hillel have sought to engender productive conversations, and, while at times programming has appealed to individual members of CSJP (such as the Talk Israel Initiative last year), CSJP as an organization continues to refuse engagement with any Hillel group, no matter where it lies on the political spectrum. Columbia cultivates a pedagogic milieu (with the Core at its center), which enables a model of discourse and dialogue that places an emphasis on interrogating the enduring human questions and endowing the Columbia student with the ability to continue the school’s rich tradition of activism and to have a profound impact on society at large.

The fear of “normalization” (language that CSJP often uses as an explanation for its unwillingness to engage seriously in conversation and dialogue with the Hillel pro-Israel groups)—keeps CSJP from moving past the dissemination of an enclosed narrative. This fear is one of the greatest impediments to organic change and effective growth. Protests like the one held yesterday on Low must serve as a catalyst for substantive reform—a catalyst for action, not just awareness.

The Israeli-Palestinian conflict is paradigmatic of the stagnant and all too futile call to discourse. It is a conflict that the broader Columbia community rightly perceives as a stale, stochastic series of irrelevant events, lectures, and protests. We must all take the next step to develop our ideas and provide a constructive layer to our activism. Openness to true engagement and a cross-fertilization of ideas, opinions, and narratives are at the core of our Columbia education. Our hope is that this article will serve as a seed for further action surrounding what is indeed an important issue. Only by pushing ourselves and our community past unproductive protests and toward a conversation can we begin the process of constructing generative solutions. CSJP must embrace the true ethos of our Columbia education and engage our community to help create a new paradigm for social activism on campus.

Ariel Brickman is a List College senior majoring in modern Jewish studies and Middle Eastern, South Asian, and African studies. She is the Israel coordinator of Hillel. Hillel Lehmann is a List College sophomore majoring in neuroscience and philosophy. He is on LionPAC’s Executive Board, and is the head of Garin Lavi, an Israel think tank on campus.

STAFF EDITORIAL

Effective leadership

Recent accomplishments by Columbia’s student government have made it clear that there are two styles of student leadership that different elected bodies on campus currently embrace.

The first is typified by comments like “I see SGA really trying to reach out to students. I don’t really see as much students trying to communicate back,” or Dean Kevin Shollenberger’s lament of the lack of student presence at the “Community Forum” held to discuss Columbia’s new property on 113th Street. Such a perspective sees elected student representatives as messengers of the student body

who serve only as advocates for needs explicitly expressed to them by students. This is the model that has dominated student leadership at Columbia over its recent history and is long overdue for a change.

The other type of student leadership is one of action and initiative. It is a style of leadership that entails not only listening to what one’s peers are saying, but also acting independently to enact change and push through reforms. This is the kind of approach Columbia College Student Council and the Student Governing Board have been taking throughout the semester. The facts surrounding the mysterious student life fee, for example, were not known to the general student body until CCSC and Engineering Student Council took a hand in pushing for their release. There was no voice from the student body calling upon its elected representatives to do something about the lack of concrete information available about the fee, but a lack of input from the student body did not stop some of our council leaders from doing what they

thought was right in this matter. Similar efforts can be seen in the creation of the student effort to revise the Arts Initiative, the completion of a review of Columbia’s financial aid services, and even the alteration of Barnard’s fiering policy.

Over the course of this semester, we have seen more successful student activism and administrative negotiation than we have in any other semester in recent memory. An email from the dean of student affairs explaining where the administration stands on issues that matter most to students would have been unthinkable two years ago. This openness from administrators, paired with some council leaders’ proactive efforts, has resulted in tangible results: release of the student life fee, changes to the financial aid office, the creation of the Health Services confidential services fund, and the fiering ban, to name a few. We hope that these efforts indicate that lack of input is never an excuse for lack of action, and encourage all council members to fill their roles as elected leaders proactively.

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

GAMEDAY

FRIDAY, NOVEMBER 16 • PAGE 6



COLUMBIA (3-6, 2-4 Ivy) at BROWN (6-3, 3-3 Ivy)

SATURDAY, 12:30 P.M., PROVIDENCE, R.I.

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



Cross country heads to NCAA Championships

BY MELISSA CHEUNG
Spectator Staff Writer

It all comes down to this weekend. The Columbia men's cross country team will line up next to the 30 best programs nationwide in Louisville, Ky., at the 75th annual NCAA Division I Cross Country Championships this Saturday. This is the second time the men's team will race at nationals, after it debuted in 2011, when the Light Blue finished in 27th place. For the Lions, this year has been a completely different story compared to 2011. Last year, the Lions qualified as an at-large team. But in 2012, they wanted to qualify automatically. "It was something we set out to do, and we did it, so it was a huge step for us," head coach Willy Wood said.

"I would be shocked if we don't have the best race of the year this weekend."

—Willy Wood, head coach

Last weekend, the Light Blue had its chance to receive an automatic bid to Kentucky, dependent entirely on its performance at Regionals. For the first time in program history, four men placed in the top 15 at the qualifying meet. The team finished in second place overall, and Columbia automatically claimed its spot at Nationals for the second consecutive year. "Any time you are able to accomplish a big goal that you set for yourself

SEE CROSS COUNTRY, page 3



KIERA WOOD FOR SPECTATOR

RUSH HOUR | Running Back Marcorus Garrett will try to repeat last Saturday's impressive performance against Brown.

Lions look for pivotal 1st win against Knights

BY LAURA ALLEN
Spectator Staff Writer

Expect a quick-paced, up-tempo game as the women's basketball team faces off against Fairleigh Dickinson this Sunday. The Lions and the Knights, who are both 0-3, will be looking to lock down their first win of the season. "I expect it to be really high energy, really exciting," senior guard Tyler Simpson said. "I know we're going to go out and fight hard, so I just expect the team to stick to the game plan and work hard and do their best."

But Fairleigh Dickinson won't make the fight for Columbia's first victory easy. When the final buzzer sounded in New Jersey last year, the Knights had secured a 71-51 win over the Light Blue, which had been outplayed in nearly every aspect. Columbia had allowed its opponent to score 30 points off of turnovers, more than double what the Lions could convert from changes in possession. The game inside the paint didn't prove any better, with the Light Blue being outscored and outrebounded by 28 and 19, respectively, despite the height advantage.

Given that the Knights returned most of their starters, Columbia will need to build on speed and shot selection. Both teams will have plenty of steals and fast-break layups as a result. Freshman Sara Mead will be an asset to the Lions in this frenetic environment. Throughout all the momentum shifts this season, the freshman guard has maintained consistent levelheadedness and intensity, even in her high-pressure getaways.

"We're going to have to just work on offense, look for our open shots, really making sure we pass it around, and stay tough on defense the whole game," Mead said.

The major battle on defense will be fought in the key, as the Knights like to attack the hoop. About 70 percent of their points came from down low in the last contest between the two schools. The Lions' offensive game also needs to be prepared for anything. Fairleigh Dickinson takes no issue with switching between man and zone defenses, and pressing the back court unforgivingly.

The Light Blue will bring its own fierce level of pressure to the game. Columbia's defensive energy is different from last year, with help adjusting more quickly on the zone. Despite losing significant first-half leads in less-focused second halves this year, the squad has proven it can maintain a steady, competitive level of defensive pressure this season. "One thing I want to carry over is

the defensive intensity and how hard the team worked on the court for really the whole game," Columbia head coach Paul Nixon said after the loss to Wagner Wednesday. "The part that really needs to be corrected is our shot selection. Once we take good shots, we'll be able to knock 'em down."

The game begins at 2 p.m. Sunday in Levien Gymnasium.
sports@columbiaspectator.com



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

NEW BEGINNINGS | Freshman guard Sara Mead and the women's basketball team will attempt to win their first game against Fairleigh Dickinson.

Light Blue looks for 3rd straight win

BY ELI SCHULTZ
Spectator Staff Writer

The men's basketball team has come out of the gate strong and will have a chance to move to 3-0 when it hosts Marist on Saturday.

Columbia (2-0) has posted dominate wins over Furman and Haverford to start off the year. But as the Light Blue learned last season, momentum will not be enough to beat Marist. The Lions entered their last meeting with the Red Foxes (0-2) having won seven straight, but Marist played spoiler and posted a decisive 79-59 victory to snap the Lions' streak.

"They have good quickness, and they have a good center," Lions head coach Kyle Smith said.

Adam Kemp, who is listed as a forward but played center frequently in the 2011-2012 season, is the Red Foxes' biggest threat in the post. The 6-foot-10 junior is averaging 13.5 points and 11.0 rebounds per game so far this year, and played well against Columbia a year ago, scoring 12 points and grabbing nine boards. Guard Devin Price, who dropped 22 on the Lions in 2011, is also off to a good start, averaging 13.5 points in Marist's first two games.

On their end, one of the question marks the Lions will need to address in order to flip the script on Marist is perimeter shooting. The Lions made only three of 17 three-point attempts against Haverford on Tuesday, good for an unimpressive 17.6 percent clip. "I'd like to see us shoot the ball better," Smith said on Tuesday, suggesting that the excitement of playing at home may have distracted the Light Blue.

With guys like sophomore guard Steve Frankoski in the back court, the Lions have the potential to shoot well from distance, as they showed in the season opener against Furman.

SEE MEN'S BASKETBALL,
page 3

CU finishes year against Brown

BY MYLES SIMMONS
Spectator Senior Staff Writer

Coming off its best performance of the 2012 season, the football team will finish off the year on Saturday against Brown (6-3, 3-3 Ivy).

The Lions (3-6, 2-4) took down Cornell last Saturday in their most complete game of Pete Manguarian's first year at the helm. The head coach said the Lions' ability to capitalize on the Big Red's turnovers is the type of team he wants. "They turn it over again, we score, we do a great job of covering the kick. They go three and out, we get the ball back, we get a field goal, we do a good job of covering," Manguarian said. "Sequentially, you're getting control of the game, and you're keeping control of the game. And that's how you win."

The Lions will try to do the same thing this week against a Brown team that ranks near the top of almost all defensive categories, including points allowed and yards per game.

"You're getting control of the game, and you're keeping control of the game. And that's how you win."

—Pete Manguarian, head coach

"They don't do a lot, and they do it really, really well," Manguarian said. "They've got players that fit their system. Whenever you don't do a lot of things, you know what all the answers and the adjustments are to what other people have done."

FOOTBALL, page 3

THE SLATE

FOOTBALL
at Brown
Providence, R.I.
Saturday, 12:30 p.m.

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

WOMEN'S BASKETBALL
vs. Fairleigh Dickinson
Levien Gymnasium
Sunday, 2 p.m.

CROSS COUNTRY
NCAA Championships
Louisville, Ky.
Saturday, all day

MEN'S SWIMMING
at Harvard
Cambridge, Mass.
Friday, 6 p.m.

at Army
West Point, N.Y.
Saturday, 5 p.m.

WRESTLING
NYS Championships
Ithaca, N.Y.
Saturday, all day

WOMEN'S SWIMMING
at Harvard
Cambridge, Mass.
Friday, 3 p.m.

Rutgers Invitational
Piscataway, N.J.
Saturday - Sunday

Meta-Monumental: What's it worth to you?

BY CHARLOTTE MURTISHAW
Spectator Senior Staff Writer

California, 1973: The sun was baking the golden land brown as Joan Didion turned her pen on Hollywood, and shaggy-haired skaters continued to intrude quietly on the domestic niceties of TV couples in split-levels. The furor over Vietnam had peaked and the Paris Peace Accords were signed, signaling the beginning of the end of a long and dreary war. The Beatles were dead, but, Lazarus-like, the Beach Boys were bouncing back from near breakdown into popularity. Amid all this, a transplant from New York City was discovering a strange suburban phenomenon: garage sales.

Nearly 40 years later, artist Martha Rosler will open her first solo exhibition at MoMA, the Meta-Monumental Garage Sale, on Saturday.

The garage sale in question, which functions like any other, is a familiar format for Rosler. Since the original 1973 exhibition's debut at UC San Diego's art museum, Rosler has held 11 such performances: She sets up shop, and anyone visiting the exhibit can buy—and bargain for—her wares.

One imagines some Jesus figure of the art world overturning the moneychangers' tables in the temple of MoMA, but then again MoMA is not just any museum, and this is not just any garage sale. It's massive, with contents ranging from miniscule knickknacks to a car.

Sabine Breitwieser, chief curator of media and performance art at MoMA and longtime collaborator with the artist, said that Rosler agreed to hold the garage sale under one condition: that the organizers promise to get her a car to sell.

"Only lately someone from the staff donated his own Mercedes he doesn't need anymore, so we can thank him," she added.

But the Mercedes is just one of the least unusual things about this garage sale.

This is the Meta-Monumental Garage Sale, a level above a level. So meta, dude. The museum's call for donations solicited over 12,000 items. It will be staged in the atrium, the heart of the museum, which catches all the traffic crisscrossing from one exhibit to another. Rosler will preside over the junk, or art, but either way you can haggle with the artist herself over what it's really worth. Three separate talks will accompany the event, touching on the artists's intent, women and domestic economy, and value as assessed by a psychic, a stylist, and an art conservator.

The proceeds will be donated to charity, though Rosler won't disclose where, exactly: To do so would be to corrupt the purity of the buying. I know I'm speaking for myself, but I've been to many a garage sale in my day and none were quite like that.

Part of the charm of garage sales is the straightforwardness of the transaction. No sales tax. No nagging worries about benefiting some corporation of dubious moral character (I'm looking at you, Walmart). One commonality is the occasional disinterested teenage cashier, drafted or bribed into service. But it's a bargain boiled down to its simplest form: an exchange. Money for an object, and that's it.

Purchase, and more importantly, value, are major themes of the exhibit. The latter is a concept which plays out in several dimensions: how much an object with sentimental value is worth to the seller versus the buyer, for instance, or whether objects in the exhibit have value as objets d'art.

"These questions of value and relationship of objects to people, these whole narratives which we are projecting on objects, the question of whether some people have surplus, some people have too little, so these social issues we are facing more and more, so yeah—all of what is behind this project, all these amazing aspects," Breitwieser said.

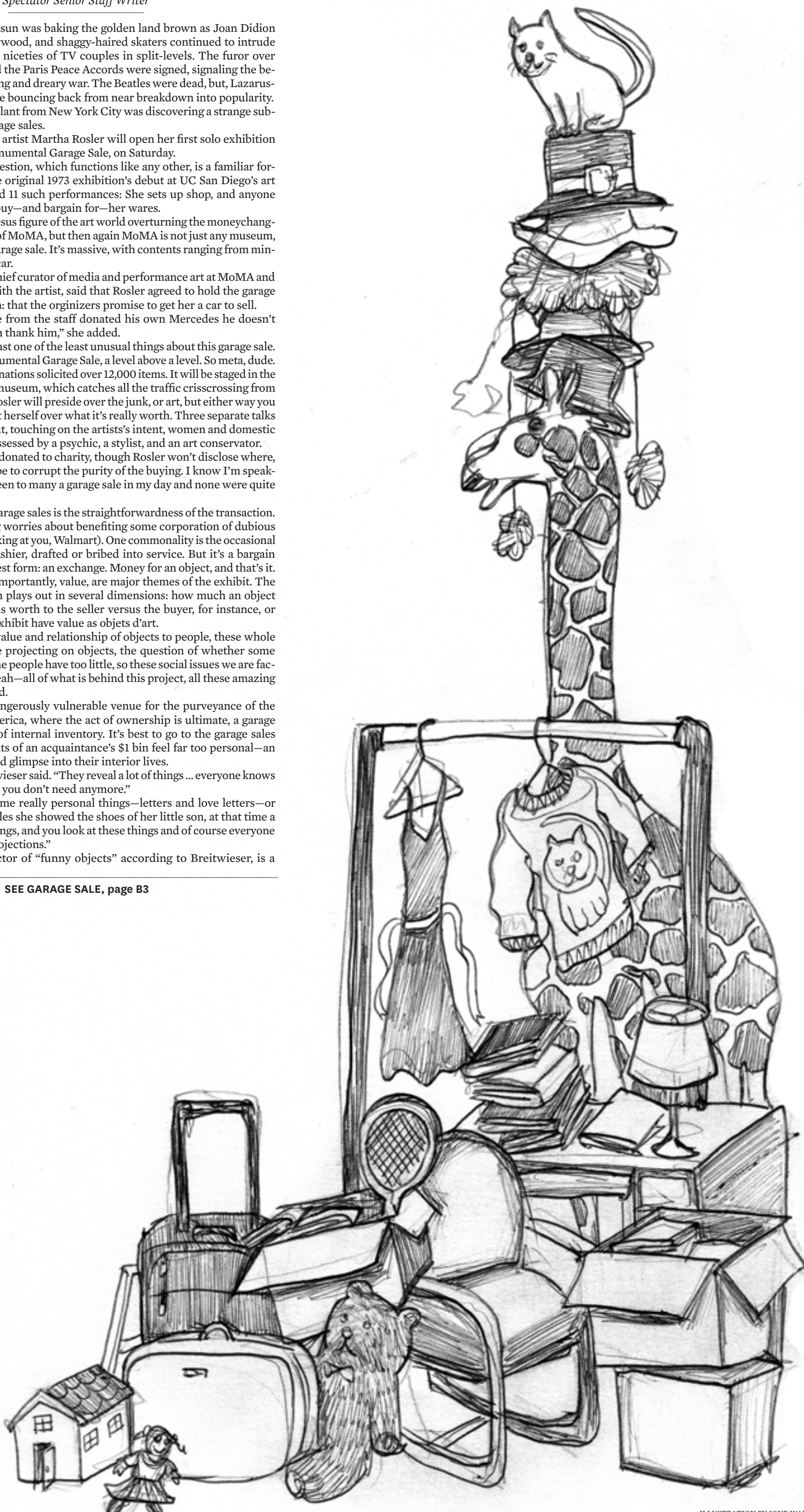
Garage sales are a dangerously vulnerable venue for the purveyance of the personal: At least in America, where the act of ownership is ultimate, a garage sale can serve as a sort of internal inventory. It's best to go to the garage sales of strangers. The contents of an acquaintance's \$1 bin feel far too personal—an awkward and unintended glimpse into their interior lives.

"It's a portrait," Breitwieser said. "They reveal a lot of things ... everyone knows what you have and what you don't need anymore."

"Martha's showed some really personal things—letters and love letters—or one of the first garage sales she showed the shoes of her little son, at that time a baby, so those sorts of things, and you look at these things and of course everyone gets ideas, memories, projections."

Rosler, a great collector of "funny objects" according to Breitwieser, is a

SEE GARAGE SALE, page B3



Punch Drunken Spectator watches ‘Punch Drunk Love,’ punches drunks

Chris’ editor, Stefan, had a bad idea, and Drunken Spectator was born. This week, six beers, old rum, and a bout of the flu interfered with Chris’s viewing and re-viewing of Adam Sandler’s “Punch Drunk Love.”

Every editor has an editor and my editor is no exception [Ed. note: In the future we’ll all be one another’s editors]. “Punch Drunk Love” might as well be called Punch Drunk Cinematic Overexposure of Film Stock. At this point, the typewriter pinches the back of my neck. Everyone in the room has exposed themselves.

[Ed. note: I thought I could escape I thought I was above this I thought I was the editor.]

Fuck. Watching Adam Sandler destroy a restaurant bathroom out of sexual frustration might be cathartic, but it doesn’t change the fact that I’m hungover without ever having been drunk [Ed. note: That’s why I bought a six-pack of Simpler Times at T. Joe’s].

“Sir, your hand is bleeding,” say I or the waiter in the movie. I weep liberally into my editor’s hair, his sharp angles. “Can we call it ‘Punch Drunk Spectator?’” my editor asks. His girlfriend is in the room and he is clearly trying to oppress her with his suave elocution, but it doesn’t change the fact that his hair is wet without ever having been dry [Ed. note: That’s why I bought a six-pack of hair-water at T. Joe’s].

Everyone feels overexposed and it is painfully clear that it is Adam Sandler’s sister that makes him meet his “Punch Drunk Love.” My sister rarely introduces me to her friends, and my editor doesn’t even have sisters! “Quintessential,” he spits. [Ed. note: the meaning of “quintessential, though mysterious to me then, would have proved most epiphanic had I discovered it before the next paragraph.]

“I’m now going to say quintessential instead of quintessential rough stuff,” my editor intentionally interrupts. His angles seem so sharp in the light produced by Adam Sandler beating the shit out of Phillip Seymour Hoffman’s cronies with a crowbar.

This is untenable. It’s untwelvable. It is the inevitable result of Adam Sandler calling a phone sex line—what some would call fate.

“Well, it’s not a pry bar,” someone from the audience intentionally interrupts.

Adam Sandler does have some sisters all right. “GAY BOY, GAY BOY” they taunt him. I smirk meekly to myself because my sister is so great, and because she studies history education at Boston University, pondering questions I never understood until now, like “What does Adam Sandler do? Adam Sandler sells nice plungers, at a—”

Audience members, on the other hand, roaring for answers, wondered aloud, “What color is that suit called, it’s called Mexican blue.”

I need to drink the rum so I can stop smelling it. This is supposedly the best part of the movie. Whom authorized this? How did we get a second column? WHOM AUTHORIZED THIS? And now, at 34:38, they kiss. [Ed. note: Chris gave the wrong time.] [Writer’s note: The writer has become the editor, and the editor has his own editor whose tyranny is sprayed over us the world over.] My editor’s girlfriend observes that this is the most unnauseating romantic comedy there is. I reserve that distinction for “Charlie Wilson’s War.” My headache is deafening.

We’ll never relive our former glory. Is this what the top of the world feels like? Or are we on the bottom...

How do I know myself, editor? [Ed. note: This question, for reasons that, had I understood them at the time, would have scared the living shit out of me, was later to prove prophetic, insofar as it gave an indication of the unavoidable relinquishment to Time of the editor whom I would once have hoped to become were it not for the revelation through a sign received several hours earlier on my morning walk, the meaning of which I would only fully understand years after the fact, that the dreams of my former self, once centered about what I thought to be my ideal happiness, could bring me nothing but pain.] [Proust’s note: Back off my style, bro.]

This is untenable. It’s untwelvable. It is the inevitable result of Adam Sandler calling a phone sex line—what some would call fate.

Adam Sandler actually does a great job in “Punch Drunk Love.”

Chris Ruenes is a Columbia College senior majoring in music. His editor, Stefan Countryman, is a SEAS senior majoring in applied math and serves as an associate editor for the arts and entertainment section. Drunk Spectator runs when our editor in chief isn’t looking.



STEFAN COUNTRYMAN AND CHRIS RUENES
Drunken Spectator

Best of

Curiosity Shops

Often nestled in unassuming storefronts, curiosity shops, like the antiques and unusual goods sold there, are unique and full of character. From the cute to the straight-up creepy, these shops have it all. Pick a neighborhood like SoHo or Chelsea and just explore some of the cool, quirky finds these stores have collected. —EMMA FINDER

De Vera

1 Crosby St.

A short walk from Evolution, De Vera has a much more upscale feel. A better store to explore than to shop in, De Vera boasts a much greater collection of art than some of its peers. While the jewelry can cost upwards of \$5000, the beautiful designs are certainly worth admiring. Most noticeable in the store are the countless religious figurines: Take a look at these beautifully detailed statues and feel like you’re walking through a miniature version of the Met.



ILLUSTRATION BY JESSICA FAN

The Antiques Garage

112 W. 25th St.

The Antiques Garage—filled with vendors of jewelry, clothing, housewares, and more—has a cool vintage vibe. It feels almost accidental that all these artists and collectors have set up shop side by side in an old garage. Walking around gives you the chance to check out anything from vintage tees to wall art. This Chelsea gem is frequented by New Yorkers of all kinds, so it’s also a great people-watching site—that is, if you can take your eyes off the merchandise.

Evolution

120 Spring St.

It’s impossible to walk by SoHo’s Evolution without noticing it: There is a human skeleton beckoning to customers just outside the door. Not for the faint of heart, Evolution has an enormous selection of taxidermy, all of which are real animals unless otherwise marked. In the display cases, you’ll find everything from animal penis bones to intricate jewelry. Some trinkets—such as a toy butterfly jar that contains a realistic, moving butterfly—are tamer. And while many of the items are certainly out of a Columbia student’s budget, there is also a great array of inexpensive merchandise, including beautiful crystals and unique rings for under \$10.

Obscura Antiques & Oddities

207 Ave. A

You may recognize this shop from the Discovery Channel show “Oddities.” Being featured on TV hasn’t changed this store’s quaint feel, though: It’s still packed with some of the most bizarre, unusual antiques you can find in a shop like this. Viewers of the show get to see the full story behind each of these objects, making Obscura that much more exciting to explore. As of last spring, its new East Village location—a former funeral home—has provided the show’s many fans even more space to explore Obscura’s selection.

Neighborhood Watch

By Jessica Grischkan



GRAPHIC BY SINJIHN SMITH



COURTESY OF TRIBECA FILM

FINE LINE | Eric Wareheim, James Murphy, and Tim Heidecker appear in “The Comedy,” a film translation of the show “Tim and Eric Awesome Show, Great Job!,” which once again often crosses the line into the vulgar and offensive.

‘The Comedy’ aims for an authentic view of youth culture

BY STEFAN COUNTRYMAN
Spectator Senior Staff Writer

Though “The Comedy” is an appropriate title for Rick Alverson’s latest film, he could just as accurately have called it “The Ordeal”—I found myself wincing slightly more often than I found myself laughing. This is a good thing. Alverson’s film, which opens tonight at BAMcinématek, is a brutally realistic portrayal of this generation’s middle-class youth culture.

The film stars Tim Heidecker, perhaps best known as the co-creator and costar of late-night comedy show “Tim and Eric Awesome Show, Great Job!,” playing an aging Williamsburg hipster named Swanson. Swanson lives on a sailboat, ironically insults his comatose father, washes dishes for a living, offends minorities, and visits the home that he will inherit.

It’s a hard film to watch for the first time, particularly if you’re unfamiliar with “Tim and Eric.” Heidecker said he believes the film stands on its own, though.

“I think it should be seen by people who aren’t aware of our work. I think it should be judged on its own merits,” he said. “We want to just make things that should be enjoyed by anybody with an open mind.”

A little bit of background: “Tim and Eric Awesome Show, Great Job!” is the nightmare version of ’80s and ’90s infomercials and public-access television. The show contains little plot, a lot of shouting, and unexpected bouts of horrifying psychedelic imagery. Particularly nightmarish is the show’s strange verisimilitude. Often, a bad nightmare is scary because it tints our familiar reality in an uncanny way—so it is with “Tim and Eric.”

What makes the show so subtly and consistently brilliant is its knack for identifying and exploiting all of the infinitesimal components of our society’s mediocrity. Tim and Eric put on a little

too much fake tan. They smile a bit too widely. They advertise a toy that is only slightly too dangerous to be actually marketed to children. They exaggerate, but only slightly.

This is why “The Comedy,” though it features an extended conversation about the cleanliness of hobos’ assholes, is actually quite subtle. The first few minutes of the movie seem totally surreal because of the characters’ nonsensical, deadpan lines. After a few minutes, though, you realize that this is really how people in our generation joke.

“The character goes way beyond something that I’d be comfortable with in my life, but I think ... the joke is that you’re being racist ... The joke is that you’re acting like a moron.”

—Tim Heidecker, actor

Capturing that authenticity was very important to Heidecker and the crew, he said.

“That was, pretty early on, one of the central tendencies of the film: to try to do that well, to try to capture that as naturally as possible,” Heidecker said.

In many ways, the film uses a similar language to that of the show. “We just knew that we wanted to talk in a language that was very comfortable, but also go a little bit further with it and go into much more sort of offensive,” Heidecker said. “That’s kind of how we might talk. It’d probably be a little funnier and a little less class-based.”

Still, the relocation of Heidecker’s distinct humor gives it a painful bite. Taking place in Brooklyn rather than late-night TV, their offensive humor is put into contact with (fictitiously) real people.

Alverson uses Swanson as the stereotypical hipster to show the way in which cynicism, self-consciousness, and rebellion have condensed into a strange complacency in modern youth culture. Swanson’s humor is so deadpan and ironic that it is indistinct from his sincerity.

This is most poignantly demonstrated in Swanson’s numerous, condescending interactions with those he sees as lower-class, almost all of whom are minorities. Though he is ostensibly joking, he conflates race with poverty in a troubling way.

Heidecker saw Swanson’s problematic humor as an extension of what is, in many ways, a good thing. “The character goes way beyond something that I’d be comfortable with in my life, but I think ... there is a sense of post-racial, post-homophobia because we’re all on the same page,” Heidecker said. “The joke is that you’re being racist ... The joke is that you’re acting like a moron.”

It’s a sentiment that is extremely familiar to many in our generation. By and large, we recognize that political correctness by no means implies tolerance, and so we turn something ancient and ugly into something uplifting. But, as “The Comedy” so painfully shows, ironic racism is still fraught with difficulty.

One of the most difficult scenes to watch showed Swanson, embarrassingly drunk, at a bar filled with black men. He says they look tough because they’re black, that they’re from the ghetto, and that they’re poorer than him. Whether he means what he’s saying is unclear. His tone and his drunkenness obfuscate the distinction between joke and prejudice. Either way, his audience isn’t laughing.

Confessions of a paper hoarder

I always feel at home in the rows and rows of books at Book Culture. But that feeling is amplified when I walk into my favorite shop, Casa Magazines, in Greenwich Village. Hundreds are stacked from floor to ceiling, waiting patiently for me to flip through my favorites until I finally break down and hand over a twenty for just one unbearably thick title.



KRISTA LEWIS
Uptown/ Downtown

This obsession only started recently. I didn’t have access to any international or indie magazines at home, so I always devoured Vogue within hours after receiving it. My only view into the different aesthetics of the fashion world was through the Internet. Tumblr was a godsend for me in high school. I also relied on looking at different magazines’ websites and blogs for my daily dose of unique content. Still, none of these compare to immersing myself in print magazines cover to cover.

Once I moved to New York and found myself in stores that sold titles I’d only dreamt of holding in my hands, my love affair with print flourished. Now, when I have the rare free hour to peruse a purchase, I start at the very first page and slowly make my way through, marking my spot when schoolwork calls. I must admit, I get a little obsessive. Call it magazine OCD. It’s just that I want to consume the content in the way the editors intended—they did curate the magazine in a specific way, after all. Consuming fashion in print form is far from the online experience, which usually consists of clicking on whatever suits my fancy.

It’s the same with newspapers. When I have a free morning to pick up a copy of the New York Times from Lerner, I actually sit down and read through each section, even making time to skim those that don’t exactly interest me (read: Business). Of course, my schedule typically only allows for a few clicks around the website, where I tend to read the main page headlines, the style section, and a few opinion pieces. Blame it on the Internet, but I just feel less informed when I get my news the modern way.

When I read Style.com, it’s a completely different experience from reading Style in print, the website’s year-old publication. I take my time as I look at the editorial photographs, as opposed to quickly scrolling through them via Tumblr. Sometimes I even caress the page. Paper, after all, has a major impact on how we perceive an image. Matte versus glossy, or thin versus thick—these distinctions affect the quality of the photo staring back at me from the magazine on my lap.

Once I could finally visit my favorite charming, hole-in-the-wall mag store on a frequent basis, I started to make a few new friends: I met Self Service, with its stripped down photos, and LOVE, the biannual British tome to the the avant-garde, and Lula, full of dreamy photos of teen girls in Prada, and The Gentlewoman, which I can always count on for profiles of fabulous women. And I felt like I had finally found the magazines that shared my point of view on fashion journalism: While a dash of glamour is all right, it should serve up dynamic content that tells me why I should care about fashion and reminds me why I do.

When I take a title off the shelf at Casa Magazines, I see the images that I once merely glanced at on my laptop. Everything might not always appear as perfectly glamorous as it used to seem on my computer screen. In print, there are smudges and stray marks and the occasional typo, but I’m holding months’ worth of work from the world’s greatest fashion journalists, photographers, and designers in my hands. And that’s what makes me sit down for an hour to read, starting with page one.

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

MoMA ‘sells out’ with artist Martha Rosler’s live, on-site garage sale

GARAGE SALE from page B1

frequent donator to her own sales. It’s a disingenuous action: Most collectors of knickknacks are borderline hoarders, obsessed with some intrinsic and unquantifiable valuable. It’s inexplicably hard to let go, and it’s the same sense of value that binds most people to their objects. It’s a painful—and familiar—scene when a friend is forced to hold court over the dispensing of their personal items in a plastic lawn chair throne.

Maybe once a year I comb through my amassed odds and ends and groan over an old photograph, a miniature magnifying glass I haven’t used since grade school, or a stuffed animal I have long since outgrown. I shed a third of these objects annually, which is about the same rate the supply is replenished. It’s a weakness, so what? It’s an insignificant weakness, a soft spot everybody has for memories made physical. We seal our memories in magnifying glasses like bugs trapped in amber, as if physical things are in any less danger of being lost. Rosler’s garage sale is ingenious in the deal it offers contributors like me, an input/output that moves in both directions. Even as possessions are transmuted into art, the art also becomes a possession.

“A lot of people give things they would have probably kept because of the project, because suddenly they become part of an art project. She’s offering a new use for these objects,” Breitwieser said. “You can acquire it, you can take it home. It’s no different to the museum. Usually you can take nothing home.

MoMA is usually very disappointed if you take objects home. It’s the opposite of what we want. In this case everything is upside-down, I would say.”

But unlike a museum’s tendency toward fossilizing objects that very much represent a movement, or moment in time, the garage sale is an ageless format, at least at present. Bartering in itself is an ageless art, as is disposal, and the fetishization of belongings.

“It’s the type of project which can travel so greatly through time and grow great, because doing it now it carries all its previous itineraries—all its objects that have been donated and not been sold, Martha kept. It becomes a portrait of the project itself I think, all the venues it has been staged before, and it’s kind of gained through its own history. And I think there’s hardly a project which has this, and I’m so intrigued by this.”

During her inaugural garage sale in San Diego, Rosler bought two sets of advertisements: one to run in the art papers, advertising the exhibit as an art show, and the other to run in garage sale listings, billing it as a garage sale.

Though MoMA is conspicuously an “art” institution, similar games are afoot this time around, and vestiges of the original ads remain. Rosler put together a newspaper with commissioned articles and cartoons to advertise the garage sale. MoMA is mentioned as a “footnote,” said Breitwieser, so “people who get it, they will know there’s a garage sale somewhere. Maybe we’ll get some people who think it’s just a garage sale.”



COURTESY OF MOMA

TRASH OR TREASURE | Martha Rosler will incorporate over 12,000 items in her Meta-Monumental Garage Sale, a live sale at the MoMA this Saturday. This is the 12th exhibit of its kind by the artist.

Flipside Guide



COURTESY OF THE METROPOLITAN OPERA

LIVING ON THE EDGE | In a new interpretation of Verdi’s “Un Ballo in Maschera,” David Allen brings an intellectual, modern perspective to the work—and the cast doesn’t disappoint.

‘Un Ballo in Maschera’

Edgy opera wows with musical variety, strong singers, and stunning visuals

BY CHRIS BROWNER
Columbia Daily Spectator

For the opera “Un Ballo in Maschera” (“A Masked Ball”), Giuseppe Verdi crafted a score that incorporates a wide range of musical styles—an impassioned declaration of love, the trilling of a jovial coloratura soprano, an intense duet followed by a sinister laughing chorus. Last week, the Metropolitan Opera premiered avant-garde director David Alden’s edgy new production of the opera, which intelligently matched the action of the stage with the many different musical ideas issuing from the orchestra pit.

Just before the 1859 premiere of “Ballo,” censors fearing political repercussions of the theatrical representation of regicide drastically altered the opera, and the entire plot was reworked and relocated to colonial Boston. In the past century, many productions of the opera have restored the Swedish setting, and Alden’s staging does the same, while simultaneously updating it to the early 20th century. Although some of Alden’s directorial choices were heavy-handed—such as the blocking of the chorus and an overstated connection to the myth of Icarus—overall, his vision complemented the extreme range of musical styles. Scenes with solo performers were compelling and both the early vaudeville-like dance number and the final scene at the ball worked well in context.

The production’s visuals are stunning. Paul Steinberg’s designs masterfully incorporate sharp lines, geometrical set pieces, mirrored walls, and expansive backdrops. The beautiful costumes by Brigitte Reiffenstuel and superb lighting by Adam Silverman enhanced the striking vision. Unfortunately, the cast of singers was not as uniformly impressive as the production.

As the ill-fated King Gustavo III, dramatic tenor Marcelo Álvarez displayed a lyric, focused tone but lacked delicacy in his attack of the notes. Similarly, much of his acting featured overly exaggerated gestures.

The object of Gustavo’s love is Amelia, the wife of one of his closest advisors. Sondra Radvanovsky performed this role with her wide-ranging soprano and compensated for her voice’s lack of clarity with soaring power and a compelling portrayal.

Baritone Dmitri Hvorostovsky commanded the stage with a riveting interpretation of the king’s friend-turned-murderer, Count Ankorström. He sang with a dark, sonorous sound, and his acting seared with intensity. When the two combined, most powerfully in the emotionally wrought Act Three aria “Eri tu,” Hvorostovsky’s characterization triumphed.

The petite Korean soprano Kathleen Kim also offered a brilliant performance as the king’s page, Oscar. With her bright coloratura and radiant energy, Kim delivered a charming performance, while the veteran mezzo-soprano Dolora Zajick brought her impactful voice to the clairvoyant Ulrica. The sonorous basses of Keith Miller and David Crawford were appropriately sinister, representing the co-conspirators Count Ribbing and Count Horn.

The Met’s principal conductor, Fabio Luisi, led a vibrant, though sometimes overpowering, interpretation of Verdi’s score, and the Met Opera Chorus performed once again with skill and beauty.

Due to the wide range of musical styles, the score of “Ballo” lacks consistency, but this characteristic is also part of the work’s appeal. While this may not be the best choice for a Columbia student who is new to the opera, anyone who appreciates the art form will enjoy the smorgasbord of great music that “Ballo” has to offer.

Verdi’s “Un Ballo in Maschera” runs through Dec. 14 and will be presented live in movie theaters on Dec. 8. For more information, call the Met’s box office at (212)-362-6000, or visit them online at www.metoperafamily.org.



HANNAH CHOI / SENIOR STAFF PHOTOGRAPHER

FOOLS IN LOVE | The Bard’s tale of star-crossed lovers receives a modern makeover with preppy costuming and reimagined characters.

‘Romeo and Juliet’

A story of boy meets girl adapted for KCST stage

BY ZOË MILLER
Columbia Daily Spectator

By the time you get to college, you have surely heard the story of Verona’s star-crossed lovers ad nauseum. However, King’s Crown Shakespeare Troupe’s production makes the Bard’s woeful tale fresh by giving it a schooling—a prep schooling, that is.

In KCST’s rendition of “Romeo and Juliet,” which runs from Nov. 15 through Nov. 17 in Miller Theatre, Emily Putscher, BC ’15, has the play’s youthful protagonists dressed to impress in blazers, slacks, plaid skirts, and loafers. Her costume choices work well, especially when it comes to Romeo’s (David Gassett, GS ’15) playful cohorts, Benvolio (David Silberthau, CC ’15) and Mercutio (Alex Dabertin, CC ’15), whose boyish antics and lecherous humor seem suited for furtive locker-room laughs. The older characters’ costumes are equally suitable. Nurse (Jenna Lomeli, CC ’15) wears a bohemian ensemble—patterned sweater, long, flowing skirt, and sandals—that fits her nurturing earthiness.

Elizabeth Power, CC ’13, the play’s director, and Rachel Chung, CC ’15, the play’s fight choreographer, make good use of the simple, yet effective set (a three-tiered wooden platform) created by Sean Walsh, CC ’14. The most pivotal scenes are made more dramatic as the actors stand at different levels on the platforms. During the balcony scene,



HANNAH CHOI / SENIOR STAFF PHOTOGRAPHER

Juliet (Ione Wang, CC ’15 and Spectator illustration associate) stands on the highest tier, while Gassett stands off of the platform. The fight scenes come to life as actors wielding switchblades—a clever solution to more archaic weaponry—run, leap, and jump across the stage.

Another aspect of the production that reinvigorates the story is the fact that Tybalt, played by Rebecca Clark, CC ’13, is envisioned as a combat boot-wearing bad girl. With Tybalt portrayed by a woman, Mercutio’s dialogue in the fight scene takes on a new lewd, comedic meaning.

Even Friar Lawrence (Matthew Martinez, CC ’13) creates some moments that elicit laughter—he proclaims saints’ names as if they are expletives when Romeo first meets with him, and later, during the scene when Romeo goes with Juliet to the Friar’s cell, Martinez crosses himself when the couple will not stop kissing.

In spite of these moments of humor in a play that is perpetually on the brink of tragic disaster, it is, as it should be, the eponymous lovers who bring cohesiveness to the show. Gassett is a sensitive, introspective Romeo to Wang’s plucky, headstrong Juliet.

It is jarring, in the best way possible, to watch Gassett and Wang, whose onstage romance feels just frenetic enough, transform from wide-eyed optimists to passionate, embittered individuals willing to die for love.



COURTESY OF NAN MELVILLE

FRESH TALENT | Budding vocalists collaborate with opera veterans and take to the stage in a new production of a Mozart classic.

‘Così fan tutte’

Opera students excel in performance under acclaimed director and conductor

BY CHRIS BROWNER
Columbia Daily Spectator

The curtain rises on a sumptuous production by an acclaimed director. A world-famous conductor is in the orchestra pit. Luminaries of the New York opera scene are in the audience. But this performance isn’t on the stage of the Met, and none of the performers come from established international careers. Instead, all the performers are drawn from classes at the Juilliard School and the Metropolitan Opera’s Lindemann Young Artist Development Program.

The performance was the opening night of a new co-production of Mozart’s “Così fan tutte,” and the production—directed by Stephen Wadsworth and conducted by Alan Gilbert—is the third project combining the two institutions, part of a larger collaboration between Juilliard’s Ellen and James S. Marcus Institute of Vocal Arts (mainly its graduate level programs) and the Met’s LYADP.

For five years, the two institutions have joined forces to provide an educational opportunity for budding operatic talents. Although the programs are distinct, students frequently come together to share resources and facilities.

Brian Zeger, artistic director of Juilliard’s Institute of Vocal Arts and executive director of the LYADP, describes this process as “organic” and says that the institutions choose when and how to interact depending on the needs of the singers.

The two programs specialize in specific areas of the operatic craft. A student in the LYADP who may need stronger music theory can make use of the superior musical resources of Juilliard, Zeger said, whereas a graduate student at Juilliard in the program

has a level of access to the Met that most young singers could only dream of. In addition, singers from both programs will often participate in joint auditions or teaching sessions with mentors such as Italian soprano and director Renata Scotto and baritone Thomas Allen.

26-year-old mezzo-soprano Wallis Giunta, who is enrolled in both programs, said that she “get[s] the most benefit from this collaboration.” In an email, Giunta admired the Met’s “focus on results and developing their young artists into a finished product.” But she also enjoys the “process-based” Juilliard experience with the imaginative director Stephen Wadsworth, where singers can “experiment, play, and take [their] time.”

Ryan McAdams, the assistant conductor for “Così” said he sees other benefits from what he called a “deeply valuable” relationship. McAdams wrote in an email, “Working at Juilliard gives them [the artists] the chance to perform major roles with a marvelous orchestra and conductor, gain exposure, and have access to ... extraordinary dramatic and movement education. In exchange, the Juilliard students get exposure to the kind of training and performance that will be expected of them once they move on into the professional world.”

And the proof of this valuable collaboration was certainly on display at the Nov. 14 opening night of “Così.” The opera was performed in an effervescent production that offered moments of great humor but also of great poignancy. The youthful cast performed with a professional confidence far beyond their years.

Mozart’s “Così fan tutte” will be presented in two more performances on Nov. 17 at 2 p.m. and Nov. 19 at 8 p.m. at Juilliard’s Peter Jay Sharp Theater. For more information, visit Juilliard online at www.juilliard.edu or call the box office at (212) 721-6500.

events

BOOKS

Learn to Fight Like Sherlock Holmes

—CAP21 Studios, Saturday and Sunday, 2:30 p.m.

Discover the techniques behind boxing and classily intimidating your opponents with parasols and walking sticks. While taking the class may cost you \$60, you can watch the lesson for \$15 and try out the art of English defense in the subway station on your way back to Columbia.

WILDCARD

The Rink at Rockefeller Center

—30 Rockefeller Plaza, opens 7 a.m. daily

Relive your favorite holiday rom-com and go ice skating this weekend. Whether you think you should be joining the Winter Olympics or you can hardly walk without slipping, try your luck on the ice. Who knows, maybe you will twirl (or fall) into the arms of that special someone just in time for the holidays.

SHOPPING

Union Square Holiday Market

—Union Square, opens 11 a.m. daily, 10 a.m. on Sundays

Featuring over 120 street vendors, you will surely find anything your heart desires. Plus, having successfully finished midterms, you deserve to treat yourself to a new accessory. If you are in the giving mood, get a head start on holiday shopping and assume the position of best friend, child, family member, etc.

MUSIC

Party Like it’s 1999

—The Bell House, Saturday, 9 p.m., free

Return to the good ole days of denim and Vanilla Ice. The Bell House in Brooklyn is holding a ’90s party to raise money for the Brooklyn Recovery Fund to help the victims of our “good” friend Sandy. Reciprocate her favor to us (double fall break!) and dance the night away to the wonderful sounds of ’90s music to help those to whom she was not so kind.