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TIANYUE SUN / STAFF PHOTOGRAPHER

EDUCATION IN THE SPOTLIGHT | City Council Speaker Christine Quinn discusses education at First Corinthian Baptist Church.

Mayoral candidates talk education

At Harlem church, 4 candidates lay out visions for public schools

BY ALESSANDRA POBLADOR
Columbia Daily Spectator

The First Corinthian Baptist Church was buzzing with cheers, applause, and chants Wednesday evening, as more than 1,000 people listened to four mayoral candidates discuss the future of the city's public education system.

Public Advocate Bill de Blasio, Comptroller John Liu, City Council Speak er Christine Quinn, and former comptroller Bill Thompson, all of whom are eyeing runs next fall to replace outgoing Mayor Michael Bloomberg, took the stage to present their positions on education. Many of the parents, students, educators, and activists expressed dissatisfaction with Bloomberg's education policies and pressed the candidates for sweeping changes.

Zakiyah Ansari, a member of New Yorkers for Greater Public Schools—which organized the event—said that the "2013 election is an education election."

"It will be a referendum on the policies of Mayor Bloomberg," Ansari said. "The DOE is patting itself on the back, but if we don't critique them, they won't hear that 13 percent of black and Latino students are graduating ready for college. Is that acceptable? Is that success?"

Bloomberg, who has pushed for more standardization and competition between schools, is the first New York City mayor to exercise direct oversight of the Department of Education, following a reorganization of the city government in 2002. After 12 years of Bloomberg's leadership, the 2013 elections present the opportunity for a new direction in public education, NYGPS member Natasha Capers said after the event.

> "Other parts of the country are investing more and more in public schools, while we have gone backwards."
>
> *—Bill de Blasio, public advocate*

"We want to engage the mayoral candidates on education early on, and let them know that we will push them on this—and that we are not going away," Capers said.

The candidates presented largely similar education plans, with all four arguing that the city needs to improve its school and teacher evaluation systems and to invest in early education programs. They also talked about reforming public school curricula and de-emphasizing

SEE CANDIDATES, page 2

CC students seek SEAS-like computer science major

BY NATALIE FELSEN
Columbia Daily Spectator

With Columbia College's computer science major requirements up for review this semester, some students hope that the college will align its curriculum with the engineering school's recently restructured, more professionally oriented requirements.

The major requirements at the School of Engineering and Applied Science were changed this semester, with the school adding a prerequisite course in the Python programming language and five upper-level electives to allow for more flexibility. Professor Adam Cannon, the computer science department's associate chair for undergraduate education, said that the new electives will benefit the increasing number of computer science graduates going into the sciences.

"I suspect most of the students will take computer science courses with these" new electives, Cannon said. "However, if a student knows that they are going to be applying to grad school in physics or medicine or something else, then they have the opportunity to hit the ground running in that field by taking up to five courses in that area."

"At the end of the day, we think that we're providing a really solid foundation in computer science and then giving students the opportunity to decide where they want to go from there," he added.

The Columbia College, Barnard College, and School of General Studies computer science majors, though—which earn students a bachelor of arts, rather than the engineering school's bachelor of science—lack three courses that are required at SEAS. Morris Hopkins, GS '13, said he hopes that professors make the CC/BC/GS requirements more like the SEAS requirements.

"They should give the people from CC and GS and every other program the option to take the same coursework that SEAS is taking if they want to pursue the CS degree and get a B.S. out of it," Hopkins said. "It's a matter of two or three classes, really...If I were to take the same classes, I wouldn't get the same degree, which seems outrageous."

Michael D'Egidio, CC '13, said that at CC, there's "a divide between comp sci in theory and comp sci in application."

"There's not a big enough

COMP SCI, page 2

SoA to provide MFA students with Equity membership

BY LESLEY THULIN
Spectator Senior Staff Writer

The School of the Arts has taken a step to help students in the master's theater program avoid a future as stereotypical starving artists after graduation.

In an agreement with the Actors' Equity Association, announced last week, the SoA theater program and the Classic Stage Company will provide third-year MFA acting students and two stage management students with the opportunity to gain equity membership.

Columbia will be the first professional training program in New York City to offer students the opportunity to join the union.

"It's sort of elevating the bar for our students, in terms of what we can offer them as part of professional development and equipping them to go out into the world and succeed," theater program chair Christian Parker said.

With AEA benefits, actors and stage managers will be guaranteed certain salaries at different contract levels, as well as health and pension benefits.

"The school will really support them [the students] on a salary level, which is fantastic," Parker said. "It also confers for you the opportunity to work at a higher level, professionally, earlier in your career."

Actors are eligible to become AEA members by having or understudying a part in one

SEE EQUITY, page 3

For Cornell, tech campus' corporate funding a concern

BY JEFF STEIN
Cornell Daily Sun

Heralded as the 21st century's revolution in higher education, CornellNYC Tech is predicted to unleash unheard-of synergies by bringing business and academia closer together than ever before.

Students will gain unprecedented real-world experiences. Professors will know the most pressing problems to tackle. And the economy of New York City—even that of the United States, some politicians have suggested—will benefit.

Still, for those grounded in more traditional conceptions of higher education, the partnership between private and public, for-profit and non-profit, may rest on uncertain terrain. In a series of interviews with The Sun, University administrators stressed the importance of maintaining the spirit of a land-grant institution as Cornell becomes increasingly entangled with some of the world's largest multinational corporations.

"How are we going to deal with some very obvious conflicts of interest the closer we get to industry? It's a huge concern. It's a huge concern," Cornell President David Skorton said.

Skorton stressed that the tech campus must make sure its "business relationships don't affect the decisions in the University that ought to be based on just educational and research considerations."

"Is there a teacher being motivated by the all mighty buck or motivated by things that are educational?" he said. "The closer you get to industry, the more you have to be vigilant."

Questions about the influence of corporate interests are not new to academia. For instance, Stanford University, which had been widely considered the frontrunner for the tech campus before unexpectedly pulling out of the competition, has faced criticism for its cozy relationship with businesses in Silicon Valley.

"Corporate and government funding may warp research priorities" at Stanford, an article published in The New Yorker in April said. "Some ask whether Stanford has struck the right balance between commerce and learning, between the acquisition of skills to make it and intellectual discovery for its own sake."

The article also quoted Prof. Emeritus David Kennedy, history, Stanford, who said the Bay Area's fascination with industry poses drawbacks to the traditional university setting.

"It's an atmosphere that can be toxic to the mission of the university as a place of refuge, contemplation and investigation for its own sake," Kennedy told The New Yorker.

Cornell administrators, however, have emphasized that they believe certain firewalls will prevent conflicts of interest without undermining the partnerships' potentially tremendous advantages.

For instance, unlike corporate employees, tech campus students doing work with a company for credit will have the "fundamental academic freedom" to discuss their projects, Tech Campus Dean Dan Huttenlocher said. While students may sign non-disclosure agreements with the companies they are working with, any work "done for academic purposes may not be kept confidential," Huttenlocher said.

Read the rest of the article at cornellsun.com.

Education center to reopen despite funding woes

BY EVA KALIKOFF
Columbia Daily Spectator

A day care center's Early Childhood Education program on 107th Street is preparing to reopen within the next few weeks, even after promised City Council funds were delayed until early next year.

The Bloomingdale Family Center, which provides educational day care for preschoolers from low-income families, runs three programs on the Upper West Side, one of which was forced to shut down two months ago due to a lack of funding. The City Council had agreed in July to fund the 107th Street facility with a discretionary grant of more than $380,000, but the mayor's office and the comptroller's office still have not approved that money.

José Velilla, the executive director of the Bloomingdale Family Program, said he doesn't expect to get the funding until January. The city's Administration for Children's Services, which funds child care, has offered Bloomingdale a bridge loan to cover costs between now and then, but Velilla doesn't know when the program will receive that money, either.

Velilla is hoping to reopen the program soon by borrowing money on Bloomingdale's line of credit, but there's no definitive opening date yet. On what normally would have been a busy weekday of preschool classes earlier this week, the modest classrooms at 171 West 107th Street were brightly lit but empty, save for a few teachers and janitors.

One of those teachers was Gina Cobas, who was cleaning up and organizing materials in one of the classrooms while her 11-year-old son, a graduate of the program, sat at a table keeping her company. Cobas has worked at Bloomingdale for seven years and sent two of her three children there for preschool.

"It's been horrible and very stressful, not only for the staff but for families," Cobas said.

Lori Nadeau, who has taught at Bloomingdale for seven years, was working with a volunteer, Aida Velez, to paint signs and wash doors. Nadeau was laid off when the facility closed, but Velilla called her back to work this week to help prepare the

SEE DAY CARE, page 2

MEGHAN TUTTLE FOR SPECTATOR

SCHOOLHOUSE | Teacher Lori Nadeau (left) and volunteer Aida Velez prepare for the center's reopening.

A&E, PAGE 3

Orchesis channels Britney Spears in fall performance

Gimme Gimme mOrchesis showcases strong choreography, music selection, and a lot of attitude—not to mention daring costumes.

OPINION, PAGE 4

Monastic mentality

Reflecting on a calmer life after graduation.

Overvaluing originality

Leo Schwartz discusses the difficulty inherent in creating something new.

SPORTS, PAGE 6

Men's basketball loses in Brooklyn

In the second half, 18 of the 28 foul calls were made against the Light Blue, who fell 70-61 to LIU Brooklyn, giving the Blackbirds their first win of the season.

EVENTS

Tree Lighting Ceremony

Join the undergraduate student councils and the Blue Key Society for tree lighting, treats, performances, and speeches from the deans.

College Walk, 6 p.m.

WEATHER

Today	Tomorrow
31°/43°	35°/41°

Mayoral candidates pitch reforms for city schools

CANDIDATES from front page

standardized testing.

Additionally, Quinn discussed the need to foster environments that protect students from bullying and make them feel safe, and de Blasio and Thompson emphasized that they would invest in the public education system, rather than cut its budget. De Blasio proposed an income tax surcharge on New Yorkers earning more than $500,000 a year to fund education.

"If you have a plan for Wall Street, you better have a plan for children uptown."

—Michael Walrond, First Corinthian Baptist Church pastor

"Other parts of the country are investing more and more in public schools, while we have gone backwards," de Blasio said.

All four candidates said they would ensure that the Department of Education works closely with parents, students, and educators.

"When we put money and resources into our schools, what happens to them? They get better," Thompson said. "It's about working with schools to make sure that they succeed."

"We need to stop the factory mentality that the Department of Education is imposing on students," Liu said.

Capers said that her organization chose to hold the rally in the famous church, at 116th Street and Adam Clayton Powell Jr. Boulevard, to engage a community that has struggled with co-location—the placement of a charter school in the same building as a public school—and underfunded public schools.

Church member Korcena Dozier echoed the importance of education to Harlem.

"I've witnessed firsthand how co-location under the Bloomberg administration is tearing this community apart and creating a caste system within this neighborhood," she said after the event.

First Corinthian Baptist Church, led by Pastor Michael Walrond, has served as a hub for education reformers. Walrond told the audience Wednesday night that Bloomberg's policies have had damaging effects, especially on minority and low-income neighborhoods.

"We are letting these candidates know that if you desire to be mayor of this city, you must have a plan to transform an educational system that must move for the least in our community," Walrond said to cheers. "If you have a plan for Wall Street, you better have a plan for children uptown."

The crowd responded with emphatic agreement to the stories of several community speakers, including Juan Pagan, a single parent who struggled to find resources for his daughter with special needs after her high school was shut down by the Department of Education.

"My daughter and I were told, 'We cannot help you,'" Pagan said. "The toll this has taken on my daughter has been so painful for me."

School worker Marietta Austin said that the rally was only the beginning of a conversation about education that must continue through the election next November.

"These candidates know that people will not tolerate another mayor like Bloomberg," Austin said. "It's up to the people to stay organized and become more involved in putting these candidates to the test."

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Education center lost funds after city changes

DAY CARE from front page

center for its reopening. Velez attended the Bloomingdale Family Program as a child in the early 1970s, sent two of her children to the program, and works as a substitute teacher there when she is not volunteering.

"I didn't seek a job anywhere else" after being laid off from Bloomingdale, Cobas said. "I waited to see what would happen with Bloomingdale. My heart is with Bloomingdale."

The program originally lost its funding after ACS restructured its financing system earlier this year. Bloomingdale was forced to reapply for funds, and while its 109th Street and Columbus Avenue locations received funds, its 107th Street site lost out.

"It became a competition," Velilla said. "Many programs were closed."

During the new process, districts were designated as high-need, medium-need, and low-need, and funding was divided among a predetermined number of centers in each zip code. While ACS would not specify which centers beat out Bloomingdale's 107th Street site for funding, the ACS website shows that there are six centers funded in the district covered by zip code 10025, including the other two Bloomingdale sites.

ACS spokesperson Tia Waddy said in a statement that the office "awarded contracts for early care and education services based on proposers' scored responses to an objective set of criteria including relevant experience in the community, demonstrated commitment to diversity and culturally sensitive practiced level of organizational capacity and quality of proposed approach."

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THE COMPUTER SCIENCE MAJOR: CURRICULUM CHANGES

SEAS

MAJOR REQUIREMENTS (FALL 2012)

ENGI E1006: Introduction to Computing for Engineers and Applied Scientists
3 semesters of calculus
8 core classes:
1. COMS W1004: Introduction to Computer Science and Programming in Java
   OR
   COMS W1007: Honors Introduction to Computer Science
2. COMS W3134: Data Structures in Java
   OR
   COMS W3137: Honors Data Structures and Algorithms
3. COMS W3157: Advanced Programming
4. COMS W3203: Discrete Mathematics
5. COMS W3251: Computational Linear Algebra
6. COMS W3261: Computer Science Theory
7. CSEE W3827: Fundamentals of Computer Systems
8. SIEO W4150/W3600: Probability and Statistics

7 advanced courses chosen from one of 6 elective tracks
5 general technical electives

CHANGES FROM 2011
Department removed Object-Oriented Programming and Design in Java (W1007) and Scientific Computing (W3210) from requirements, replaced Java with Python for first-years taking Intro to Computing for EAS (E1006), and shifted the requirements from 10 track courses to seven track courses and five electives.

CC/BC/GS

MAJOR REQUIREMENTS (FALL 2012)

1 semester of calculus
7 core classes:
1. COMS W1004: Introduction to Computer Science and Programming in Java
2. COMS W1007: Honors Introduction to Computer Science
3. COMS W3137: Honors Data Structures and Algorithms
4. COMS W3157 Advanced Programming
5. COMS W3203: Discrete Mathematics
6. COMS W3261: Computer Science Theory
7. CSEE W3827: Fundamentals of Computer Systems

5 or 6 advanced courses chosen from one of 6 elective tracks

CHANGES FOR FALL 2013
Department will require students to take either W1004 or W1007, and either W3134 or W3137, bringing the curriculum closer to that of SEAS. It might add a statistics course next fall to compensate for credits lost as a result of that change.

SOURCE: ADAM CANNON AND ALFRED AHO, COMPUTER SCIENCE DEPARTMENT / GRAPHIC BY YUMA SHINOHARA

SEAS keeps comp sci requirements current

COMP SCI from front page

emphasis on how to take what we've learned here into a job after graduation and know what to do, because most web programming now is done in JavaScript or PHP, and those things are never taught to you at Columbia," D'Egidio said. "So it seems that if they're going to amend the curriculum, they should probably consider what's most relevant now."

Emphasizing what's relevant now has been a focus at SEAS. Cannon said adding Python to the curriculum was an attempt to incorporate current industry practices.

"From the perspective of teaching, Python's a great language," Cannon said. "At the end of the day, if you're only going to teach people a couple of languages, you want to make sure that they're useful after they leave here. And Python, in our opinion, has reached that status, so it's a good first language."

SEAS students have also found the new electives requirement to be helpful from a career perspective. Alexandros Sigaras, a master's student in his final year at SEAS, said he has benefited from the opportunity to diversify through electives.

"The electives allow you to get on a much deeper track. If you could combine something on your track with an elective from another comp sci-related course, that's awesome," Sigaras said. "For example, I'm doing robotics right now, and I'm doing stuff with the brain. I am in a class that relates to that that's not a comp sci requirement, and it really helps."

Not everyone thinks the new requirements have worked out well. Prospective computer science major Jared Browarnik, SEAS '16, said his experience in the Python course reflects an experiential divide.

"It's not a language that I knew beforehand, but I wish the language was a bit faster," he said. "For people who haven't programmed before, it's the right pace for them. But for me, it's been a bit slow."

Computer science major Stephen Pratt, SEAS '13, said that the Python course probably would have frustrated him as an incoming major.

"A lot of what's going to be discussed in that class are really basic control structures, where if you've had any experience programming, you've already seen them," he said.

As for the new electives requirement, though, Browarnik believes that it will help computer science majors after they graduate.

"Every other field in science needs comp sci to accomplish what it's doing. They all need comp sci to run models or do any kind of complicated mathematical equations that need to be done for any simulation," Browarnik said. "So giving someone the skills, if they're going to be a comp sci major, to work with someone from another field is definitely a worthy thing to do."

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ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

SILHOUETTES | Dancers in Orchesis' fall production, Gimme Gimme mOrchesis, brought attitude and fun in performance and music selection.

Orchesis does Britney justice in performance

BY CHARLOTTE MURTISHAW
Spectator Senior Staff Writer

Lights. Music.

"It's Britney, bitch."

So kicks off Gimme Gimme mOrchesis, campus dance group Orchesis' fall showcase, which will be staged Thursday and Friday at Roone Arledge Auditorium.

For naysayers out there that may question Spears' currency: Britney Spears is ALWAYS in style, shut your mouth.

The prevailing theme of the evening is attitude, and the acts negotiate it well. It's easy to be one-note with such an overt and easily simplified motif, but the pieces wisely move in and out of both high-energy and more restrained fare. Woven throughout are short interludes of vintage and new Britney, which anchor the connection without overdoing it.

Immediately following the Britney intro is the fantastic "Word Up," choreographed by Kate Offerdahl, CC '14, and set to the bluesy, moody song by Willis. Employing fluid, languorous lines, the dancers are mesmerizing, stretching and strutting assuredly across an azure backdrop.

Generally, the pieces that are similarly emotive are the most successful. One of the best, set to "Starstruck" by Santigold, presented an alternately sinuous and sharp performance. The choreography by Kyley Knoezer, BC '13, was intelligent, but more than that, the dancers were able to summon a dark sort of magic set off by careful lighting and good costume choices, the simple dark leotard except for a black tulle collar. They were able to melt into a unified mass, crawling across the stage together as a body only to jump into sharp relief as individuals moments later.

Clocking in at just under an hour, the choreographers managed to pack a ton of variety into the short timeframe.

Seduction isn't just a subtle art, though: In a (literally) showstopping denouement to Lady Gaga's "Beautiful, Dirty, Rich," by Jaclyn Hoffman, CC '14, the boldness that has propelled Gaga through her career was palpable in the dancers' confident moves—and their gold-glitter bras.

AWOLNATION's Nokia-commercial-famous "Sail," choreographed by Victoria Robson, CC '14, featured a stunning female lead and another notably good lights display.

The dances weren't over-reliant on Western tradition, bringing in a beautiful number by Hannah Zilka, BC '13, tinged with an Indian influence, as well as a less successful Polynesian group piece. A tap number to fun. also mixed up the offerings and, yes, was fun, adding an exuberant physicality to the music.

Occasionally, the number of dancers onstage seemed miscalculated, with distractingly uneven formations that threw the dancers out of balance. Choreographer Laura Quintela, CC '14, used all of the dancers probably most effectively of all the numbers in her "Girl I Like Your Face (Obla-De Obla-Da)," each serving a specific role in a playful enactment of the Beatles standard.

Clocking in at just under an hour, the choreographers managed to pack a ton of variety into the short timeframe. Now's the time to make a cute joke along the lines of Gimme Gimme mOrchesis, but instead I'll say this: no matter what, audiences certainly won't be bOredchesis.

Gimme Gimme mOrchesis will be staged in Roone Arledge Auditorium Thursday at 10:30 p.m. and Friday at 8:30 p.m. Tickets are available at the TIC for $8.

arts@columbiaspectator.com

CMTS' 'Candide' travels the world in Lerner Black Box

BY LESLEY THULIN
Spectator Senior Staff Writer

The Columbia Musical Theatre Society reverses Shakespeare's old adage that "all the world's a stage" in its new production of "Candide." Working within the space constraints of the Austin E. Quigley Black Box, the stage will represent locations from all over the world, including Germany and Colombia, in its first performance Thursday.

"'Candide' is a sort of difficult show," director Shelley Farmer, BC '14, said. "There's an inherent issue with the fact that there are so many characters and there are so many locales in which it takes place. It's really difficult to do that on stage, but it's still flowing smoothly."

The creative team addressed this problem by using a bare set, according to Grant Gutierrez, CC '15, who plays the narrator.

"It alleviates a lot of the problems because they travel through so many different countries in the script," he said.

The crew's only set piece is a chest. "It's this general chest that we use for multiple purposes," Gutierrez said. "It stores props ... we use it as a bench or a seat, but other than that, there really is no set."

Farmer prefers the sparse aesthetic. "I don't like having too many sets in a black box space," she said. "I feel like it clutters it up, so I had this idea of using a trunk in which the troupe would be pulling out their various costume pieces and pulling out props out of the trunk and using that as their only set piece. The practical concerns necessitated the philosophical approach."

Farmer also drew from Voltaire's philosophical tone by constructing a metatheatrical frame for the production. The show will follow a theater troupe that is itself performing "Candide."

"I had this idea of a theater troupe getting ready during the overture. Suddenly, that helped me make sense of the piece and how I put it on," Farmer said.

"Basically, the whole point of the show is that you follow this group of characters who blindly subscribe to this world view, to this philosophical system, that's really incapable of addressing the randomness and the cruelty of the world around them," she said. "I thought that it would be an interesting thing to suggest that maybe art is one of those systems that we use to make sense of the world, but in actuality, it sort of simplifies the way we see things and we can't really comprehend the entirety of the world."

Farmer hopes her concept will complement Voltaire's satirical novella. "I feel like Voltaire is very self-aware in the novella, and he parodies this sort of hero's journey narrative," Farmer said. "So I liked the idea of the show, as well, being self-aware of its own medium."

The black box's limited space wasn't the only challenge the creative team faced.

According to vocal director Michael Gildin, CC '14, "Candide" presents "one of the more difficult scores" in musical theater. "You find a lot of really thick harmonies, you find counterpoint and different classical styles that are not really in your typical musical theater score. That in itself sort of presented a challenge, in terms of teaching it to the cast."

Composer Leonard Bernstein inserted classical elements into the show, which is usually considered an operetta, Gildin said.

"It's not insanely difficult, but it's not just your old Rodgers and Hammerstein musical," Gutierrez said. "There's a little more complexity in the orchestration and how he uses the instruments."

The female lead's song "Glitter and Be Gay" is a particularly difficult piece, according to Gutierrez.

But Christine Rosenblatt, BC '16, who performs the song, was "absolutely thrilled" to find out CMTS was going to put on "Candide."

"I'm more of a classical singer and they knew it was more of a classical show," she said. Rosenblatt plays Cunegonde, Candide's love interest. The role of Cunegonde is a very high operatic soprano, "which you don't find in most Broadway shows nowadays," she said.

SEE CANDIDE, page 7

'California Solo' examines immigration from new lens

BY ABBY MITCHELL
Spectator Senior Staff Writer

The concept behind director Marshall Lewy's latest film began simply with "the idea of a guy who works at a farmers market," as Lewy, SoA '06, put it. What emerged, however, is an intricate commentary on American immigration law, music, and national identity.

"California Solo" follows the story of Lachlan MacAldonich (Robert Carlyle), a retired '90s Britpop singer who now makes his living on a farm outside Los Angeles. Estranged from his family, Scottish-born Lachlan lives a somewhat solitary existence.

"He, and we, as the audience, don't know how things are going to turn out."

—Marshall Lewy, SoA '06, filmmaker

COURTESY OF CALIFORNIA SOLO LLC

CALIFORNIA DREAMIN' | Marshall Lewy, a SoA graduate and director, is pictured during the filming of him new movie, "California Solo," about a Brtish ex-pat who runs into immigration issues.

"I thought it was interesting that he was hiding out from Los Angeles but had to go back every week for the farmers market," Lewy said. "It created a tangential relationship to this place that represents hopes and dreams. ... When all his plans a, b, c, all the way down to x, y, went sour in his life, he went back to his roots."

From this seemingly idyllic base, the film takes a turn into the murkier political arena: Lachlan gets arrested for a DUI, and, not being an American citizen, faces deportation. For Lewy, Lachlan's deportation was a way to explore what he called a shocking national issue. When conducting research on immigration law with a New York-based lawyer, he was surprised to learn about "violations in moral turpitude"—a clause in U.S. immigration law that gives authorities grounds to deport immigrants for committing crimes that go against "good morals" such as kidnapping, aggravated assault, and alcohol abuse.

"People who've been living here for decades, with families and grandchildren, can get deported because of something like a DUI," he said. "I learned how arbitrary and impersonal the immigration enforcement in this country can be."

With the focus of national debates on immigration centered on illegal immigrants, Lewy said that he wanted to bring something new to the conversation with Lachlan.

"Not only is he a legal immigrant, but a permanent resident. People think of it as good as being a citizen—except being able to vote. But it's not," Lewy said.

In the film, Lewy imagined Lachlan as equally ignorant of the precariousness of his situation.

"He wasn't paying that much attention, and now all of a sudden, this happens, and he wasn't expecting it at all," Lewy said. "He and we, as the audience, don't know how things are going to turn out."

Lachlan, however, has much more depth than the average washed-up musician trope. Lewy said that the juxtaposition of British pop music background gave the film and character a certain sense of "precociousness" that contrasted well with the serious nature of his immigration battle. In the making of the film, Lewy and his crew created several original songs for Lachlan's fictional band.

But for Lewy, what really made Lachlan was the actor behind him. Lewy said that he wrote the character for Carlyle "with his voice in mind." He explained that he was drawn to Carlyle because of both his speech and mannerisms.

"Robert Carlyle is very charming as an actor. There definitely is something about Brits living in America and what they can get away with because of the accent," he said, laughing.

But Carlyle was also able to bring some darkness to the role.

"Lachlan does things that are not very attractive," Lewy said. "Robert often plays villains. He's played a cannibal, even a Bond villain ... it's interesting to place him in this character in a quieter film who is dealing with his demons internally."

When Lewy brought Carlyle into the project, he had one requirement: no rehearsals.

"We would literally go on set, once everything

SEE CALIFORNIA, page 7

A&E BRIEF

Athena Film Festival announces awardees for third year

The third annual Athena Film festival will continue its tradition of bringing attention to female filmmakers across the business, recognizing Gale Ann Hurd, producer of AMC's zombie drama "The Walking Dead," will receive the Laura Ziskin Lifetime Achievement Award.

Boasting several big names, including co-chairs Diablo Cody and Greta Gerwig, BC '06, the festival will take place on Barnard's campus from Feb. 7-10, 2013. Along with screenings, it will host Q-and-A sessions with industry professionals and workshops targeted at women aiming to break into the business. Pat Michell, president and CEO of the Paley Center for Media, and Rose Kuo, executive director of the Film Society of Lincoln Center, will also be honored, along with other leading women in the film industry.

The festival is co-produced by the Athena Center and Women and Hollywood and sponsored by ARTEMIS Media Ventures as well as the Ford Foundation's JustFilms. Passes for the Festival are now available on its website, and ticket sales will begin on Jan. 7, 2013.

—Alison Herman

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A science education worthy of the Core

ALEX MERCHANT

Atomized to the Core

Frontiers of Science is under review this year, but we should be reassessing the entire science requirement. Failing to challenge students, the current science requirement coddles Columbians and closes intellectual doors.

The contrast between the science and humanities requirements is striking. While not without their flaws, CC and the three Hums do a remarkable job of introducing students to the classics, while giving them a healthy academic butt-kicking. Columbia College can take pride that its math and science students are put through the same rigors as its readers and writers.

When it comes to science, though, Columbia College has less to be proud of. To start, while Frontiers of Science has seriously evolved in response to course evaluations, its educational value is still hotly debated. Most introductory science education is about acquiring the intellectual building blocks to take more advanced classes. As FroSci's co-chair, Professor Nicholas Christie-Blick, said in an email to me, the course's goals are to "instill skills or habits characteristic of the scientific approach to inquiry" and to produce "graduates able to evaluate claims that they will encounter in everyday life." While these are admirable goals, my impression is that students view it as academically flimsy when it is actually put into practice.

Next, students can fulfill the remainder of their science requirement with classes specially designed to be unchallenging. Of the science requirement courses, Christie-Blick said that "a subset might be regarded as not sufficiently challenging," and "that this would be a good time for the Columbia faculty and the College to revisit the intent of the science requirement." According to Christie-Blick, the Department of Earth and Environmental Sciences offers "courses at the 1000 level designed to fulfill the requirement." Last fall, I was scheduled to take five classes, but still needed to fulfill the requirement. Willing to forfeit learning for an easy A, I scanned CULPA and signed up for one of the Earth and Environmental Sciences classes "designed" for the requirement. It more than met my expectations. Before the exams, the professor distributed a list of questions and matching answers. A quarter of them would appear on the exams. Not having touched the textbook, I uploaded the provided file onto a flashcard website and spent the nights before the exams cramming. Despite not having learned a thing, I got an A.

But what about students who do step outside of their comfort zone and seek a real challenge? Unfortunately, an English major in an introductory chemistry class is not in the same position as a chemistry major in Lit Hum. Part of the reason is that unlike most of our peer schools, Columbia has a separate school for engineering, with a separate application process. However, SEAS' technical requirements in math, physics, chemistry, and computer science are actually fulfilled in departments affiliated with the college. Working alongside those gifted classmates shouldn't be a problem unto itself. But this fact, combined with the implicit encouragement of non-science students to take unserious science classes, makes taking an introductory chemistry or physics course a very big gamble for a right-brain student who is eager to challenge herself. Likewise, professors in introductory math and science classes aren't available to give the sort of guidance Core class professors do, and the help rooms can be less than ideal. In my experience, the calculus room has almost always been understaffed, the student proctors often weren't fully engaged, and at times none of the scheduled proctors even showed up.

The result of these three problems is that, while math and science students are challenged by the humanities core, reading and writing students don't get a comparable challenge with the science requirement. It isn't that students are on average incapable. Many who are destined for majors outside math and science have taken college level calculus, chemistry, and the like in high school. Columbia College's entire philosophy is that there are certain things any student should study. Serious science should be one of those.

An ideal science core would maintain the ethos of Frontiers of Science—more scientific method than rote memorization—while providing a rigorous experience. I suggest that FroSci be replaced with a one-year sequence of four half-semester courses. Each course should be capped at 25 students to parallel the attention given in the humanities core. The four-class sequence would require a baseline math and science education—half a semester of calculus, half a semester of statistics, half a semester of physics, chemistry, or biology, and half a semester where students select from a narrow range of serious science electives. Students who wish to take the full-semester of one of the required half-semester courses during their first year would substitute the half-course with one of the electives. These courses could be designed to accomplish the higher-level goals of FroSci—how to think scientifically, to show the exciting "frontiers" of the disciplines—and to reassure the science-averse while actually challenging students in a small class setting where they could receive support if they needed it.

Additionally, two full-length, serious science classes should be required, increasing the number of required semesters to four. This would allow students to build on their first year with a full semester extension of one of the required courses from freshman year, or to select full semester courses in a different scientific field.

Although my idea might not be the silver bullet, the science requirement at Columbia needs to be fixed. Any real solution would require that those responsible for the science requirement be given the administrative power and funding necessary to recruit good teachers and to ensure this problem isn't lost in the shuffle of University politics.

Columbia students will rise to the challenges put before us—which, in the sciences, doesn't mean having to go very far. Columbia College can't take pride in a liberal arts education that provides challenges in the arts and ignores challenges in the sciences.

Alex Merchant is a Columbia College senior majoring in political science and Hispanic studies. Atomized to the Core *runs alternate Thursdays.*

Being a healthy monk

BY SARAH NGU

I am huddled in a small chapel with a group of people. We kneel to confess, stand to sing, and sit to pray. This goes on for half an hour, twice a day, Monday through Friday. This worship ritual is part of my daily routine at Trinity Forum Academy, where I live, work, and study along with 11 other fellows to develop our spiritual and vocational paths. The ritual is a bit strange, but it helps me, in community with others, reset my internal clock to what matters most. It is rather monastic.

Given the serenity of my current schedule, when I look back at my Google Calendar over the past four years at Columbia, I shudder. There are few discernible patterns in the multicolored madness. Waking up, sleeping, and eating occurred in irregular frequencies; weeks fluctuated in intensities; classes, clubs, and friendships inhabited separate, color-coded compartments. My old calendar gives me a glimpse into the rituals I participated in at Columbia.

Take this ritual: After finishing one activity, I would immediately move on to the next one, leaving little time to process whatever I had just experienced. If I took breaks, they were to escape and not to take stock. I never sat down with myself as the day wound down to ask, "What did I learn today, and how am I going to incorporate that into the next?" Often, days flitted by in a blur.

Another ritual: meeting deadlines. Deadlines marked the passage of time in college, which meant that I could see, at most, a few weeks ahead until the next deadline. It was as if a factory line of ingredients—clubs, classes, friendships, internships—kept coming my way, and I barely finished chopping up one ingredient and throwing it into the pot before the next one arrived. The pot remained mostly unstirred, a chunky, instead of cohesively melted, stew. Besides, productivity dictated that I should always be doing something new, so chopping was glorified over stirring, doing over reflecting, creating over integrating. Trained to elevate short-term over long-term gratification, I became more impulsive in how I spent my time and money, justifying my habits as "living in the present."

To keep up with the frenetic pace, my body suffered, as I deprived it of its desires for sleep or food if they conflicted with my goals. In this way, my college life resembled the lives of the ascetic monks who habitually deprived themselves of sleep and food for the sake of purification.

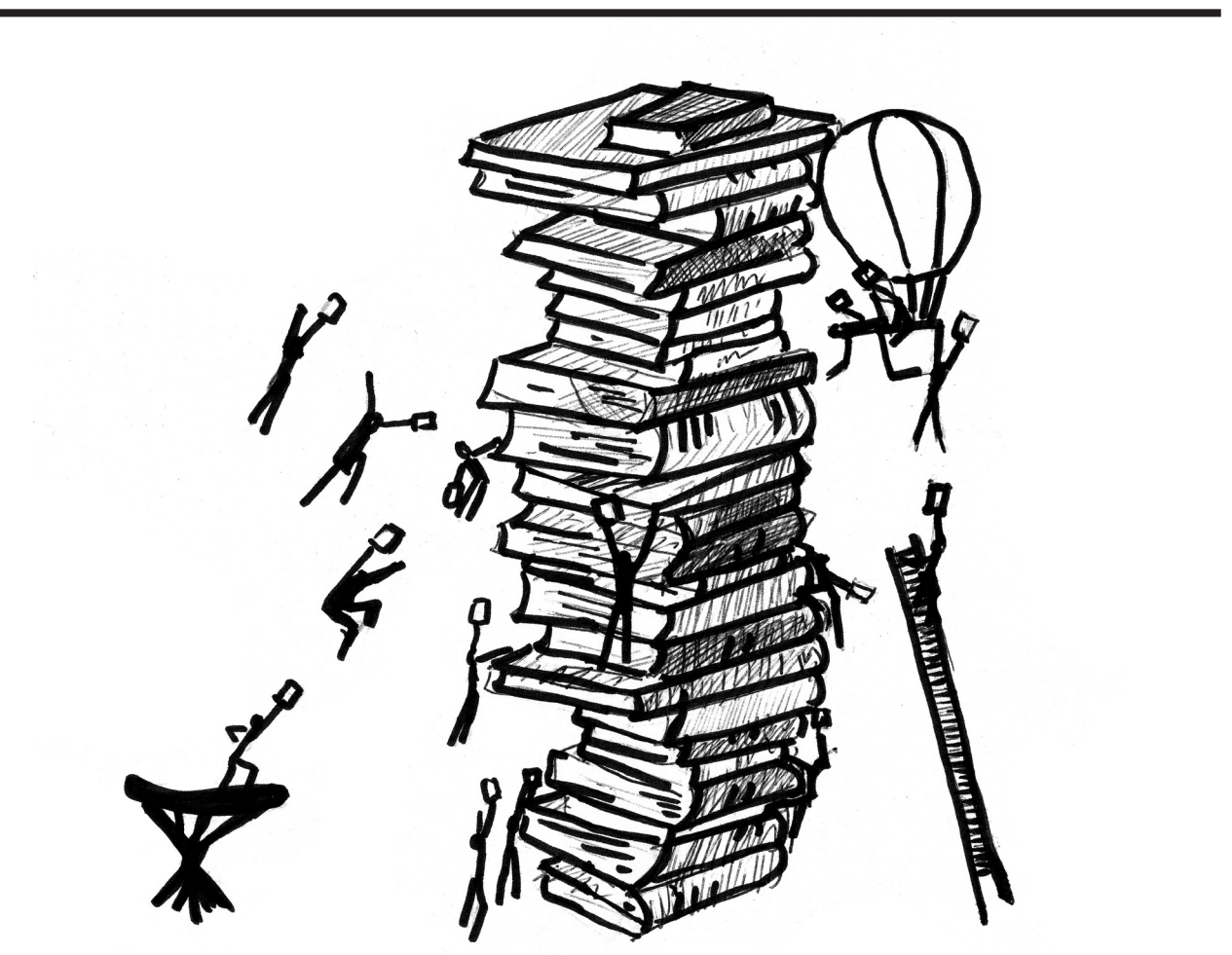
I never sat down with myself as the day wound down to ask, "What did I learn today?"

In some ways, everyone is a monk because "everyone worships," as David Foster Wallace quipped in his commencement speech at Kenyon College in 2005. It's just a matter of what you worship—power, body, intellect, a specific cause, etc. You slip into patterns of worship "day after day, getting more and more selective about what you see and how you measure value without ever being fully aware that that's what you're doing." Wallace warns us that our gods will eat us alive, echoing a refrain in the psalms that those who worship idols, which are deaf, dumb, and mute, will start to become like them.

Now, my goals in college were generally commendable. I tended to overcommit because I cared about many causes, including, ironically, mental health. My college experiences have certainly been invaluable in honing a robust sense of civic duty and entrepreneurial skills. For expanding my capacity to care, I am grateful for the past four years.

But in the process of achieving an array of worthy goals, my actions formed rituals that were inadvertently shaping me into a person whom I had never intended to be—a fragmented, short-sighted girl who treated her body and time as tools. My fellowship has been more than anything a time of recovery, of learning how to be a regular human again, where time and body are not instruments but sacred entities, endowed with meaning. I am relearning worship.

The author is a Columbia College graduate of the class of 2012. She was the president of the Veritas Forum and a Barnard-Columbia Nightline peer counselor.



LAURA DIEZ DE BALDEON

Embracing redundancy

LEO SCHWARTZ

Rationalizing the Irrational

Everyone wants to leave a legacy. In fact, I'd say it's one of our primary concerns. Our greatest fear is the temporality of life and how easily we will be forgotten—as a wise Dutchman once said, like tears in the rain—and we want to leave our mark as indelibly as possible to postpone the inevitable.

Everyone is naturally programmed with this, manifested in our innate instinct to reproduce. When it really comes down to it, everything about us—our bodies, minds, consciousnesses, desires—is just a means for our genes to replicate and be passed down from generation to generation, and this is the way most of us create our legacy—very literally—through our offspring.

Some people aren't satisfied with a genetic legacy, though, and want to be remembered in a more tangible sense. They don't just procreate, they create. They build monuments, write stories, and make art, transferring their transient thoughts and emotions into a more permanent medium through which they will leave their imprint.

But as we continue to progress forward and to invent increasingly effective ways of preserving and rediscovering human creation, we increasingly realize the true roadblock faced in the creative process—originality.

To truly leave an impression, you have to be able to prove that what you are creating is entirely unique and special, and it somehow separates you from the endless crowds of people who are trying to do the same. You need to prove that you are not being redundant. And as we continue to invent new ways through which people can share their creations and rediscover ones from the past, this task is becoming increasingly Sisyphean.

The sciences are one matter. Technology is constantly and rapidly progressing, and world-changing breakthroughs are becoming a dime a dozen. Even mediums like art, movies, plays, literature, and music will always be capable of originality by virtue of the fact that tastes are constantly evolving, although creating something that stands out is increasingly difficult due to the sheer number of people attempting to do the same in our exponentially growing, overpopulated world.

But when it comes to thought—to make an observation on the human condition that is entirely nuanced and noteworthy enough to stand the test of time—you are not only competing with everyone around you, but with everyone that has come before.

Take academics, for example, the medium of which is knowledge. For academics, a walk through Butler must truly be a nihilistic experience, and I don't mean from the sight of the moribund masses who fill the study rooms. There are an insane amount of books that contain an absurd amount of knowledge on just one Being-John-Malkovich-esque cramped and low-ceilinged floor in the stacks, and there are a lot of floors in the stacks. More incredibly, as I learned from my mandatory UWriting tour of Butler, Columbia owns so many books that there's a football field-sized warehouse somewhere in New Jersey that houses the rest of the collection. And this is just one university.

How do you contribute to this endless body? How do you carve out your own niche and make an impact on knowledge, to prove that what is happening inside your mind is truly unique and worth remembering?

I focus on the medium of knowledge because we are students, and this is our medium, and we are expected in our papers to create nuanced theses, and I'm expected in my columns to make original observations, and eventually we should be able to add something profound to the massive body of human knowledge.

The problem is that we all manage to convince ourselves that our ideas are unique. We believe that our thoughts are distinguished from everyone else's in some way, and that we are special. And in a sense, this is correct—our experiences are entirely our own, and our thoughts will always occur in the completely unique frame of our personal experiences. But our thoughts cannot be unique. To think that any concern, question, or realization that passes through our mind has never occurred to one of the billions and billions of people who have come before us, programmed almost identically to us, going through incredibly similar experiences to our own, is insane.

We naturally want to set ourselves apart, but it's what unifies all of us that gives us true pleasure. The most basic things that give us happiness are the common denominators that we all share—the desires to love, to be loved, to be validated, to eat really good food, to have leisure time, to feel fulfilled. When we realize that everyone is going through the same doubts and trials and experiences that we are, and have been since humans first learned to think and record thought, it should give us comfort, not the fear of meaninglessness and temporality.

Maybe I'm just writing this because I couldn't come up with something original to say and just resorted to writing about how difficult it is to come up with something original to say, so don't misunderstand this to be me dissuading against originality, creativity, and individuality. My point is that if we don't hit our mark on those three, we shouldn't be disappointed.

Most of us will not be able to leave a true non-genetic legacy, because of the fact that we share so much in common. I believe we need to stop worrying so much about needing to distinguish ourselves, and instead take comfort in our redundancy.

Leo Schwartz is a Columbia College junior majoring in political science and Latin American studies. Rationalizing the Irrational *runs alternate Thursdays.*

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

su|do|ku
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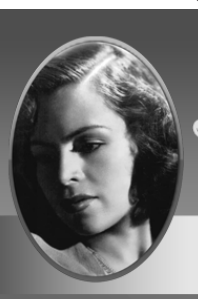
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Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Nichols Lewis

ACROSS
1 Early sunscreen ingredient
5 "Let's get goin'!"
9 Put __ act
13 Tater
14 Hard to believe
15 Wine quality
16 Campground sound #1
19 Devilish toon
20 Maine-et-Loire mate
21 In-crowds
23 Campground sound #2
27 Curt refusal
29 Hot time in Maine-et-Loire
30 Renaissance painter __ Angelico
31 Like a spot in "Macbeth"
33 Pac-12 team
35 "Pretty Woman" co-songwriter
37 Some comedy sketches
42 Nov. voting time
44 Streaker in a shower
45 Remote power sources
48 City near Yorba Linda
50 Track contests
51 Campground sound #3
55 "Honor Thy Father" author
56 Sargasso Sea spawner
57 Forest's 2006 Oscar-winning role
60 Campground sound #4
64 "__ baby!"
65 Swimmer with pups
66 POTUS backup
67 Hightail it
68 Pays (for)
69 West Point team

DOWN
1 Subtle "Over here ..."
2 Polynesian capital
3 WWII German missile nickname
4 Log shaper
5 Mount Everest?
6 Capital on the island of Luzon
7 Texter's "Holy cow!"
8 Mario Brothers console
9 16 oz.
10 Jordin Sparks/Chris Brown song covered on "Glee"
11 Desires from
12 "Iliad" wise man
17 Blood typing, e.g.
18 Wrestling pair
22 Calypso offshoot
24 Years in old Rome
25 Chit
26 Crunch source
27 Promise before a parson
28 Hawk's cause
32 British travel feature, in the past?
34 Clean and then some
36 Philip __: 16th-century Italian saint
38 __-Tass
39 Pass target
40 Fair-hiring abbr.
41 Many AARP mems.
43 Rep. counterpart
45 Play a part, or play part
46 Genesis mountain
47 Heel-click follower
49 Dating stumbling block, perhaps
52 Jai alai basket
53 Pollux or Arcturus, to an astronomer
54 Brings down
58 Judge
59 Cosby/Culp TV series
61 www access
62 Revivalist's prefix
63 Actress Gardner

ANSWER TO PREVIOUS PUZZLE:

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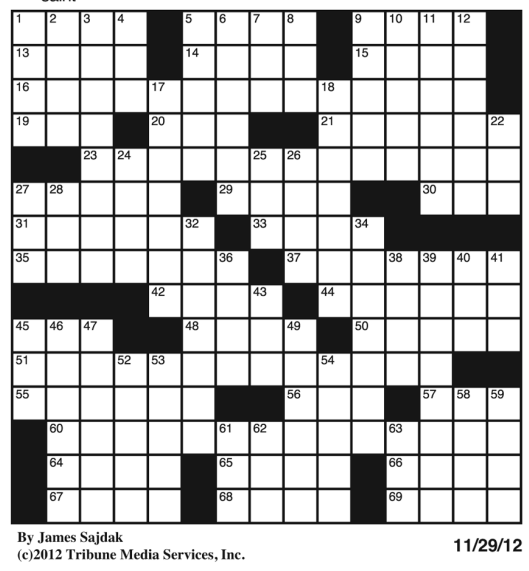
xwordeditor@aol.com 11/29/12



By James Sajdak
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Lion athletes' actions impact students' views

ALEX JONES

Armchair Athletics

If length of Bwog and Spec comment sections is any indication of an issue's relevance on campus, then athlete privilege, and more generally the place of athletes in our community, is among the most contentious issues of the day.

Who are these people, what do they do, and why are they treated differently? Tait Rutherford's column, "Treat me like a person—not an athlete" (Nov. 25), took a unique perspective by identifying sources of institutional difference between athletes and the general population. Tait's conclusion, as I take it, is that much of the anti-athletic bias and ostracism on campus is a direct result of Athletic Department policy (a rare example of Columbia doing too much for its students).

If we are a divided community—and this I admit—then might the actions and beliefs of the community have something to do with it? There is plenty of room for criticism about the policies promulgated and resources made available by the University, but they are, at best, minor contributors to the unease we're trying to examine.

It's valuable to examine the relationship between free academic resources and resentment by non-recipients directed at recipients. That resentment is real, but I don't believe it operates simply according to the "haves versus have-nots" model. General population students, I suspect, wouldn't begrudge paying for extra help for peers who dedicate a sizable chunk of time to the pursuit of an extracurricular endeavor. What they resent, I suspect, is the subsidy for only those who choose to play a sport with that extra time.

How is this unequal distribution of academic resources justified? Do athletes possess some unique quality that student leaders do not? At an Ivy League school, why is it that we don't give preferential treatment to those who spend countless hours managing publications or wrangling with administrators over policy? I don't believe that many people resent coddled athletes—no such thing. I, for one, feel coddled not having to attend morning practice or having to watch film. The resentment is a result of an explicit preference given to athletes over other student occupations.

But that resentment can't account for much of the community's divide, and it's wrong to look for external sources in the first place. Instead, we should look inward and consider the very nature of our community and the typical experiences we find within it.

First, and to state the obvious, we are a primarily academic community. We don't have a balance of interests like might be found at other schools or in the public at large. In a place where you're more likely to find someone reading the New Yorker than ESPN, why is it surprising to find a group of people socializing in the same small social circle based on a shared interest? The Admissions Office brochure's myth of social groups containing diverse students with diverse interests is a facile illusion created for marketing purposes.

Second, we are all confined to the limit of our own experience, and we tend to remember the bad more than the good. When my Contemporary Civilization seminar was soured by sweatpants-wearing, chaw-spitting, never-did-the-reading types, it left an impression. Anecdotes in the same vein are common in familiar company. Generalizations aren't fair to the individuals who are subject to criticism based on the actions of others, but in this case they are slightly more acceptable, because...

Third, athletes invite a relatively higher degree of generalization by the very nature of athletics. The bonds that tie a sports team are tight for good reason. A team on the field is a team off the field, and a dude who manages to fall asleep during a 45-minute section invites criticism not only of his own character, but also of all those affiliated with the logo on the front of his sweatshirt. We are all representative members of our own communities, and it's simply a contingent fact that the athletic subcommunity is the most visible on campus.

I won't defend these ideas as fair, and again, generalizations are bad and we should all strive for a higher level of intellectual integrity, but let's not mix up what should be the case with what is. I, for one, am thankful that we have a robust athletics presence on campus, but the strained relationship between athletes and the general student population is neither complex nor something we can correct.

Alex Jones is a senior in Columbia College majoring in philosophy. He is the editor in chief of Bwog.
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KIERA WOOD FOR SPECTATOR

CISCO SYSTEMS | Senior center Mark Cisco led the Lions with 18 points and 13 rebounds against LIU, but couldn't prevent Columbia from losing 70-61.

Lions' foul trouble costs them in loss against LIU

BY STEVEN LAU
Spectator Senior Staff Writer

BROOKLYN—Good shooting could not make up for the Lions' foul trouble on Tuesday night, as the men's basketball team (4-3) fell to LIU Brooklyn 70-61 in the Blackbirds' first win of the season.

"It was a hard-fought game," head coach Kyle Smith said. "I thought we did some things to get ourselves a chance to win, but we just couldn't keep them off the foul line in the second half."

In the second half alone, there were 28 foul calls, 18 of which went against the Light Blue.

As a result, the Blackbirds (1-4) made 17 trips to the charity line in the second half, while the Lions' senior center Mark Cisco and freshman guard Grant Mullins both fouled out.

"We did a good job with their zone—made them come out and go man, and when they went man, that's when you saw the free throws start to go in our favor," LIU head coach Jack Perri said.

Though the Blackbirds had four times as many free throw attempts as the Lions, they only shot 57.6 percent from the line, which helped the Light Blue keep the score close until the final few minutes.

Cisco was a big factor for the Columbia offense in the second half, recording his first double-double of the season with 18 points and 13 rebounds.

"We were down at halftime, so I figured I might as well just go out and attack the inside," Cisco said. "My shots were just falling pretty well tonight."

But on the defensive end, Cisco and the Lions' frontcourt had trouble stopping LIU's two 6-foot-7 senior forwards, Jamal Olasewere and Julian Boyd, who consistently drew contact under the basket and accounted for 22 of their team's free throw attempts.

In the first half, the LIU big men dominated the Lions' frontcourt, making crowd-raising dunks on offense and clogging the lane on defense.

The Blackbirds' defense only allowed three Lions—Cisco, Mullins, and senior guard Brian Barbour—to score before halftime, reflecting what Perri called the team's big emphasis on defense going into the game.

Even so, Columbia managed to stop LIU from getting good looks under the basket, and the Lions only trailed 24-19 at the break.

"We played zone probably 75 percent of the game, and I thought we did a pretty good job for the first half," Smith said.

At the start of the second half, a strong effort by Cisco and the Columbia frontcourt took the Blackbirds by surprise.

A baseline jumper by Cisco put the Lions ahead 31-30 with 15:38 left on the clock, and it looked like Columbia might pull further ahead.

But a free throw by Boyd—who finished with a game-high 19 points—and then a jumper by Olasewere gave the Blackbirds back a lead they wouldn't again lose.

Mullins, who was named Ivy League Rookie of the Week on Monday, scored 15 points for the Lions, marking his fourth game in a row with at lewast 14.

But even with the offensive effort of Cisco, Mullins, and Barbour, the Lions could not find a way to stop LIU from getting foul calls or hitting threes at key moments.

The Lions' loss marked the end of their four-game road swing, and they will face Bucknell on Saturday at home.

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Lions falter in middle of second half, lose on road against Army

BY CAROLINE BOWMAN
Spectator Staff Writer

The women's basketball team (1-5) stayed within striking distance against Army (6-1) well into the second half, but eventually couldn't keep up and fell 61-51.

The Lions stayed on pace with Army through the first half and went into the locker room down by just three points, 28-25. After the intermission, the Light Blue went on an 8-1 run to start the second half and looked poised to break away from the Black Knights.

> **"We just have to do a better job of not only getting the shots but making them."**
>
> *—Paul Nixon, women's basketball head coach*

But just as the Lions were converting their second-half momentum into a lead, the Black Knights turned the tables and tallied nine unanswered points of their own. Army used its scoring run to build a 38-33 lead with 10 minutes left in the contest, a deficit from which Columbia never recovered.

Light Blue head coach Paul Nixon attributed the momentum shift to too many turnovers and a lag on offense.

"We had four of our 13 turnovers during that stretch, so I think the combination of getting some good open shots that we missed and turning it over a little too often is what led to that run by them," he said.

The Lions also struggled to put up the numbers necessary to stay on pace with Army forward Olivia Schretzman and guard Anna Simmers.

DAVID BRANN / SENIOR STAFF PHOTOGRAPHER

LION LEADER | Columbia senior guard Brittany Simmons is third on the team in points this season with 30.

The duo combined for 38 points, with Schretzman contributing a game-high 20.

While the Lions' lapse in the middle of the second half led to Army's lead and eventual win, Nixon said the team is making strides on offense.

"This was probably one of our best offensive performances so far in terms of consistently getting the types of shots that we need to be getting to be successful," he said. "We had a lot of really great looks at the basket throughout the game, so I was definitely pleased with how the offense performed. We just have to do a better job of not only getting the shots but making them."

Senior guard Tyler Simpson, junior forward Courtney Bradford, and junior guard Taylor Ward all scored in the double digits, and managed to keep the team even with Army until the final minutes of the contest. And senior guard Taylor Ball contributed five of Columbia's season-high 11 assists in the game and demonstrated a step in the right direction as the Lions continue to build their offensive effort looking toward the rest of their schedule.

While the Lions now hold a disappointing 1-5 record, Nixon said he has confidence in the game plan as the season progresses.

"I know it's not going to be long before these efforts turn into some wins," Nixon said.

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COURTESY OF CALIFORNIA SOLO LLC

ON SET | SoA alum Marshall Lewy is pictured with the film's star, Robert Carlyle.

SoA grad combines film, music, politics

CALIFORNIA from page 3

was ready with lighting and cameras, and start shooting and just adjust as we went along," Lewy explained.

In some ways, Lewy said, this was necessary because of the film's budget: The crew finished shooting in 21 days.

Since its release, though, Lewy joked, "The film has been screened at more places than I've been," playing in countries like Israel and India. "It's interesting to see what resonates globally. Some of the finer points of American immigration law can speak to an international audience, or it can be too provincial for them."

Lewy explained that this ability for his work to resonate is one of the things that drew him to film in the first place.

"What it means to be a director to me is that we get to explore so many parts of our brain ... you never get into a rut, because as soon as one creative thought is spent, another one is firing."

"California Solo" will premiere in New York on Nov. 30 at 7:30 p.m. at Quad Cinema on West 13th Street. The screening will include a Q-and-A with Lewy, producer Mynette Louie, actress Alexia Rasmussen, and composer T. Griffin.

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HANNAH CHOI / SENIOR STAFF PHOTOGRAPHER

UNDERSTATED | CMTS plays with more sublte set design in "Candide."

'Candide' serves up satire onstage

CANDIDE from page 3

The show's content also distinguishes it from other musicals.

"Because it's a satire, it gets at something very true, something that anyone can relate to, and anyone can take a little lesson from it, which is something that a lot of current musicals may be missing, like 'Bring It On: The Musical,' [which is] about cheerleaders," said Zach Small, CC '15, who plays Candide.

Despite its profound themes, "Candide" is also filled with fun.

"It's the funniest show I've ever listened to, and this is coming from someone who's listened to far too many musicals for anyone's own good," Small added.

Performances are Nov. 29 through Dec. 1 at 8 p.m. in the Austin E. Quigley Black Box Theare.

Zoë Miller and Rachel Dunphy contributed reporting.

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Equity benefits may help job search

EQUITY from front page

really support of the Classic Stage Company's Young Company productions. The Young Company brings Shakespeare to underserved communities throughout the five boroughs and has reached 12,000 young people in its eight seasons.

SoA and the Classic Stage Company joined forces when CSC started to develop its education and outreach program eight years ago.

"SoA's graduate acting program felt like the perfect fit in that the program has a strong foundation in performing classics and their energy and diversity rhymed with the schools we wanted to approach," Brian Kulick, CSC's artistic director and associate professor of theater at Columbia, said in an email.

Although equity membership doesn't guarantee students will find work, it will open the door to being able to audition for a wider range of professional opportunities that confer actual benefits, according to Parker.

The process of getting an equity card is difficult, according to Aislinn Curry, SoA '12, who graduated with an MFA in stage management in October.

The new agreement with AEA is "much more of an asset" to the acting students than it is for the stage management students, Curry said. "In terms of alumni that I know and that I've worked with, a pretty high percentage of stage management students are able to get their cards within a few years of graduating, whereas it's not as much the case with acting—that's also inherently the difference in the competitive nature of the acting profession, compared to stage management."

SoA hopes the opportunity for union membership will attract more applicants.

"Certainly our belief and our hope is that this will help ... make our program even more competitive," Parker said. "It certainly positions us as unique among our peers in New York City."

Several of SoA's peers in other parts of the country that are also associated with professional theater companies on their campuses, including the Yale School of Drama and the La Jolla Playhouse at the University of California, San Diego. Both institutions provide students with the chance to join the union through these programs.

"I would think this makes Columbia all the more desirable for the next generation of serious young actors who are looking for a program that can help launch their careers," Kulick said.

The agreement has been in the works for a number of years.

"It's just been a process of negotiating how that would look with the union," Parker said. "The union has an interest in making sure their members are of high quality and professional responsibility and ready to be part of a professional association like that."

Curry pushed for this opportunity when she was a student.

"I know that the [acting] students have been pushing it for years," Curry said. "I have a friend in the class of 2009, and she told me how much they were pushing for that. So I'm really proud that this thing that's been an ongoing attempt for years now has come to fruition."

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KIERA WOOD FOR SPECTATOR

SPRINTING HOME | Light Blue women's swimming will compete in a national short-course meet on Thursday.

Light Blue swimmers head to Texas for Nationals

BY CHARLOTTE MURTISHAW
Spectator Senior Staff Writer

Select members of the Columbia women's swimming team will head down to Texas on Thursday for the prestigious AT&T Winter National Short Course Championships.

Winter Nationals has long been an outlier among American swim meets. Though the cuts are competitive, many top swimmers and programs—including, this year, all the other Ivies—opt out of the competition because it occurs midseason. Still, teenage stars such as Missy Franklin, Katie Ledecky, and other Olympians head the billing for the showcase of the nation's best in a short-course pool meet, which could see the fall of some national records.

Led by senior co-captain Katie Meili, who has ranked within the top ten in three of her four events, 11 Lions will take Austin for four days. Columbia will participate in the four sprint relays: the 4x50 and 4x100 medley, along with the 4x50 and 4x100 freestyle.

While Meili is well-positioned to make the podium in all of her events—200 individual medley (seeded 4th), 100 breast (6th), 200 breast (9th), and 50 free (20th)—the Lions' strongest contingency will be in the 100 fly, where they have both experience and young talent. Freshmen Christina Ray and Ritty Zhai and seniors Caroline Lukins and Kristina Parsons will all compete in the event. Lukins will swim again in the 200 fly with freshman Kristine Ng.

In other individual events, junior Alena Kluge will swim the 200 and 400 IM and the 200 back, sophomore Salena Huang will compete in the 100, 200, and 500 free, and sophomore Mikaila Gaffey will swim the 100 breast and 50 free.

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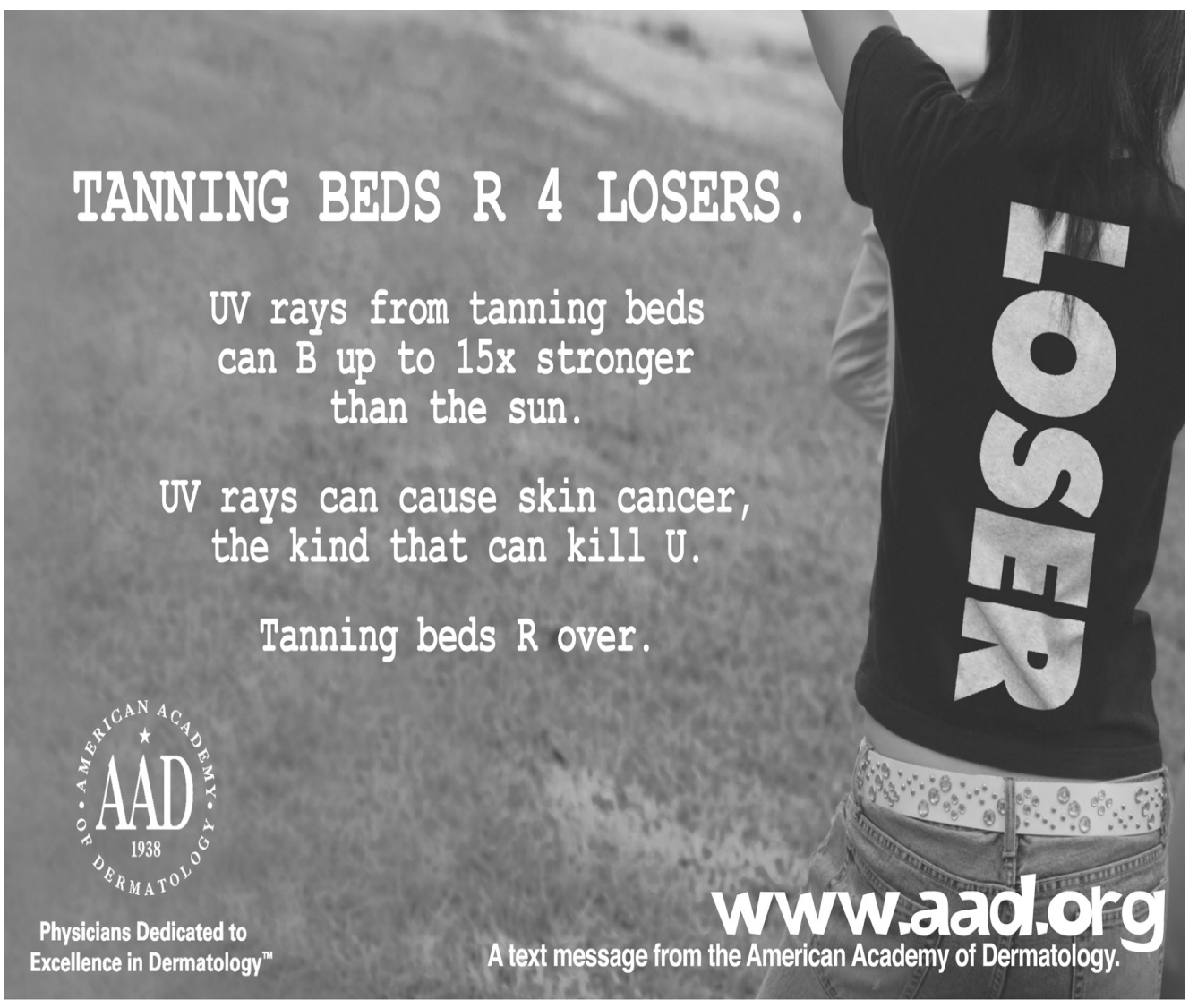

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