

Awn says GS seeking new name

BY JORDAN FREISLEBEN
Columbia Daily Spectator

The School of General Studies is looking for a new name, GS Dean Peter Awn told Spectator Wednesday.

“The conversations have just begun internally,” Awn said. “It will soon move on to discussion with the leadership in the Arts and Sciences and beyond that with the provost, but again we’ll have to wait until the new provost is identified.”

Awn said that the school should change its name to something that better defines its purpose.

“Wait for a donor, or don’t wait for a donor?”

—Peter Awn,
dean of the School of
General Studies

“We’re looking for a name that is as unique as this college,” he said. “There is no other college of this kind at an Ivy League university. Ours is the only fully integrated program at an Ivy League university that is an actual college and not just a tiny program attached to a college—we need a name that captures who we are.”

Alternately, it could be named after a donor—similarly to the Fu Foundation School of Engineering and Applied Science—if someone gives a “sufficient” donation to endow a name. This would take a donation of at least \$100 million, although Awn said he would like an endowment as large as \$250 million.

Chinese businessman Z. Y. Fu donated \$26 million to name SEAS in 1997.

Awn said it’s unclear “in this economic climate whether this is going to be feasible.”

SEE GS, page 2



LUKE HENDERSON / STAFF PHOTOGRAPHER

GOOD CHEER | Hundreds of students swarmed Low Plaza for the annual tree lighting Thursday.

Tree lighting one of CU’s few traditions

BY LILLIAN CHEN
Columbia Daily Spectator

Luxembourg native Felix Schadeck, CC ’15, was confused about some of his classmates’ choice of headwear on Thursday evening. “People are wearing red hats with white balls and I don’t know what that is,” he told his friends.

Santa hats were ubiquitous at Thursday night’s annual tree lighting ceremony, which brought together the deans and students of the four undergraduate schools and lit up College Walk with the spirit of the holidays.

Despite his unfamiliarity with the iconic Christmas symbol, Schadeck was moved by the

huge turnout. “It’s the first time I’ve seen such a big crowd on campus,” he said.

For Columbia College Interim Dean James Valentini, the ceremony was also a new experience—this was the first tree lighting ceremony he attended. “I see the trees lit up every year,”

SEE LIGHTING, page 2

Former Harvard Pres. Summers calls for increased stimulus

BY JILLIAN KUMAGAI
Columbia Daily Spectator

The focus of international economics has shifted from banks that were “too big to fail” to financial systems that are “too big to save,” Larry Summers said in a speech at the School of International and Public Affairs on Thursday.

Summers, the former president of Harvard University and director of the National Economic Council, praised SIPA, which he said contributes an “enormous amount to the riches of the international policy debate.”

“Though I do not always find myself in agreement with your faculty, I do find myself stimulated, sometimes with irritation, by the writings of your faculty,” Summers told the 200 students and faculty at the Gabriel Silver Memorial Lecture.

Despite having served in high positions of economic governance, Summers kept talk of the economic collapse and recovery to practical terms. He framed his argument around what he referred to as the fallacies of aggregation and avoiding past error—cautioning that what is good for one is not necessarily good for all, and that reforming damaging behavior is not as

simple as “not doing today what was painful yesterday.”

“Our economic rhetoric ... that we must work ourselves out of debt one by one and do virtuously today what we should have done yesterday is a simple morality tale,” Summers said. “But as most simple morality tales, it is not one that is right.”

Although Summers has recently been supportive of economic stimulus, he was cautious about calling for more impactful economic reform.

Referring to an “unfortunate cleavage” in the nation’s political parties, he was equally critical of progressives who “feel it’s necessary to attack many longstanding sins of business and want to bring about an era of reform” and conservatives who believe in “placing enormous interests on improving the animal spirits of business.”

“Rather, the focus needs to be on increasing demand—first, the continuing importance of fiscal stimulus to move the economy forward,” Summers said. “If the private sector is unable or unwilling to borrow and increase its spending, there is no alternative but for a government to be prepared on a temporary basis.”

Scott Barrett, the Lenfest

SEE SUMMERS, page 2

Income gap most extreme in Morningside, Hamilton Heights

BY NAOMI COHEN
Columbia Daily Spectator

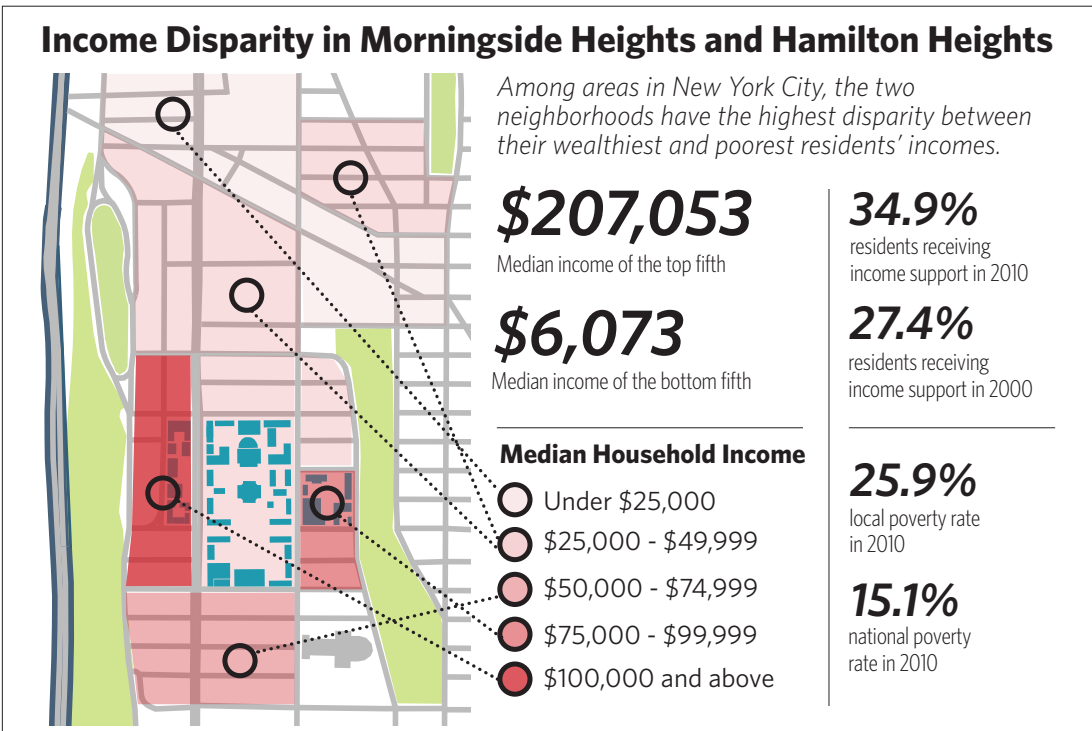
The Morningside Heights and Hamilton Heights neighborhoods have the highest income disparity in New York City, with the top fifth of the population making more than 30 times that of the lowest fifth.

The median household income of the highest fifth of the population is \$207,053—34 times \$6,073, the median income for the lowest fifth, according to a report by the Census Bureau released in November. The metropolitan area of New York City and northern New Jersey already sees the greatest national gap in income between the wealthiest and the poorest.

Walter South, a preservation architect on Community Board 9, which represents West Harlem and Morningside Heights, cited the simultaneous increase in the salaries of educational administration and stagnation in the salaries of the working class as the main reasons for the inequalities in Morningside.

While the region has seen an influx of upper-middle class families, he said, it also features the highest concentration of public housing in the city.

“People that have lived here the longest have much lower incomes than people moving in here the past five or ten years,”



South said.

As of 2010, 34.9 percent of residents are receiving income support, up from 27.4 percent in 2000. The local poverty rate, at 25.9 percent, is over ten points above the national level.

Flora Davidson, professor of political science at Barnard and director of the urban studies program, said that the inequality in wealth increases social capital.

The concentration of such distinct social groups in one

World AIDS Day localizes activism

Sachs, health advocates say more progress needed

BY SAMMY ROTH
Spectator Senior Staff Writer

During a somber moment of silence in Rooney Arledge Auditorium, 127 names were projected across a screen: Columbia students, alumni, and employees who have died of AIDS.

The moment was part of the “30 In, 30 Out” World AIDS Day benefit event on Thursday night, hosted by the Columbia Student Global AIDS Campaign.

Laura Pinsky, the director of Columbia’s Gay Health Advocacy Project, said she presented the list of names to “shift the focus” of the AIDS conversation from a global level to a more local, personal one.

“A lot of people on that list were graduates of some part of Columbia University,” Pinsky told an audience of mostly undergraduates. “Some of them were more or less your age.”

SGAC co-president Amirah Sequeirah, CC ’11, said after the event that more than 127 people affiliated with Columbia have died of AIDS, but that the list has not been updated recently.

The event, one of several sponsored by SGAC for World AIDS Week, featured presentations from several renowned AIDS advocates—including Columbia Earth Institute Director Jeffrey Sachs and Aid for AIDS founder Jesus Aguais—as well as dance and musical performances.

Speakers, alternating between the solemn and the uplifting, described the ups and downs of the now 30-year struggle against the disease but expressed hope that recent progress will make it possible to eradicate it in the next 30 years. Some of that progress had just taken place Thursday morning, when President Barack Obama, CC ’83, announced that the U.S. would

work to provide AIDS treatment for six million people by 2013, a longtime goal of the anti-AIDS movement.

“We’ve been pushing for this for a year,” Sequeirah said. “It was so amazing when we got the press release.”

But both Sequeirah and Sachs cautioned that Obama’s speech has not yet been translated into action. Sachs said that even when nothing was being done about AIDS in the 1990s, it was “easy to have the speeches.”

“Everything that counts is what really happens, for real people, in real places, on the ground, in real time, before they die,” he said.

Sachs also said that Obama’s speech is overshadowed by last week’s announcement that, due to a lack of funding commitments, the Global Fund to Fight AIDS, Tuberculosis, and Malaria would postpone its next round of fundraising to 2014. Sachs said this decision could be “devastating” in the fight against AIDS.

“I’m devoting as much time as I can right now to get this horrendous decision reversed,” he said.

Other speakers focused on personalizing the AIDS pandemic.

Aguais said that when he was diagnosed with HIV in 1988, “I learned the meaning of the word scared. That was the end for me.” But after finding his way to New York, he started working to combat AIDS, and treatment has kept him alive for more than 20 years to continue that work.

“That horrible experience became a meaning for my life,” he said.

Mailman School of Public Health professor Robert Fullilove, the event’s master of ceremonies and a longtime AIDS advocate, said one of the

SEE SACHS, page 2

OPINION, PAGE 4

Conducting to harmony

Music should be based on the orchestra, not one person.

Tuition is too damn high!

Our generation is responding to the tumultuous times.



SPORTS, BACK PAGE

Lions head west for California showdown

Coming off of its first two wins of the season, men’s basketball will face three teams in the Loyola Marymount Centennial Classic in Los Angeles this weekend.

EVENTS

Tagnawittude

An Algerian filmmaker studies the origin of the practice of trance music.
125 Zankel, The Chapel, Teachers College, 6 p.m.

Social Forces Revisited

University of Pennsylvania historian Michael Katz leads a symposium on the history of social work and contemporary public policy.
501 Schermerhorn Hall, 6 p.m.

WEATHER

Today



52° / 34°

Tomorrow



47° / 40°



College Walk lights ring in holiday spirit

LIGHTING from front page

he said. “I never really paid attention to when they started to be lit.”

“It’s particularly nice because it’s the first time I’ve been in a group with students from all four undergraduate colleges,” Valentini said. He described the event as a fun, low-key way to relax and spend time with others.

“It’s cool to see everyone from different religions and schools and ages ... here to celebrate,” Miriam Aniel, GS/JTS ’15, said.

The ceremony featured performances from student a cappella groups and speeches by the deans of the four undergraduate colleges, who emphasized the importance of sharing in the festive holiday spirit with others.

“This is an evening to celebrate the strength this community has forged,” Peter Awn, dean of the School of General Studies, said.

Barnard College Dean Avis Hinkson stressed the importance

of finding peace. “Pursue it with wild abandon,” she said.

Aniel said the speeches were inspiring. “I like how the deans talked about being thankful instead of different religions,” she said. “It’s a common bond of humanity.”

Despite the looming prospect of final exams—a fact that none of the deans failed to mention—the sense of community “reaffirmed that I’m happy to be here,” Aniel said.

The ceremony brought hundreds of students together on College Walk, which Valentini called “the avenue of our community.”

“This was the cherry on top of a wonderful first semester at Columbia,” Jared Odessky, CC ’15, CCSC first-year class president, and a Spectator opinion columnist, said.

Even those who attended the tree lighting ceremony in the past said the crowd impressed them. “I think it’s one of the more significant Columbia

traditions,” Malida Tadesse, CC ’14, said.

Johanna Lou, CC ’12, agreed. “There’s a couple times during the year there’s really a Columbia community, and this is one of them,” she said.

Because he’s lived across the street from Columbia for half his life, this was not the first tree lighting ceremony for Conrad Tao, CC ’15. “I’ve lived in the area for nine years and this is my favorite Columbia tradition,” he said. “And it’s even better now that I’m a student here.”

School of Engineering and Applied Science Dean Feniosky Peña-Mora said that even though the tradition is 30 years old—relatively young by the standards for some Columbia traditions—he firmly believes that “this season has special meaning.”

It certainly held special meaning for Schadeck. “This is a great first Christmas experience,” he said.

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LUKE HENDERSON / STAFF PHOTOGRAPHER

TRADITION, TRADITION | The holiday lights lining the trees of College Walk were turned on Thursday evening. Top right, GS Dean Peter Awn—and Alma Mater—look on as Barnard College Dean Avis Hinkson addresses the crowd of hundreds of undergraduates from all four schools.

GS has outgrown its original name, Awn seeking donor

GS from front page

“Where one goes with the name will depend on the avenue that we’ll take,” he added. “Wait for a donor, or don’t wait for a donor?”

Awn wants to get the new name established in two to three years. He said there have been “some general discussions” with potential donors, but that GS administrators are not close to determining a definite donor.

GS students said that a new name could potentially help the school. Josh Lopez, GS, said that if the name does not change, it could potentially hurt the reputation of the college.

“There are other GS schools in the universe that are nothing like this,” he said, referring to some universities’ use of the term “general studies” to refer to their schools of continuing education.

“Changing the name might not make it better, but keeping the name might make it worse. If we just keep ‘General Studies,’ we’d get grouped with schools that also have the name GS, even if we’re not the same kind of college.”

Katie Naum, GS, said, “The name ‘General Studies’ is a little vague—I’ve had people think I’m a traditional undergrad because it sounds like a traditional undergraduate college title.”

Andrew Hamilton, GS, said that the name of the school is a “misnomer” and should change to reflect the type of student diversity it promotes.

In the admissions process, “people get a bump for all kinds of things—athletics, minorities, et cetera,” Hamilton said. GS “has another dimension to that, whether you’re a veteran or have another life experience.”

Awn added that the name “General Studies” originally meant something more prestigious.

The phrase is the translation of the Latin “studium generale,” which Awn said is a “highly

distinguished name referring back to a state of the medieval universities when they began to expand their outreach more broadly to students, not solely from their own region,” he said.

Any naming donation would go towards financial aid, Awn said, noting that GS students receive proportionally half the aid Columbia College students receive.

“The level of debt with which students now graduate is untenable,” he said. “It’s really at financial aid—that’s where it impacts the students in a very real, concrete way.”

General Studies Student Council President Jacqueline Thong said that, while she has not spoken with Awn about the decision, improving GS’s financial aid situation should be the main goal of finding a donor to rename GS.

“A name change that is tied to an increase in endowment will be a double win for GS students, as it will allow the school to provide more scholarships to more students and offer more core curriculum classes for GS students,” Thong said in an email.

While the name change might benefit the school financially, Naum said she does not think the new name itself will have a significant impact.

“A name is just a name. I don’t think a single name will change who we are as a school, and it would take some adjusting,” she said.

Awn said that while the process has begun to change the name, it will still take time.

“One has to do this properly—one can’t pull this out of a hat,” he said. “One has to realize that changing the name of any division at Columbia is a lengthy process that requires lengthy consultations and approvals all the way up through the board of trustees.”

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Summers says economic recovery no ‘simple morality tale’

SUMMERS from front page

Earth Institute Professor of Natural Resource Economics, called Summers’ talk “masterful” and “a positive message from a speech about a gloomy situation.”

“It was not only what he said, but how he said it. He spoke without notes, and yet was organized, clear, and powerful.”

Although Summers has recently been supportive of economic stimulus, he was cautious about calling for more impactful economic reform.

As Harvard’s president, Summers suggested that “innate” differences account for the underrepresentation of women in scientific careers in 2005, and lost \$1.8 billion of Harvard’s endowment to risky derivative investments—and some said that his controversial history drew away from the speech.

“I was more impressed with what he said than I am perhaps with what I knew about him before,” Michael Feiler, Associate General Counsel for legal advice to the University, said. “I think he had a bit of a stormy career at Harvard, but he did present a very good way out of our problems.”

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Income gap leads to tension, education, experts say

INCOME from front page

in the Census Bureau’s American Community Survey.

In Census Tract 205, which spans 114th to 122nd streets and Broadway to Riverside Drive, the median income is \$114,722. But in Census Tract 20901, which spans 123rd to 126th streets and Amsterdam to Manhattan avenues, the median income is \$19,816.

The growing income divide has recently motivated

community members to mobilize. Inspired by the Occupy Wall Street movement, State Senator Adriano Espaillat and City Council member Ydanis Rodriguez organized a march down Broadway for northern Manhattanites in November, and an OWS subgroup, Occupy Harlem, has held protests on the subway.

Last week, efforts to secure living wages for retail workers culminated in a rally at the Riverside Church attended by

over 2,000 people. Politicians, clergy members, and labor activists gathered to promote the Fair Wages for New Yorkers Act, which was introduced in City Council last Tuesday and is still under heavy debate.

City Council speaker Christine Quinn has yet to take a final position on the bill, which has worried some of its proponents, since the council speaker can effectively kill the bill if she does not bring it to a vote.

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DAVID BRANN / STAFF PHOTOGRAPHER

PROGRESS REPORT | Earth Institute Director Jeff Sachs that the cut to funding for the Global Fund to Fight AIDS is a “horrendous decision” at a talk on Thursday for World AIDS Week.

At World AIDS Day, speakers personalize crisis

SACHS from front page

goals of the event was to personalize the statistics which are often thrown around about the AIDS pandemic.

“We want to focus not just on the fact that this is an ongoing struggle,” Fullilove said. “We want to focus on the humanity that is represented behind the numbers.”

The speakers were broken up by several performances. Anthony DaCosta, CC ’13, performed two songs, including one called “Lucky to be Alive” that he said he wrote several hours before the event.

The local dance group Steps Repertory Ensemble performed two dance numbers, and Daniel Gwirtzman, a former adjunct dance professor at

Barnard, performed a solo called “Character.” He said it was difficult to know what an “appropriate” dance would be for an event about AIDS, so he ultimately decided on one he thought would be accessible to everyone.

“It really expresses a range of emotions, from optimism to struggle and angst,” he said.

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SPORTS BRIEFLY

MEN’S SQUASH

The Columbia men’s squash team is facing Cornell and St. Lawrence in its first matches to open the season this Saturday. Although the results were not so great at the annual Ivy Scrimmages three weeks ago with three loses against Brown, Dartmouth, and Yale, the team hopes to live up to its Most Improved Team Award that it earned at the National Team Championships last year.

This is the team’s second season playing as a varsity team, and the hopes are high with the new recruitment and the team’s ambition to carry on the momentum from last year, when they capped the season with a record of 13-5.

Both matches will be held at Ithaca, New York, starting at 10 a.m. on Saturday.

—Mia Park

WOMEN’S SQUASH

Playing Toronto in their home opener prior to Thanksgiving was a great introduction to the season. This weekend, the women’s squash team will face St. Lawrence and Cornell on Saturday at a neutral site in Ithaca, New York. On Sunday, the team will play a match on their home courts, at Street Squash, against Bates at 11 a.m. Head coach Kelsey Engman notes that Cornell is a very strong team and that this will be a challenging and competitive match. “Cornell has years of recruiting on us, but I think we can take games and individual matches if we play really well,” Engman said. “We saw at Ivy Scrimmages that we can have a good match with them.”

Engman remarked that Bates will be the toughest competition they face this weekend, and their Saturday matches will help the team prepare for Sunday. “Playing Cornell right before we play Bates will be great to step up our intensity and get used to a higher-paced game,” Engman said. “I’m looking forward to our first real weekend of competition because the women are much stronger this year and are geared up to compete.”

—Aigerim Saudabayeva

WRESTLING

The Columbia Lions wrestling team heads to the Nittany Lion Open this weekend looking to continue competing at a high level. In a talented field that features many of the nation’s top wrestlers, the Lions will have to face many tough challenges. “It’s gonna be a long day, it’s gonna be a grind for sure,” head coach Carl Fronhofer said. “We’re just looking for our best performance possible.” While the competition promises to be stiff, the Light Blue have an excellent chance to prove themselves against some of the toughest opponents they will face all season. Junior Steve Santos, who took second place in the 149-pound weight class in the Lions’ last tournament, will most likely have a chance to face the top-ranked wrestler in his class. The Light Blue will also look for senior heavyweight Kevin Lester, who has had a slow start to the season, to reestablish himself as one of the best nationally. The tournament will take place this Sunday, Dec. 4, and last all day.

—Eli Schultz

MEN’S SWIMMING AND DIVING

The men’s swimming and diving team (2-1, 1-1 in Ivy) heads to the 2011 Big Al Open at Princeton, N.J. from December 2-4. They will be competing against Fordham, Rider, Villanova, Princeton, and Brown. This meet, followed by a dual meet against Harvard, make up the last meets of the year before the team spends winter break training in Puerto Rico. For the swimmers, especially the freshmen, the Big Al Open provides a preview of the format at the 2012 Ivy League Championships. Last year, the Lions scored 644 points for a third-place finish with eight teams competing. Despite the loss of Adam Powell, the Light Blue will have experience in sophomore Daniel Tan, junior Eric Traub, junior John Wright, sophomore Harry Stephenson, and senior Robert Eyckmans, who each qualified for the finals of the meet. The Lions hope to carry their momentum from their 171-124 dual meet win over Army. The meet starts with preliminary sessions at 11 a.m. and final sessions at 6 p.m. on Friday and Saturday. On Sunday, preliminaries start at 10 a.m., followed by the finals at 5 p.m.

—Eric Wong

WOMEN’S SWIMMING

Huang leads charge as Lions compete at Nationals

Yesterday, members of the Columbia women’s swim team saw their first day of action at the 2011 Winter National Championships. Seven Lions participated in both time trials and preliminary heats at the meet, held at the Georgia Tech Aquatic Center.

In the time trials, the swimmers fared well, but all fell short of achieving the cut necessary to swim their respective events in competition. Freshman Mikaila Gaffey and junior Kristina Parsons tackled the 50 freestyle, while junior Caroline Lukins and senior Caitlin Rogers participated in the 200 butterfly. Junior Laney Kluge swam the 200 IM, and freshman teammate Salena Huang was one of four swimmers in the 800 free.

In the preliminaries, Huang was the first Lion off the blocks as she swam


the 400 freestyle, the first event of the meet. She finished in a time of 4:28.72, 67th overall in the national field. Next up, junior Katie Meili doubled with efforts in the 200 IM and 50 free. She finished in 2:20.11 and 27.41, respectively, shaving nearly a full two seconds off her seed time for the medley.

In other Columbia-related results, alumna Lauren Morford made it back to the C final of the 400 free. She took ninth in the heat in 4:21.38, placing her at 29th overall in the standings.


Tomorrow, the Lions continue with performances from Huang in the 200 free, Gaffey in the 100 breaststroke, and Kluge, Meili, and senior Dorothy Baker in the 100 backstroke. Meili will also swim the 100 fly with Lukins and the 400 IM.


—Charlotte Murtishaw


THE SLATE

 **MEN’S BASKETBALL**
at Loyola
Marymount
Los Angeles, C.A.
Friday, at 10 p.m.


 **MEN’S BASKETBALL**
at North Texas
Los Angeles, C.A.
Saturday, at 8 p.m.


 **MEN’S BASKETBALL**
at La Sierra
Los Angeles, C.A.
Sunday, at 2 p.m.


 **WOMEN’S BASKETBALL**
vs. Hawaii
Levien Gymnasium
Saturday, 7 p.m.


 **WRESTLING**
at Nitany Lion
Open
State College, PA
Sunday, All Day


 **MEN’S SWIMMING & DIVING**
at Big Al Open
Princeton, N.J.
Friday-Sunday

 **WOMEN’S SWIMMING AND DIVING**
at Big Al Invitational
Princeton, N.J.
Saturday-Sunday


 **WOMEN’S SWIMMING AND DIVING**
at US Nationals
Atlanta, G.A.
Thursday-Sunday


 **MEN’S SQUASH**
at Cornell
Ithaca, N.Y.
Saturday, at 10 a.m.

 **MEN’S SQUASH**
at St. Lawrence
Ithaca, N.Y.
Saturday, at 2 p.m.

 **MEN’S SQUASH**
vs. Bates
Street Squash
Sunday, at 11 a.m.

 **WOMEN’S SQUASH**
at St. Lawrence
Ithaca, N.Y.
Saturday, Time TBD

 **WOMEN’S SQUASH**
at Cornell
Ithaca, N.Y.
Saturday, Time TBD

 **WOMEN’S SQUASH**
vs. Bates
Street Squash
Sunday, at 11 a.m.

Light Blue may be inept, but cutting team is not answer

SHAPIRO from back page

and simplistic. The response to a perennially slumping team is not to destroy it, but to fix it. Columbia has serious work to do with the football program, but the athletics department has already demonstrated that it’s willing to take up the task by firing Coach Wilson. There is no magical overnight fix, but the answer isn’t defeatism.

I am no stranger to controversy when it comes to criticizing sports teams, but in my heart burns a fiery passion to support my teams through thick and thin. And while Zhang may think the football team is destined for eternal failure, I see things differently. I’ve never witnessed a winning season of Lions football, but some of the most cherished memories I’ll carry with me when I leave this place for good in May will be watching those games. It is my hope that generations to come can share the same experience, albeit hopefully with a plus-.500 team. As one very clever t-shirt at Columbia’s homecoming game against Princeton a couple of years ago read: “We might not win, but at least we’re not going back to Jersey.” Amen to that.

Michael Shapiro is a List College senior majoring in history and modern Jewish studies. sports@columbiaspectator.com



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

ALL ROSES | Forward Alex Rosenberg was named last week’s Ivy Co-Rookie of the Week.

CU faces tough test in California tourney

MEN’S BASKETBALL from back page

Longhorns, 73-57, to extend its losing streak to four games, but North Texas’s star players still stood out.

The team’s top scorer, sophomore guard Alzee Williams, led all shooters with a career-high 17 points, while junior guard Roger Franklin’s 13 points and 12 rebounds gave him his first ever double-double.

Despite the efforts of Williams and Franklin, the Mean Green has shot under 40 percent from the field in its four consecutive losses, hitting only 30 percent of its shots against the Longhorns.

The Light Blue, riding a two game winning streak after victories over Manhattan and Swarthmore, is averaging just under 40 percent shooting for the year. Leading the scoring charge has been junior

guard Brian Barbour, but in recent games the team has found offensive balance.

Junior center Mark Cisco had 12 points and six rebounds while senior guard Steve Egee scored 13 on Monday against Swarthmore. Freshman forward Alex Rosenberg, the Ivy League co-rookie of the week, recorded 15 points, only trailing sophomore guard Meiko Lyles’ game-high 17.

Lyles, who has replaced injured senior Noruwa Agho in the starting five, said the 104-point explosion was a positive way to lead into the Loyola tournament.

“It was a really good win,” Lyles said. “That’s two in a row now, so we’re trying to keep that going into this weekend. We just wanted some momentum—to build some team chemistry.”


Smith agreed that Monday’s

win provided the team much-needed confidence headed into the Loyola and North Texas, but he stressed the limited opportunity for practice and the role fatigue would play on the Light Blue, who are scheduled to play four games in five days—three over the weekend and a home match against Holy Cross on Tuesday.

Columbia’s final match in California will be Sunday afternoon against the La Sierra Golden Eagles (0-5).

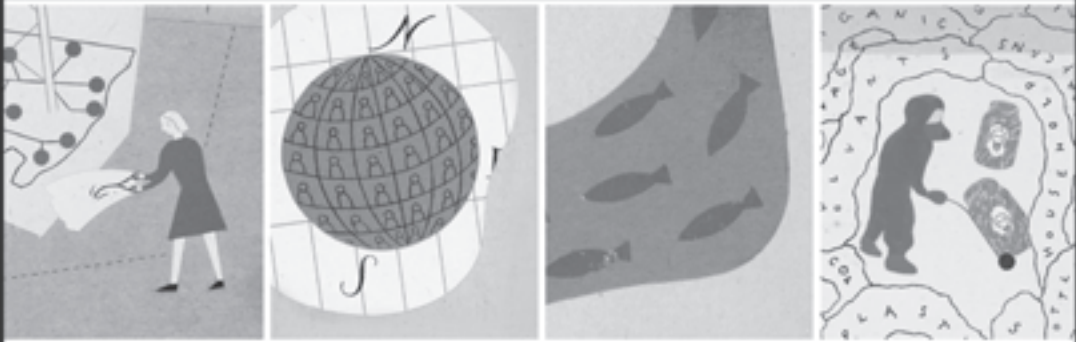
The winless Golden Eagles, formerly a NCAA Division III team and now a member of the NAIA, are coming off a 71-62 loss to Cal Lutheran Wednesday night.

Tipoff against Loyola is set for 7 p.m. Friday, tipoff against North Texas is set for 8 p.m. Saturday, and tipoff against La Sierra is set for 2 p.m. Sunday.



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INFORMATION SESSION AT COLUMBIA
Thursday, December 8, 2011, 6:00–8:00 p.m.

Columbia University
1512 International Affairs Building
420 West 118th St. (at Amsterdam Ave.)

For further information regarding this event, please contact Sarah Tweedie at st2745@columbia.edu or 212-854-3142.



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Democratizing classical music

BY YOSHIAKI ONISHI

In classical music, what is the role of a conductor? The answer seems very obvious when we attend any classical music concerts. By physically “demonstrating” the music in front of the musicians, and indirectly to the audience, a conductor helps keep the performers’ playing in synchronicity. Indeed, seeing a conductor and the ensemble in action is to witness a kind of telepathy between the two.

It may seem that I have answered the initial question and could end this article already. But recently, when I was watching a documentary film called “The Art of Conducting,” I was prompted to reconsider the role of a conductor. In this film, legendary violinist Isaac Stern says, from his experience with conductors, that a conductor must fulfill his/her duties while “keeping an absolutely firm hand ... an autocratically firm hand.”

Now my original question becomes this: Is an image of an autocratic conductor still relevant in today’s society? By definition, what an autocratic conductor decides is final. Musicians have no say in the decision—they must

After Office Hours

Turkey with a side of advice

If the holidays are about spending time with family, and families are about unsolicited advice, then, by transitive property, the holidays mark the time of year when we are given the gift of free advice. For seniors like myself, four years ago the pearl of wisdom was, “You know, this is the toughest year ever to be applying to colleges. You should apply to at least 15.” Two years ago we were graced with, “The economy has tanked. Are you sure you can afford living in New York City as a student?” This year I was given too many helpings of, “You know, the job market is terrible. It’s going to be tough to be a competitive candidate anywhere, and they don’t need another smart girl from Columbia.”

The heaping amount of gratuitous “advice” people seem to enjoy giving to students is overwhelming. From our perspective, seeing how long we can nod and give vague answers before the conversation moves on offers a fun twist to this repetitive interaction. (From personal experience, saying you plan either to stay in New York or move to Hawaii produces an amusing reaction.) But the anxiety persists, and the challenge is to fade out the background noise—“you’ll never get a job”—and turn up the volume on what’s constructive. Having struggled to go through these motions last weekend, I want to pass along the most positive feedback an adult—namely, my mother—offered to me: Our generation is resilient.

It’s not that the college application process, the college years themselves, and now the post-college planning frenzy have been easier than the countless articles make them sound. According to an article in Tuesday’s New York Times, college seniors graduate with an average debt hovering above \$25,000. Despite the persistent jobless rate, tuition continues to rise. The City University of New York this week approved a 31 percent increase in tuition over five years, and there’s been skepticism at our own institution about how that money is used and whether Barnard’s policy to no longer allow seniors to go part-time is just. Things may look bleak. However, we have learned from the experience of going to college during tumultuous political and economic times, and so we are ready to respond.

In response to tuition increases, for example, students have incited renewed dialogue. The Occupy Student Debt Campaign, a branch of Occupy Wall Street, has coalesced to ask for zero interest on student debt, federally financed public higher education, and existing debt to be forgiven. It has also put out a “Pledge of Refusal.” Once a million people have signed the petition, they will stop making their debt payments. At CUNY Baruch this week, students took to the streets in protest of the CUNY Board’s decision to raise tuition.

We have learned from the experience of going to college during tumultuous times, and we are ready to respond.

On Columbia’s campus, the Student Government Association’s Town Hall Monday night drew a sizable crowd interested in learning where tuition money goes. The college also showed awareness of the need to address the burden of paying college tuition before Thanksgiving, when students, faculty, and staff were asked to sign a petition from the Student Aid Alliance calling for better funding of federal student aid programs, such as Pell Grants and student loans.

October’s jobless rate was 9 percent, according to the Bureau of Labor Statistics, and November’s are to be released today. That’s really scary. But, perhaps unlike students who graduated a few years ahead of us, we have the know-how and the resilience to tackle that debt head-on. We also hope to confront unemployment, high taxes, and the increasing income gap. Politics aside, the number of young people, particularly students, who are involved with Occupy Wall Street is a testament to our generation’s ability to self-organize and our readiness to work hard for the changes we feel are necessary.

If there’s a silver lining to having entered college and ridden the waves of a collapsed economy, unemployment, and stalemates in Congress whenever there have been efforts to pass bills changing the system, it’s that we have also seen that there is opportunity to rebound. As hard as it may be, the next time a relative tells me, “It’s going to be tough to find a job for next year,” I will try to reply, “Yes, I know. But my friends and I are prepared for those challenges.” And, if I don’t have the confidence to say that, I’ll add that I might just take up surfing and move to Hawaii.

Jessica Hills is a Barnard College senior majoring in political science and French and Francophone Studies. She is a former associate news editor for Spectator. Urban Dictionary runs alternate Fridays.



JESSICA HILLS Urban Dictionary

Each Friday, a professor will share scholastic wisdom readers won’t find in lectures. Suggestions regarding which professors to feature are welcome.

follow the orders. When musicians, just like young Nicolaus Harnoncourt—then an orchestral cellist, now one of the prominent conductors—asked the question, “Why?” the conductors would ineluctably respond: “Because I said so.”

The plot of this question seems to thicken by living in a society where that which is customarily assumed as status quo is now severely questioned. This is evident all the way from the rise of critical theory in the field of philosophy to recent times where we have witnessed the global “Occupy” movement with the outcries of, “We are the 99 percent.”

As a person who has been active as a composer and in the field of contemporary music, I have also had the opportunity to conduct diverse ensembles, from orchestra to a small chamber ensemble of three musicians. Quite inevitably (and, of course, joyfully), I work with living composers. It also happens that the performers are often experienced. They have a lot to give, not just through what they play, but also through the feedback they give to others. In such circumstances, I like to play the role of a moderator/commentator to keep the dialogue between composers and performers perfectly aligned so that, in the end, all parties can benefit greatly from such a democratic consensus.

Thus, I believe in the democracy of music making. In fact, it is for this reason, among others, that I refuse to use a baton when I conduct. A baton, while it may be beneficial in helping a conductor indicate a clear beat to the

Making OWS about human rights

BY ROSE HACKMAN

About a month ago I took my 61-year-old mother, visiting from London, down to Zuccotti Park. As we entered the miniature tent city, a young man handed me a sticker that read, “human rights are for people, not for corporations.” It got me thinking.

How many times have you heard Occupy Wall Street mentioned in the same sentence as human rights? Once or twice? Never? The idea has certainly been whispered and deliberated across Columbia’s campus and in and out of lectures and coffee breaks, but if the various discussions I have had since mid-September are anything to go by, the chances are you will rarely have heard the two explicitly mentioned in the same breath. In fact, you may think the connection irrelevant.

Yet at the heart of the OWS movement lie clear human rights ideals of economic and social equality, fairness and justice, democracy and freedom of expression. Stuff revolutions are made out of, you might say.

Here in the United States, human rights are funny things. When it comes to foreign policy, they seem to pop up everywhere, but when it comes to talking about what is going on at home, human rights all too often get left behind. It may make those people who think injustice and rights violations are only committed abroad uneasy, but ultimately OWS is a rights-based movement. As an onlooker, the concept is astoundingly clear: Living in a society that seeks to look out for the overlapping interests of a majority of its citizens is preferable to one that defends the rights of a minority of wealth-makers.

At the heart of the Occupy Wall Street movement lie clear human rights ideals.

Using the language of “human rights” carries heavy implications of accountability and responsibility—specifically towards governmental bodies and powerful, wealthy corporations—which is a powerful tool for protestors seeking a direction or remedy to address unfairness. Another benefit of claiming a human rights framework for OWS is being able to rely on ideas, such as the basic “fight inequality” slogan, rather than having to produce a tangible list of reform measures and demands, which will come with time.

In the ongoing commentary since the start of OWS, reliance on ideas has been presented as the protest’s Achilles’ heel. Friends and acquaintances with whom I have been obsessively engaging in OWS debates have confirmed this perception. You apparently need target policies and regulations, “actionable specifics” for middle classes “to hang their hat on,” as one such acquaintance—a young economics professor—told me over email, claiming not to understand what “exactly the protestors were all about.”

A few clicks onto wearethe99percent.tumblr.com could quickly resolve that. Countless uploaded photos and life stories testify to the many forms inequality has assumed in the United States, from lack of health care, to unemployment, foreclosures, and severe debt. Surely this is a vivid enough picture. Far from being a set of diverse issues, these point towards a generic set of imbalances that could all be placed under a common rights umbrella. From this angle, forcing protestors to reduce themselves to accepting a few tweaks to the system—when the ideas that motivate them are much bigger than, say, inventing a more

STAFF EDITORIAL

Take a breath

This is to all of the students who are feeling overwhelmed by the deluge of papers, projects, and ensuing final exams, and who wish that this semester would just end so they can catch a breath of fresh air. In short, this is for everyone at Columbia right now.

It’s no mystery that at Columbia, stress is the status quo at virtually any time of the semester. But this is especially true in the final weeks of December. It’s during these weeks that everything is due—that the work from the extra classes, ambitiously added at the beginning of the semester, now feels like it will never be finished. Some, in panic mode, withdraw from spending time with friends to work, and others withdraw from work and distract themselves with friends, understandably reluctant to start on the 15-page paper that awaits.

To cope with the pressure, many of us can’t talk about anything but our busy schedules. While this may be an easy conversation-starter, it normalizes stress and treats us like partial people, as if the only important thing in our lives is our work. Wilfred Chan, in the first of two moving articles in yesterday’s issue of The Eye, beautifully expressed this

performers, represents that autocratic mantle that conductors enjoyed wearing for far too long. In this society, it seems undesirable that the leadership be imposed from an external domain. Instead, it is to the spirit of “leading from within,” a quite commonly heard expression, that I hold an ideal image of a conductor in the society today.

This semester I have been privileged to serve as an assistant conductor of the Columbia University Orchestra under the masterful leadership of Jeffrey Milarsky. I am also playing the clarinet in this group, and from my chair I have been able to see the inner workings of the orchestral rehearsals even more vividly. I have always learned a great deal just by seeing how Milarsky effectively communicates and leads the orchestra in the rehearsals over the course of the semester. Of course, in the rubric of “education” that an academic institution such as Columbia is founded on, sometimes he leads the group firmly out of necessity. Yet it is also equally true that the musicians bring so much passion and intellect to the rehearsals, and there exists another firm tie between the conductor and the orchestra which is of a democratic nature.

It is a beautiful moment indeed to see such a collective effort to make wonderful music together, where the 99 percent and the 1 percent finally become a 100 percent, possibly the most harmonious representation of music.

The author is a fourth year doctoral candidate in music composition and is a teaching fellow at Columbia University in the City of New York. He is also a laureate of the Gaudeamus Prize of 2011.

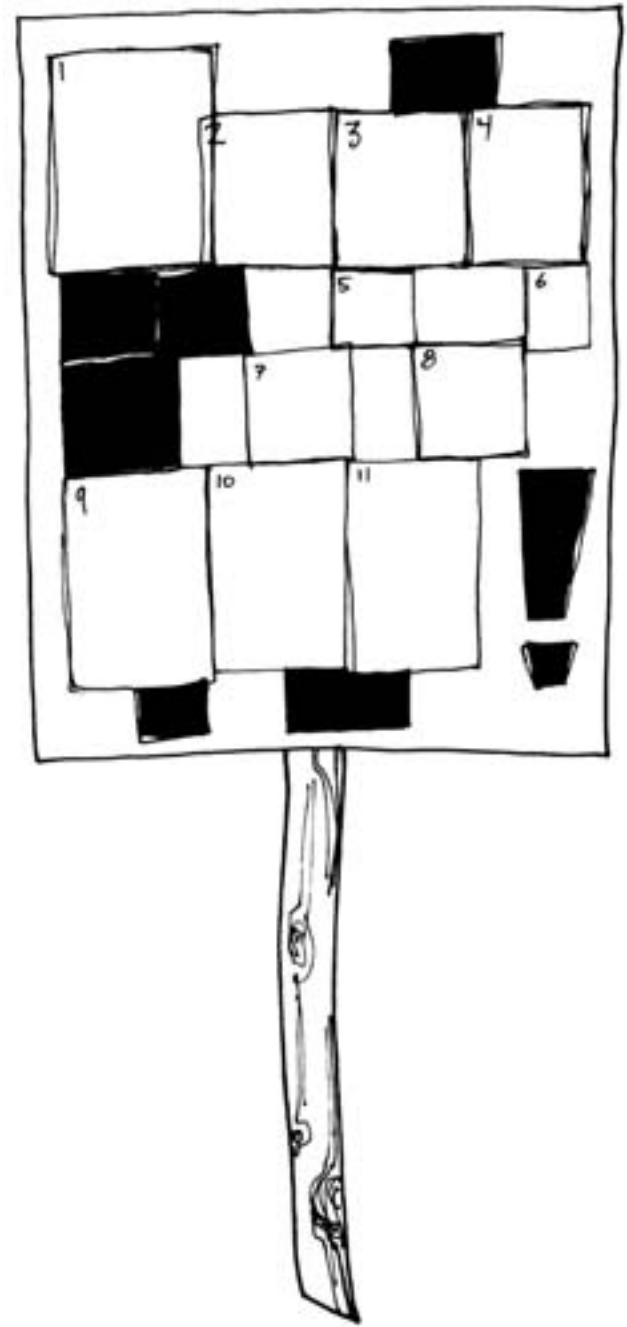
effective way to pay off student loans and then calling it quits—seems like more of a minimizing, silencing game than anything else.

These concepts, which can be stretched and adapted in many different directions, recall economic and social obligations from within the human rights agenda. Obligations, in the American context, have often been overlooked for the benefit of other categories, notably civil and political ones. It seems the time has come for change.

If seeking a more equal society is indeed a shared burden, perhaps policy makers, intellectuals, and experts alike should feel compelled to help draft the list that everyone is asking to see.

Many, especially here at Columbia, already have—at least in gesture. Together with colleagues, I have helped plan a debate on this topic between Columbia faculty and protesters Thursday at 7 p.m. in Columbia’s Italian Academy Teatro. With a selection of panelists from different backgrounds, we hope to get a lively debate going at Columbia on OWS and the issues that lie at its center. As fall turns to winter, perhaps it is time for campus debates to start heating up.

The author is a Human Rights Studies M.A. candidate at Columbia University.



THUTO SOMO

Football program is integral part of Columbia

I hate when the football team loses. I hate that the program has only strung together 11 wins in my four years at Columbia. I hate watching winnable games slip through our fingers on red zone turnovers, missed extra points, and untimely infractions. But what I hate even more than these harsh realities, what really grinds my gears, and what prompted this filibuster, is when some underclassman adamantly proposes cutting the entire football program. Inexplicably, sophomore Lanbo Zhang concluded in a recent guest column that “we should question whether we need a football team at all.”

Zhang’s argument for dismantling Lions football rests on his unfounded assertion that “If we don’t have a football team capable of competing with the nation’s best, then why do we have one at all?” That’s it. Yes, you read that correctly—that’s his thesis. In other words, if our team, or any team for that matter, isn’t nationally competitive, then its purpose and existence is questionable. Well, surely Mr. Zhang must have the evidence to back up such a bold claim—right? You decide.

According to Zhang, “Successful college football programs serve at least one of two often inseparable functions. They are either NFL stepping stones or indispensable to the identity and existence of their institutions as a whole. Columbia’s football program is neither.” The first assumption is simply ignorant. Scratch that—it’s just statistically untrue. According to 2011 NCAA figures, one in 50 (255 of 15,087 or 1.7%) of college football players were drafted into the NFL last year. Following Zhang’s logic, 14,832 players are just wasting their time. Why not, then, just fire them all and assemble five football teams comprised of the 255 best players in the NCAA?

Zhang points out that Harvard graduate Ryan Fitzpatrick, the current starting quarterback on the Buffalo Bills, is an exceptional anomaly for the Ivy League, though he “has had an NFL career that can be described as mediocre at best.” It seems mediocrity was enough to earn Fitzpatrick a six-year, \$59 million contract extension last month. Regardless, almost no student-athletes at Columbia, or any other college for that matter, realistically play varsity sports with the hope of going pro and banking a multimillion-dollar contract. Most play because they love the thrill of the game, the rush of competition, and the benefits of staying in shape.

As to Zhang’s second assertion, I really have no clue what he is talking about. He claims that football programs must be “indispensable to the identity and existence of their institutions as a whole.” Surely he knows that football is not just an integral component of the Ivy League, but the fundamental adhesive that binds the Ancient Eight. The 1954 Ivy Group Agreement stipulates “continuing intercollegiate football in such a way as to maintain the values of the game in the service of the main purpose of higher education.” What better way to maintain the values of the game, and by extension Columbia, than eliminating the program altogether? Moreover, Columbia’s football team was a founding father of collegiate football. Cutting it would be like taking down Alma Mater because it’s just some old sentimental relic. It’s as indispensable to our school’s identity as the football team, Butler Library, or the rustic 116th gates.

Zhang believes that the Ivy League could shed its athletics affiliation since it’s currently just “a collection of elite universities, not athletics programs.” His uncanny elitism obfuscates any practicality his argument may have at one point possessed. The Ivies remain top-rated schools in large part because they prioritize academics over athletics. That is why Zhang’s argument is essentially a call for Ivy athletic scholarships—an idea I mulled in a column last year. While implementing athletic scholarships would undoubtedly bring in higher caliber talent, it takes opportunities away from multitiered student-athletes truly deserving and capable of enduring the rigors of Columbia.

But back to Zhang’s overarching argument—that Columbia football serves no purpose—his approach is not only unsubstantiated, but myopic



MICHAEL SHAPIRO

Turn Up the Mike



ALYSON GOULDEN / SENIOR STAFF PHOTOGRAPHER

COASTING | The Lions offense looks to keep up its hot shooting in leading scorer Brian Barbour’s home state of California.

Lions hope to take momentum to California

BY STEVEN LAU
Spectator Staff Writer

Three thousand miles away in sunny Southern California, the Columbia men’s basketball team is preparing to take on some of its toughest competition so far this season in three back-to-back games.

Coming off Monday’s 104-42 routing of Swarthmore, in which four Lions recorded double-digit point totals, Columbia (2-4) will compete in this weekend’s Loyola Marymount Centennial Classic against three teams it has never before faced.

First on the Light Blue’s schedule are the host Loyola Marymount Lions (4-2), who will be the Columbia’s most challenging opponent since the No. 4 Connecticut Huskies, according to head coach Kyle Smith.

Loyola is on a three-game winning streak, with its most recent victory coming on Tuesday in a 75-68 comeback against the previously undefeated, No. 23-ranked Saint Louis Billikens.

Saint Louis led by as much as 12 points in the first period, but with four minutes before the half, Loyola went on a 10-2 run to cut the lead to 30-26 headed into the break.

In the second period, it was a back-and-forth battle until the Lions—who shot better than 50 percent from beyond the arc—took the lead for good with eight minutes left to earn their second win this season against a ranked opponent.

Loyola’s leading scorer, sophomore guard Anthony Ireland, finished with 17 points, while senior forward LaRon Armstead had a game high of 22 points and junior guard Jarred DuBois scored 16.

After facing Loyola on Friday night, the Light Blue will be back on the court Saturday afternoon to take on North Texas (1-4), and Smith expects the Light Blue bench—which contributed 54 points against Swarthmore—to play a significant role.

“We’ll need some input from some other guys in those back-to-back games,” Smith said. “I think Loyola and North Texas are similar teams—they are going to have a lot of athletes. We’ll try to dictate tempo, but we’ll also need some help.”

The Mean Green dropped its latest match on Tuesday against the Texas

SEE MEN’S BASKETBALL, page 3

Women’s basketball continues offensive struggles against San Diego

BY JOSHUA SHENKAR
Spectator Staff Writer

The Columbia women’s basketball team’s (1-6) recurring offensive problems continued as they shot a paltry 22.8 percent in a 54-32 loss to the University of San Diego (6-1). Senior guard Melissa Shafer, freshman center Lizzy Stachon, and junior guard Brittany Simmons led the Lions with six points each. Freshman forward Amara Mbionwu added 11 rebounds and junior forward/guard Tyler Simpson had a good all-round performance with five points, two blocks, and three steals.

The Lions started off the game well as they raced out to a 6-2 lead in the opening minutes. Then it all fell apart.

The Toreros went on a torrid 20-5 run to close out the half with a commanding 26-11 lead. San Diego’s intense defensive pressure, with each player yelling “Ball, ball” every time the Lions had the ball, forced Columbia into 15 first-half turnovers. While the game had an up-tempo style, with both teams creating turnovers and running fast breaks, San Diego managed to convert Columbia’s 15 turnovers into 13 points, while the Lions only managed to get five points out of San Diego’s 13 turnovers. The Lions missed several close shots and struggled to produce offensively, and they shot 18.2 percent for the half.

“Obviously offensively we were very poor today, and at times looked inept, which was very discouraging,” head coach Paul Nixon said.

The Lions’ offensive problems continued in the second half as they accumulated seven more turnovers and only shot 25.7 percent. Columbia played better in the start of the second half, and even cut San Diego’s lead to 12 on a layup by Simpson. Unfortunately for the Lions, they never pulled closer to the Toreros, and San Diego was able to play mostly bench players in the last ten minutes of the half. Freshman guard Katie Kuklok and senior guard Dominique Connors led the Toreros with 17 and 12 points, respectively.

The Lions’ offensive struggles

contrasted with their steadfast defense in the battle against San Diego’s vaunted offense. San Diego had scored more than 70 points in four of their first five games of the season, and even managed 103 points in a dominating performance against the University of Louisiana at Lafayette. Yet the Lions held the Toreros to a 35 percent shooting percentage and forced 19 turnovers.

Nixon was content with his team’s overall defensive performance. “We came into the game with a specific plan to try and slow San Diego down,” Nixon said. “They’ve been averaging almost 80 points a game coming

in, and I thought that we did a pretty good job with the defensive plan.”

Columbia also held Connors to a 12-point performance, and only two assists.

“Well, like with the whole team, I thought we held her a few points under her average,” Nixon said. “I think it’s more important that we held her to two assists, because that means we weren’t allowing her to get deep into the paint and create scoring opportunities for her teammates.”

The Lions may have been playing at home, but they enjoyed no luck on their home court, as they missed

several point blank shots that rimmed out. Columbia’s inability to capitalize on its scoring chances was an issue Nixon highlighted in his assessment of the game.

“We got to be able to put points on our end of the board too,” Nixon said. “Offensively, a lot of the things that we thought would work against them, did work in terms of getting us the shots we were looking for, but we just missed way too many.”

The Lions will look to get back in the win column when they play the University of Hawaii Warriors at home on Saturday. Tipoff will be at 7 p.m.



HENRY WILSON / STAFF PHOTOGRAPHER

BRIGHT SHOT | Junior guard Brittany Simmons, who along with Melissa Shafer and Lizzy Stachon led the team with six points against San Diego, will try to help fix the Lions shooting woes when they take on Hawaii on Saturday evening.



Bringing the dream back to pop music

BY KEMBLE WALKER
Spectator Staff Writer

The cover of Dreamshow's debut album shows a closed box. It's psychedelically colorful and sits on a plain white bed. "It's an ecstatic thing in a quiet place," Constantine Anastasakis, the band's singer and songwriter, said. Daniel Fishkin, who plays bass, added, "The Dreamshow project is delivering on the promise of pop music."

It's the kind of goal that sounds like a manifesto, but there's a wry, humane side to the two musicians that comes out when they talk. Fishkin said, "The promise of pop music is vast, it wants to save your life. It wants to make you happy. It wants to make you successful and rich and in love, and make your life amazing."

The pair is not condescending, and despite the big ideas, they remain unpretentious. For all the disdain a university community might throw at pop musicians, these two, or any of the four band members, are not shallow thinkers. "You can't make the perfect pop song. What makes it beautiful is reaching for it," said Fishkin. The band's name is Dreamshow, and its goal is pretty much the same.

The mastermind is Anastasakis, a graduate from Bard who majored in philosophy and comparative literature. He has musical roots as a jazz drummer, but now, as a singer and a songwriter, doesn't feel the need to get deep into the academia of it. During the interview, Anastasakis' eyes were often wide, and he spoke in a slow, ruminating tone of voice.

"I don't really write music," he said. "I was initially brought to music mostly by studying Kanye West, and the way he took samples, old songs, slowed them down or sped them up, and put drums on top of them."

Their first album is synthpop, not rap, but the lo-fi approach still shows through. "Good Morning," which will be released next month, has a crackly authenticity that mingles with the



LUKE HENDERSON / STAFF PHOTOGRAPHER

DREAM TEAM | Constantine Anastasakis (below) and Daniel Fishkin (above) together make up one half of the recently established synthpop band Dreamshow.

vocals and instrumentals. It's like an imaginary nostalgia for the vinyls and cassettes that most students now never really used.

The songs are light to listen to—the music upbeat and confirming. The melodies, simple and repetitive, tend to be playful rather than mysterious. Hearing the tracks for the first time, they sound sweet and unoffensive, professional but largely unremarkable.

But on a second listen, it seems that Dreamshow's songs aren't so much about the music as the idea. The tunes, in fact, turn out to be cherries on top of a much more satisfying cake.

The music is meant to say something that listeners can relate to. "It actually wants to talk about an emotion, which is difficult when you're on the stage," Anastasakis said. A lot of the communication happens in songwriting, so when he composes, he focuses on a single subject. Anastasakis continued, "All my favorite pop songs talked about one thing, and all the lyrics in the song were just descriptions for or metaphors of that one thing."

The standout track is a down-tempo, dubbed-up lament. It's called "Smoke Pot," and when the band played it at its first live show on Nov. 15, the crowd was on the right wavelength. A member of the audience said afterwards, "The other songs were okay, but that one—that one's a hit!"

A faceless vocal sample forms the background, slowed down beyond recognition with a pitch that's pulled into an unsettling harmony. Anastasakis said it was taken from a Sleigh Bells YouTube clip. The crackle and offbeat vibe isn't too far from the more underground sounds of Flying Lotus or James Blake, and the herbal subject matter fits into those scenes. But there's an innocent simplicity to Dreamshow's take that makes it sympathetic.

Over an airy vocal harmony, Anastasakis croons with comic repetition, "All I wanna do is smoke weed and stay high." Fishkin points out that it's just a desire. The song is about a dream of carefree existence. "Walk down the street. Smoke some weed after," the verse goes, before easing into a lugubrious scat riff.

In more academic spheres, such blithe starry eyes might be frowned upon. Certainly, listeners have to wonder whether the dream of pop music isn't just a carrot dangling from the end of society's stick.

"I think a lot of the important things, if they're not attainable, that's okay," Fishkin said. Anastasakis discussed the sight of someone scratching a lottery ticket and how big pop stars micromanage their shows, right down to taking a step forward or back on the stage.

At the moment, the band is trying to finalize a PR agreement and finish off its website.

"You're so far deep into an economic system you wouldn't even believe," Anastasakis said. He sleeps at his girlfriend's apartment, rehearses during the day, and lives off forwarded money from their label, The Serve, LLC.

"You can't make the perfect pop song. What makes it beautiful is reaching for it."

—Daniel Fishkin,
Dreamshow bass player

"Gun Tattoo (Ode to Katy Perry)" begins with a bouncy synth and a silly chant: "Wake up in the morning, feel good. Go to work, feel bad."

Anastasakis talked about the song's eponymous inspiration with admiration. He said she spent 10 years trying different things before making it big. The music keeps going and breaks down into almost a rap: "I wanna fuck with the stars. I know what I want." Below the pretty tunes is the sound of a philosophy grad living in a big, big city.

"Sometimes pop music speaks to people ... they dream of control or fireworks or whatever," Anastasakis said. "It's not about nature or anything that's primal or elemental or basic. It's that more complicated Freudian civilization shit that you come up against in your own personal life."

As the interview wrapped up, Fishkin crouched at a tool box and threw something to me—a little homemade electronic contraption, with a light sensor, a switch, and a tiny speaker cone. I played with it for a moment and made some wobbly sounds. Then I covered it with my hand so the pitch dropped.

"I like when people put it in their hand like that." The speaker clicked a little, almost silent, and then Fishkin said, "Even darker. It should go down to zero."



Best of

18+ Show Spaces

One of the greatest advantages of living in New York is that live music is always playing somewhere. The Lower East Side’s live music scene dates back to the 1960s counterculture movements. It was then cemented by punk and post-punk of the 1970s and 1980s, respectively. The number of music venues has seemingly exploded over the last decade as gentrification has made the neighborhood safer. Brooklyn followed suit starting in the early 2000s, with rapid development in Williamsburg in particular. New York is arguably nothing without its rich music scenes, and some concert spaces have taken that sentiment to heart, opening their doors to all ages, and after the legendary rock club CBGB closed, these 18+ and all-age venues are needed more than ever. —BY ANATOLE ASHRAF

Smalls

Columbia students are exposed to jazz, a quintessential American art form, in Music Humanities. There are few better ways to appreciate it than in New York’s premier jazz club, Smalls (183 W. 10th St., at Seventh Avenue). Established in 1993, the venue has attracted masters such as Frank Hewitt, Tommy Turrentine, and singer Marion Cowings, who formerly taught Harry Connick Jr. and now hosts a vocal class on Sundays at 1 p.m. Smalls also enjoys a reputation as the preferred late-night hangout for jazz greats and professionals. Although the club charges a \$20 cover, the cost allows attendees to freely enter and exit the space all evening (\$10 after-hours, around 10 p.m.). Under-21 fans are welcome to join the proceedings, such as the thrilling Sunday night jam sessions.

Arlene’s Grocery

Arlene’s Grocery (95 Stanton St., between Orchard and Ludlow streets) is a veritable institution in the Lower East Side. A converted grocery store, the venue has drawn some of the best local and national bands since 1995. The Strokes had a residency here back in 2000, which was then taken over by The Bravery. Most shows are 18+, and the cover is usually \$10, if not free. Furthermore, hanging out on the ramp outside can lead to some fantastic NYC memories.

The Knitting Factory

Sometimes the victims of gentrification in the city aren’t residents but resident music venues. The Knitting Factory (361 Metropolitan Ave., at Havemeyer Street) is one such victim, having been priced out of the West Village a few years ago. Thankfully, the 18+ venue relocated to Brooklyn recently, taking advantage of the cheaper rent with a bigger space that somehow feels more intimate with its warm decor than its West Village incarnation. The sound system has also been greatly improved, perfect for enjoying the fantastic local and smaller national acts regularly featured at the venue.

Pete’s Candy Store

Williamsburg has no shortage of music venues. Noteworthy 18+ venues, however, are few and far between. Pete’s Candy Store (709 Lorimer St., between Richardson and Frost streets) is a welcome addition to the area. First off, the food is fantastic. The roasted turkey, white cheddar, and spicy aioli sandwich is a required experience at the club. The artists, on the other hand, are eclectic, fresh, and are all radio-worthy. The venue also hosts various events that are lots of fun. Bring friends and compete in the Wednesday night Quiz-Off for a \$75 bar tab (good for virgin drinks, too, but be sure to tip).



COURTESY OF YI CHU WU

FLASHDANCE | Dancers perform “Mass Observations” in vividly colored costumes as part of The Barnard Project/New York Live Arts show.

Symbiotic creations are danced out across NY Live Arts’ stage

BY OLIVIA AYLMER
Columbia Daily Spectator

The old adage, “The journey’s more important than the destination,” does not quite apply to the students whose pieces, set by cutting-edge choreographers, premiered downtown on Thursday, Dec. 1. In the city dance scene, a prime location draws an eclectic crowd of artists, enthusiasts, and critics looking to discover new, young, local talent.

The Barnard Project will continue for one show on Friday, Dec. 2 at 7:30 p.m. and two shows on Saturday, Dec. 3 at 2 and 7:30 p.m., at New York Live Arts (219 W. 19th St., between Seventh and Eighth avenues).

As the first university partnership of its kind, the program pairs dancers from all four undergraduate colleges with curated artists from Dance Theatre Workshop who work together in a semester-long residency. Since its inception seven years ago, the project has commissioned 26 new works. Most significantly, it provides young dancers with a professional performing arts experience.

At the Wednesday, Nov. 30 dress rehearsal, an invitation-only audience was treated to four works as breathtaking and diverse as the dancers themselves. While each piece possessed distinguishing elements, they collectively showcased

a maturity and artistic depth rarely seen at the college level.

“This was technically our first performance, and even though it was a run-through, it felt really good. This is our work, too—we did a lot of improv,” Katherine Huet, BC ’15 and one of the dancers, said.

Donning sunny yellow ensembles, “E Pluribus,” choreographed by David Parker, featured elements of tap, ballet, and contemporary. Dancers moved gracefully to music from “La Bayadere.” Each showed off his or her personality through solo moments as the music progressed from a traditional American folk song to the 1963 pop hit “Downtown.” The performers rhythmically mimicked tap-dancers, shuffling and stepping in bare feet. Unexpectedly, a girl partnered with a boy who then partnered with another boy. With its playful mood and charming performers, this piece opened the show with enough imagination to draw the audience in and leave them wanting more.

A dramatically quirky piece, “Howl,” by Ivy Baldwin, changed the pace. Seven girls dressed in costumes seemingly plucked from their grandmothers’ attic trunks proceeded to thrust, throw, and twirl their bodies every which way, revealing a wild side hidden beneath their demure appearance. A trio of girls released a piercing shriek reminiscent of the title. Original Bon Iver-esque

music by Minneapolis-based artist Justin Jones accompanied the dancers’ simple movements—their audible breathing only added to the ear candy.

Stripped of most sound, Susan Rethorst’s “Jazz Out of Water,” was danced in silence save for the occasional interlude of a melancholic Angelo Badalamenti piece. However, the polka-dotted and striped dancers spoke volumes through their movement by forcing viewers to hone in on their bodies rather than relying on musical cues. Yet their far-off expressions did not help build a strong audience connection. With its languid movement and sparse music, “Jazz Out of Water” lacked the vivid energy found in the other pieces.

The best one came last. Sidra Bell’s futuristic, vibrant work “Mass Observation,” featured an ensemble of high-caliber dancers in precious metal-metallic body suits who processed on either side of the audience—catwalk style. Slithering stealthily in and out of interesting configurations while kinetic techno music blared, the performers fully used the space and their flexible facilities. This dynamic piece must be experienced firsthand for its full effects.

For dancer Robin Albrecht, GS ’13, at least, the three-month journey was worth it. Albrecht said, “Whether we continue in dance as a career or not, it was still a great part of our dance life right now.”

audience, even while preparing their instruments or changing into their next ensembles. This sense of proximity between the players is heightened by the small, comfortable size of the theater.

“Cymbeline” has always been the ugly duckling of the Shakespearean repertoire—critics from George Bernard Shaw to Samuel Johnson have showered it with disdain. Impossible coincidences abound in the script, but the Fiasco Theater actors pay them no mind. They take their characters and the play seriously but include a good deal of fun and laughter along the way.

The Fiasco Theater at once showcases one of the best examples of Shakespeare’s comedic ability and remains grounded in solemn reverence for the Bard. Any work of his, even the most preposterous, deserves.

Brooklyn Museum exhibit explores homosexuality in American culture

HIDE/SEEK from page B4

pieces moves towards more overt and personalized statements made by gay artists living in a predominantly heterosexual society.

The exhibition dedicates an entire room to a series of Andy Warhol screen tests involving raw footage that explores the reaction of subjects under the intimidation of a camera.

The heavy presence of Warhol and other icons such as Annie Leibovitz and Keith Haring tends to detract from a deeper examination of the “difference and desire” of sexual identity in contemporary portraits. The reliance on big-name artists—who viewers can immediately identify with through pop culture—limits the potential of the showcase to create a perspective of sexual identity based on personal experience and the development of American outlooks on homosexuality.

Yet within the visual time line, the exhibition follows the various relationships that existed between artists within the artistic community. A photograph of beat novelist William S. Burroughs taken by Allen Ginsberg alludes to the intimacy of their romantic relationship. The prevalence of poet and art critic Frank O’Hara as the subject of many works highlights his importance in the community of gay artists. This underlying narrative of personal dynamics between artists enriches the meaning, and becomes one of the most captivating elements of the exhibition.

The representation of queer and bisexual women is disappointingly sparse, mainly grouped into a series of photographic portraits taken of prominent female intellectuals such as Djuna Barnes and Susan Sontag.

As the exhibition progresses to a modern grouping of works, the pieces move more into commentary, discussing topics such as the stigma created by the AIDS epidemic towards the gay community and the nature of male desirability.

David Wojnarowicz’s controversial film, “A Fire in My Belly,” is a montage of disturbing images and symbols of anguish meant to offer a perspective on AIDS politics. It was originally removed from the showcase when presented at the National Portrait Gallery, due to the protest of religious groups and conservative politicians over the image of ants crawling over a crucifix.

In spite of its graphic imagery, the film hardly seems sacrilegious. Instead, it serves as an important piece in the narrative of the AIDS epidemic and opens a discussion on the condition of human suffering.

The organization and collection of pieces in “HIDE/SEEK” is a thorough, albeit restrained, overview of sexual identity in modern society, which should be further expounded upon in future exhibitions. The simple recognition of such subject matter in a single showcase is a milestone of American art.

New production of this overlooked Bard comedy injects life to the convoluted plot

CYMBELINE from page B4

The players even contrive an impressive bow-and-arrow battle sequence while constantly shifting their roles as needed.

All of the play’s controversies and confusions are made clear to the audience by the end. Indeed,

there are more characters on stage revealing truths than actors to play them, which forces some clever maneuvering and double-speaking by some of the players.

The show boasts some of Shakespeare’s best songs. Instead of just perfunctorily performing the pieces, this group of players renovates them, performing each melody with a certain American flair, complete with a banjo and washboard. This nod to Appalachia is fitting for a play that takes place in the woody hills and darkened halls of pre-Roman Britain.

With only a sheet, several wooden boxes and chest, and a few other props, the production team chooses to keep the stage as simple as possible. When not in the scene unrolling on stage, the actors sit behind it—always in full view of the



COURTESY OF GERRY GOODSTEIN



DOUGLAS KESSEL FOR SPECTATOR

PHOTO OP | Tim Hetherington captured the above photos while working as a journalist in Libya up until his death there on April 20, 2011.

Two men’s documentary ‘Visions’ are brought to the South Bronx

BY LEERON HOORY
Spectator Staff Writer

Chelsea and the Upper East Side are not the only neighborhoods in which to see great art. A month-and-a-half ago, the Bronx Documentary Center (614 Courtlandt Ave., at East 151st Street) opened as a new center for photography, film, and multimedia in the Bronx.

Having observed that the art, journalism, and documentary world was largely geared toward educated urban audiences, Tim Hetherington and Michael Kamber sought to push the envelope of targeted demographics with the idea for this center. “We just feel like people don’t reach out to new audiences,” Kamber said. The Bronx Documentary Center is among the few galleries in South Bronx and the first in the area showing documentary work.

A photojournalist, Hetherington was killed in combat on April 20, 2011 in Libya, and the center’s first exhibit, “Visions,” is presented in his honor. Born in Liverpool, England in 1970 and educated at Oxford University, Hetherington was a photojournalist who helped create new directions for narrative photography. His Oscar-nominated

film, “Restrepo,” had an effect in changing the way Americans viewed the Afghan war.

This Bronx Documentary Center exhibit shows Hetherington’s work from Libya for the first time. These photographs offer a surprisingly intimate depiction of conflict zones, evoking an immediacy given their recent date—some were taken on the days leading up to and on the date of Hetherington’s death.

“My photos are not about war,’ Tim would often say of his Afghanistan photos. ‘They’re about young men.’”

—Michael Kamber,
Bronx Documentary Center founder

Hetherington is characterized for his ability to embed the personal into these conflict zones. “My photos are not about war; Tim would often say of

his Afghanistan photos, “They’re about young men,” Kamber said. His statement rings true throughout the exhibition in the way he captures faces at particular moments. In one photograph, two men stand beside each other holding up cameras. One of the men looks straight at the camera. There isn’t a need for background information or extensive knowledge on history—these candid and close-up expressions have a humanistic quality that make these photographs stand on their own.

Also on display in the exhibit is a film entitled “Diary,” which compiles scenes from the different countries Hetherington traveled to and worked in over the years. The film blends and juxtaposes war-torn zones with cosmopolitan cities, war, and chaos with serenity, creating a montage of the many realities in this world. Hetherington takes his viewers right into the midst of it all, filming so close to the reality of war but then fading away to the streets of London or New York.

“Visions” also includes more specific information about Hetherington’s life and extensive career, including that relayed through personal interviews and a tribute created by his closest friends.

The exhibition presents Hetherington’s visionary approach to image-making housed in a building founded on a visionary idea.

How to make a relationship a happy time-share

In relationships, one partner can be busier than the other. Let’s say, for example, that Partner A has decided to take the hardest major at Columbia, is on a varsity sports team, and participates in student council and other various clubs on campus. That leaves a narrow window for Partner B—who has chosen a relatively manageable major and is involved with the arts scene and community service—of approximately nine hours, only one of those being conscious. That blows.

Time management at Columbia is already hard balancing between friends, schoolwork, a relationship, and “me” time. Never mind the added element of having a partner that acts like he or she is running for chief of state and/or greatest doctor of all time.

Though a good bout of make-up sex can fix about anything, I’ve put together a list of tips for the A and B in all of us, just so we can get over the whole “you never have time for me” issue. I’m over it. Let’s make sure that you are too.

Partner A: Yo, congrats. You’re a baller. But remember that boyfriend you had? Oh yeah, you still see him occasionally? Great. Wait, on Skype? Don’t you live, like, in Broadway, and he’s in Hogan? Awks.

Friends and a boyfriend are not a given, so don’t expect them always to be around if you don’t pay attention to them. Think of them like plants—if you don’t water them, they’re going to wither and die (dramatic, but the metaphor works). Trust me, I know. Last year, I single-handedly killed a bonsai tree. It took months for the thing to die, but I sure did it. So, before your girlfriend or boyfriend withers and dies (i.e., breaks up with your ass so you can snuggle closer to your quantum physics book), here’s what to do:

1) Spending time apart because of a busy schedule can lead to some, let’s say, uncomfortable accusations. Are you cheating on me? Are you really not free all day? I don’t believe you. Etcetera, etcetera. Just cut the crap and give each other your schedule. It’s a small thing, and makes B feel better because he or she has become more of a part of your life. Now, don’t be thinking that it’s a bit stalker-esque or anything—it’s not like B (hopefully) will follow you around to your classes. Your commitments just become that more real when he or she sees them in an Excel spreadsheet or Google Calendar. And, this way, you won’t have to keep rejecting poor B for trying to hang out with you when you’re busy.

2) Kill two birds with one stone. You like to do homework? You have to? Well, most likely B has to get something done, too. Solution: Do it together. This allows you to pencil in a couple more hours with B, and maybe a bit of a, er, more interesting study break.

3) Keep your partner in the loop. So you just got into the top law schools in the country? Don’t let B hear it from someone else, and don’t just drop it in passing. B is excited for you, maybe even more excited than you are (or seem to be). B wants to be involved and celebrate your success with you, and by keeping big things like that on the DL, you alienate him or her.

4) Most importantly, take time to ask B about his or her life and respect it. Yes, you are successful, but that does not, in any way, mean that you should present yourself as “I’m kinda a big deal.” You’re not Ron Burgundy. And that kind of superiority struggle just kills the plant, if you know what I mean.

Partner B: Yo, congrats. You’ve been doing well in all of your classes, not spending all of your time chained to Butler Library, and, aside from some extra time devoted to the Photography Society and ESL tutoring, you’ve managed to set aside substantial parts of your day and week for your friends and A. Been reaching out to him or her? Always the one that texts first? Awkward.

You’ve got your life together and have set aside some time to live outside of your books. But you’ve found a block when it comes to your significant other and don’t know how to say, “I want to—need to—see you more,” without sounding like a whiny bitch. So here goes:

1) Welcome to the jungle. You knew what you were getting into. Don’t expect A to give up some of his or her passions or expect that he or she will magically have more time to spend with you because you’re now in a relationship. It just doesn’t work that way. Understand that he or she has a lot of commitments, but that A does care about you because, well, you two are in a relationship.

2) Don’t be passive aggressive. Something bothering you? A’s rain-checked your dinner date about five times now? Don’t get pissy about it, just tell A what’s up and why you’re upset. It’s much easier that way and saves some time for other, more noteworthy things—like, say, a civil conversation.

3) Give A some space. Don’t be all up in their shit all the time. It can be annoying, and you don’t want to be a Stage 5 Clinger. Everyone has their own life to live and so do you. Your schedule and your time are just as important as A’s.

4) Chill. You’re in college now, consider it the minor leagues. This is prep for your future relationships when, yes, you’re in “the real world.” So let’s get them training wheels all oiled and such now. This is a learning experience, and what doesn’t kill you only makes you stronger.

Elle Roche is a Columbia College sophomore who intends to major in English and Comparative Literature. Rallying the Knickerboxers runs alternate Fridays.



ELLE ROCHE
Rallying the Knickerboxers



BALL OUT | The Meatball Factory (left), on the Lower East Side, and The Meatball Shop (right), also on the Lower East Side but with secondary outposts in the West Village and in Brooklyn, both embody a micro-trend in New York’s foodie scene—that of some classic Italian comfort food.

Two specialized eateries make for one spicy meatbrawl

BY ALISON HERMAN
Spectator Staff Writer

Meatballs are a classic winter comfort food: warm, filling, and unpretentious. And lately meatball-themed restaurants have become something of a micro-trend in the New York dining scene. The Meatball Shop (84 Stanton St., at Allen Street), co-owned by chef Daniel Holzman and manager Michael Chernow, opened its doors on the Lower East Side two years ago and has since expanded to Williamsburg and the West Village. Meanwhile, newcomer The Meatball Factory (231 Second Ave., between 14th and 15th streets) just opened in the East Village under the leadership of former “Top Chef” contestant Dave Martin.

Both restaurants take a mix-and-match approach to their menus. But while The Meatball Shop sticks to the red-sauce classics, The Meatball Factory puts a more adventurous spin on its food.

Customers at The Meatball Shop risk a long wait, but a clever text-message alert system allows diners to walk around the neighborhood without fear of losing out on a table. Seats often open up quicker than expected—a party quoted a two-hour wait might instead be seated in 45 minutes. Once seated in the crowded and cozy dining room, orders are placed using dry-erase markers to check off preferred balls, sauces, and sides.

FOOD&DRINK REVIEW

The Meatball Shop gives diners the choice of having their meatballs plain (\$7), in a hero (\$9), or “smashed” onto a brioche bun (\$8). For first-timers, plain proves the easiest for sharing and sampling the most ball-sauce combinations. The classic beef and marinara is a sure bet, and the spicy pork meatball has a pleasant warmth without being mouth-scorching. The real stars of the menu, however, are the specials, which have included pear lemonade, turkey and stuffing balls with gravy and cranberry sauce, and Mediterranean lamb balls. The ice cream sandwich with freshly baked cookies (\$5) is large enough to split and ends the meal on a high note—don’t miss the chewy, chocolatey brownie cookie.

The Meatball Shop nails the down-home vibe that a casual meatball joint calls for and displays a mastery of the basics.

The Meatball Factory, meanwhile, offers more exotic varieties of its namesake dish, including the Latin Stallion, which is made with chorizo and potato, and the Meattza Meattza—a blend of buffalo, steak, and short rib. Like The Meatball Shop, The

Meatball Factory gives customers the option of having their meatballs served stand-alone with a single sauce (\$9) or in a sandwich (\$11-12). Again, diners would be better served going for the option that allows as many combinations as possible: the sauce sampler (\$4). Try the Pepper Monkey, a smoky take on barbecue sauce, and Truffle Time.

Although the menu offers sides like pasta, pizza, and even poutine (fries with cheese curds and gravy), diners at The Meatball Factory are best served by sticking to the basics, with the notable exception of the heart-stoppingly-rich black truffle mac ‘n’ cheese (\$11). A meal at The Meatball Factory is more unusual than one at The Meatball Shop, but the menu at times spreads itself thin, and some of the meatballs are hit or miss. The chick-and-apple-sausage Cluck, Cluck balls, for example, proved dry and unappetizing.

Diners dig into their The Meatball Factory meals in a spacious, dimly lit dining room with an expansive bar, creating something of a gastropub-meets-sports-bar atmosphere.

Ultimately, The Meatball Shop nails the down-home vibe that a casual meatball joint calls for and displays a greater mastery of the basics. Nonetheless, The Meatball Factory is a great choice for gourmands craving an updated version of a classic dish. Head to The Meatball Shop for a laid-back but trendy dinner with friends and save The Meatball Factory for a more experimental experience.

Flipside Guide



COURTESY OF CECIL BEATON STUDIO ARCHIVA AT SOTHEBY'S

CANDID | Photographer and designer Beaton took this 1946 portrait as part of a series on Greta Garbo—one of his few heterosexual lovers.

‘Cecil Beaton: The New York Years’

Artful photographer and personality receives star treatment in new exhibit

BY CHRISTIN ZURBACH
Spectator Staff Writer

Whether hanging from a suspension bridge wearing a police cap, posing in artful drag, or coaxing others’ poses from behind a camera, mid-century photographer and designer Cecil Beaton was never boring. In an era when New York teemed with novelty, glitz, art and fashion, Beaton still stood out, and with old world manners and a surrealist eye, helped both to capture and define a movement. The Museum of the City of New York (1220 Fifth Ave., at East 103rd Street) presents a selection of Beaton’s works through Feb. 20 in the exhibit “Cecil Beaton: The New York Years.”

The hallway leading up to the exhibit’s entrance, with walls playfully sketched on by Millree Hughes, sets a quirky tone for the exhibit. The antechamber to the main gallery showcases a series of self-portraits and New York City impressions, recalling Beaton’s pen-and-ink drawings of dancers, drag queens, buildings, and the Carnegies that formed a cultural map of Manhattan. Combined with an asymmetrical font used to write the names of Cecil and his subjects, these personal photographs make both the background and foreground intrinsically Beaton, hinting at the fine line between commerce and art that he tread throughout his career.

The central interior of the exhibition focuses on the pillars of Beaton’s work—fashion, celebrity photography, and costume design. Although slightly hindered by a foggy Anita Jorgensen lighting design, the exhibit’s layout is spread out but cohesive, benefiting from the common thread of commercial rose wallpaper designed by Beaton himself.

From creating ensembles for the stage and for the screen production of “My Fair Lady,” to photographing the likes of Marilyn Monroe and Truman Capote, Beaton’s work proves extremely varied.

Whether whimsical, somber, or simple, Beaton’s works are united by an underlying distinctive style. In “Gabrielle Chanel, 1956,” Beaton portrays a solemn, but stylish, 82-year-old Coco Chanel standing on her own spiral staircase. The piece shows a graphic flair similar to that of M.C. Escher. Some of Beaton’s 1940s photographs for Vogue flirt with impressionism.

Perhaps most impressive is Beaton’s uncanny ability to capture subtlety, imbuing glamour with humanity and—like his admirer and subject Andy Warhol—combining popular culture and art. He catches a pensive glance from Julie Andrews, a relaxed smile from Marilyn Monroe, and melancholy innocence from actress Helen Hayes. Beaton triumphs in catching the vulnerability beneath the showmanship. A heart-wrenching photograph of three-year-old Blitz victim Eileen Dunne, clinging to her teddy bear while lying in a hospital bed, highlights his knack for finding emotional resonance beneath his stylized composition.

Beaton’s accessible high art appeals to a contemporary audience both through its more modern medium and its representation of a romanticized golden cultural era for New York. Beaton manages to communicate the essence of the city through portraits of the artists who have shaped it, capturing all of its glamorous complexities with his artful lens.

events

MUSIC

Baths

—Bowery Ballroom, 6 Delancey St., between Bowery and Chrystie Street, Friday, Dec. 2, doors open at 8 p.m., \$17

21-year-old Will Wiesenfeld, a.k.a. Baths, has recently gathered quite a fan base and with good reason: He makes electronic music that’s as soothing as it is danceable. Ki:Theory and Dinosaur Feathers, who have been compared to Vampire Weekend and Animal Collective, will open.

STYLE

Handmade Cavalcade

—Public Assembly, 70 N. 6th St., at Wythe Avenue, Williamsburg, Saturday, Dec. 3, 10 a.m. to 6 p.m., free

“The {New New},” a collective of local ETSY creators, present Holiday Handmade Cavalcade, an indoor flea market of sorts where 35 artisans and designers will sell jewelry, clothing, and other gifts for the holidays. The first 200 people who show up get free goodie bags.

FILM

Jim Henson’s ‘Labyrinth’

—Museum of the Moving Image, 36-01 35 Avenue, at 37 Street, Queens, Sunday, Dec. 4, 1 p.m., free with CUID

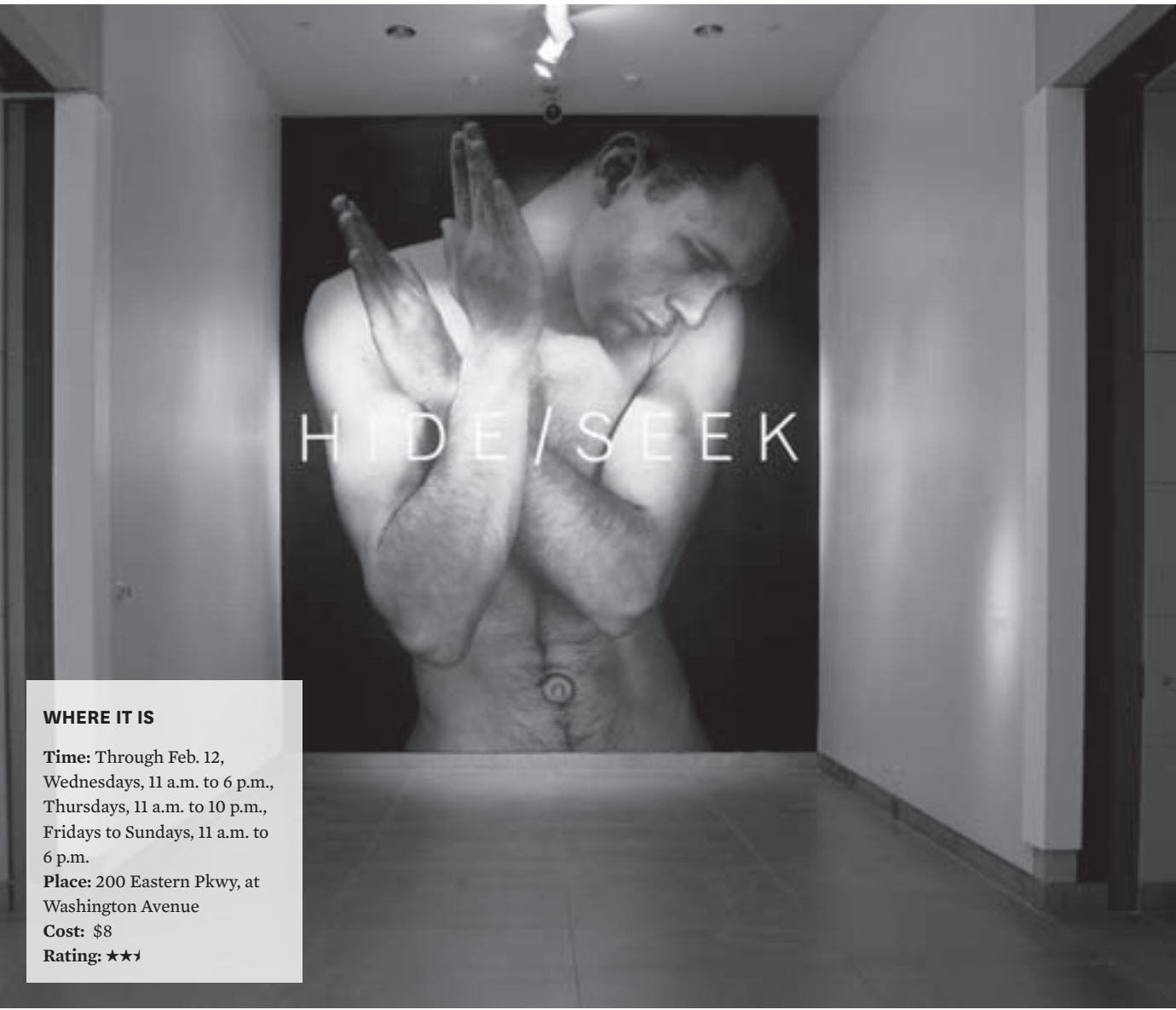
Both those who saw the new Muppets film over Thanksgiving break and those who opted for artier fare owe it to themselves to see Jim Henson’s 1986 gothic fantasy classic. It stars David Bowie as the Goblin King and a young Jennifer Connelly on a mission to navigate the labyrinth.

BOOKS

Mao Marathon

—The Jane Hotel, 113 Jane St., between Washington and West streets, Sunday, Dec. 4, 3 to 8 p.m., free

For the 40th anniversary of the publication of Federic Tuten’s seminal novel, the Jane Hotel will host a five-hour reading of “The Adventures of Mao on the Long March.” Drop by to hear some of America’s most notable writers, poets, artists, and filmmakers.



COURTESY OF BROOKLYN MUSEUM

PEEK-A-BOO | This blown up Minor White portrait greets museum-goers at the entrance of the exhibition “HIDE/SEEK: Difference and Desire in American Portraiture.” The much smaller original piece can be found inside the gallery.

‘HIDE/SEEK’

Innovative exhibition confronts American anxieties on sexual identity

BY CAROLINE CHEN
Columbia Daily Spectator

Lying behind glass doors with a translucent appliqué of the headline, “HIDE/SEEK: Difference and Desire in American Portraiture,” three stark gallery rooms display a diverse array of works examining sexual identity in modern America. The exhibition is the first of its kind in compiling pieces related to a subject that still attracts controversy in today’s society.

Running from Nov. 18 until Feb. 12 at the Brooklyn Museum (200 Eastern Parkway, at Washington Avenue), the exhibition follows the story of American sexuality in contemporary art, beginning with Thomas Eakins portraits from the 1880s and

ending with an AA Bronson painting from 1994.

A blown up Minor White portrait of a nude male welcomes visitors into the exhibition and is seen in its much smaller original state next to one of White’s iconic nature shots, “Cypress Grove Trail.” The transition from explicit, large-scale presentation to the subtlety of White’s original prints reflects the overall evolutionary staging of “HIDE/SEEK.”

The historical arrangement of the exhibition demonstrates changing social attitudes towards homosexuality. Beginning with understated homoerotic works, such as George Bellows’ painting, “Riverfront, No. 1,” of urban working class men socializing at the docks, the progression of

SEE HIDE/SEEK, page B2



COURTESY OF GERRY GOODSTEIN

PLOT TWIST | Some American banjo twang adds lightheartedness to one of Shakespeare’s most convoluted plays, “Cymbeline,” now showing at the Barrow Street Theatre through Jan. 1.

‘Cymbeline’

Fiasco Theater brings out the best in what has been called one of Shakespeare’s worst plays

BY REUBEN BERMAN
Columbia Daily Spectator

Improbable situations run rampant through the plot of Shakespeare’s “Cymbeline.” Two princes, who were kidnapped as infants, reunite with their cross-dressing sister deep in the forest years later. A poisonous sleeping potion, administered at the most inopportune time, causes no harm to anyone. But the notion that

this play could be performed with only six players covering 15 different roles strains credulity the most. Fiasco Theater company pulls it off remarkably well, though. The show runs through Jan. 1 at the Barrow Street Theatre (27 Barrow St., at Seventh Avenue).

The story of “Cymbeline” follows the love between Imogen—played by the delightful and talented Jessie Austrian—and her husband, Posthumus (Noah Brody), who was exiled from Britain by Imogen’s father, King Cymbeline. The title role is performed by Andy Grotelueschen, who also plays Cymbeline’s loutish braggart of a stepson, Cloten.

Although the intricacies of the plot are far too numerous to list, it involves lost brothers, a lover’s jealousy, an evil step-mother, and, like all Shakespearean comedies, a happy ending.

SEE CYMBELINE, page B2