

Natural Selections

A NEWSLETTER OF THE ROCKEFELLER UNIVERSITY COMMUNITY

Crisis in Congress

JASON ROTHAUER

This is what a government in crisis looks like. Last month, on October 1, the federal government entered its first shutdown since 1996, when an impasse between President Clinton and congressional Republicans led to the government's doors being shuttered for almost two weeks. Our most recent shutdown beat that record, coming to an agonizing close minutes before midnight on October 16.

The term shutdown is slightly misleading, as most of the government's most visible functions continued unabated throughout the crisis. Any service deemed essential—the military, for example, or, ironically, congress itself—continued to function. But every day brought more stories of gaps left by our more peripheral federal services. The federal park system was closed, veterans were turned away from national memorials (with much media attention), and the FDA's routine food inspection was suspended. More than 800,000 federal workers were placed on furlough, without pay and forbidden to work.

How did we get here? The inability of the Congress to agree on a budget is not new. For years, budget negotiations have collapsed, and the government has largely been funded by "continuing resolutions." These temporary budget measures extend existing funding levels, kicking the can down the road for a year or so without renegotiating terms. This time, however, no temporary solution was forthcoming.

What was different was the Affordable Care Act, commonly called Obamacare. Largely similar to the conservative, market-based healthcare reforms enacted by a Republican governor, Mitt Romney, in Massachusetts. Obamacare has become the white whale of congressional Republicans. Since its passage in 2011, House Republicans have voted to repeal the act forty-six times. The 2012 presidential election largely focused on the new health care law, and candidate Rom-

ney pledged to begin to repeal the law on his first day in office.

After Obama's victory, the Republican Party's establishment leaders were ready to move on. Asked about his efforts to repeal the law after the election, Speaker of the House John Boehner replied, "Well, I think the election changes that. It's pretty clear that the president was reelected; Obamacare is the law of the land." But if the party leadership was ready to pick its battles, the Tea Party wing was far from ready to give up.

Conservative activists were determined not to let the fight end there. Powerful lobbyists like Jim DeMint at the Heritage Foundation and other influential donors were among the vanguard of outside groups with a surplus of resources dedicated to helping to kill the law. Budget negotiations and debt ceiling votes had been used previously to extract concessions, so an obvious tactic became clear: tie funding of Obamacare to the funding of the entire government. If the Democrats wanted any budget, it would have to come at the expense of the president's health care law.

Texas Senator Ted Cruz and others on the GOP's far right flank took up this ban-

ner and pushed the confrontation to the breaking point. Some prominent Republicans spoke out against the tactic. Republican Senator Richard Burr said "I think it's the dumbest idea I've ever heard of." John McCain and Representative Peter King made it clear that they thought the tactic was wrong-headed and destined for defeat. In the end, however, the entire GOP conference held fast and voted for a shutdown.

President Obama has been quite willing to negotiate under adverse pressure. The Republicans' refusal to increase the federal borrowing limit (the so-called debt ceiling, a historical anomaly whereby Congress has to separately approve the borrowing of funds to pay for bills it has already passed) led to Obama negotiating for a bargain that would balance cuts in government spending with greater revenue from taxes. That negotiation collapsed and led to the current budget sequester, a series of across-the-board spending cuts that were designed to be terrible enough to force the parties to negotiate in the first place.

The president has been willing to compromise, but not over his signature domestic legislative achievement, and certainly not under threat. As he put it: "If you're in negotiations around buying somebody's house, you don't get to say, well, let's talk about the price I'm going to pay, and if you don't give the price then I'm going to burn down your house." So, realizing that concessions would lead to similar ransom demands for the rest of this president's administration, Obama and the Democrats held firm. As it became increasingly clear that the president would not fold, discussion of defunding Obamacare faded, and Republicans were largely left to try to save face. Republican Congressman Marlin Stutzman put it perfectly, with a statement that sums up the playground logic of the whole affair: "We're not going to be disrespected. We have to get something out



of this. And I don't know what that even is.”

A deal was reached to raise the federal debt ceiling on the eve of the deadline, October 16. The can has been kicked down the road once again. The federal government is open for business, but is only funded through January 15. The next debt ceiling vote has been pushed back to mid-February. The Republicans have had their political noses bloodied by their loss, but nothing fundamental has changed. Gerrymandering of congressional districts has created an unprecedented amount of highly concentrated Republican voting districts (Democratic districts are concentrated due to the same factors, but not to the same extent). The pressure on most GOP members is to avoid

seeming not to be conservative and combative enough, lest they face an even more conservative primary challenger.

There is no shortage of GOP legislators who find governing in this way to be not just a losing strategy, but dangerous and irresponsible. But we will continue down this path as long as the party contains a core faction that is willing, even anxious, to precipitate this kind of crisis. There was a time when the conservatism of the Republican Party represented sober, pragmatic thinking, particularly with regard to the nation's economy. The fact that today's Republican Party was willing to take the nation so close to the edge of catastrophe shows just how much things have changed. ◊

Natural Selections

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Life Back on a Roll

NICOLAS RENIER

I recently got myself an old and clunky film camera, but couldn't completely get rid of the feeling that my frequent visits to Williamsburg had taken their toll, and my commitment to hipster culture had gone too far. There's apparently not a strong rationale to keep shooting with film today, unless you don't own a computer. Digital cameras took giant leaps in quality since their crappy beginnings in the early 2000s and any recent smartphone now outperforms in picture definition the 35 mm films we all used for decades. You can take thousands of pictures without spending a dime and easily broadcast them to anyone. So why bother with film? Does film, like audiotape, belong to the graveyard of technologies that we can happily leave behind?

Although the gap is closing, film still retains slight technical advantages over digital sensors in some aspects. Film makes color pop, thanks to strong saturations and infinite gradations. Try a color slide film (they still exist!) on a bright sunny day, and your eyes will melt from the vibrant hues. Film does not saturate in the highlights as easily as digital sensors, so those white clouds can still have rich details, and a flash picture might not turn you into a ghastly spectre. Because of its grain, film has smoother transitions in details and makes the pictures more organic and less sterile. If you want great true-to-life digital pictures, chances are that you will have to spend some time on the computer tweaking brightness, contrast, and color tones. Films is balanced to give you great colors and contrast right away, so you don't have to use Photoshop "in post."

Unless you have something amazing in front of you, digital pictures are often boring. This is because a good picture is not about flawlessly capturing the moment.

Memory is subjective, and strongly edited by our experience. This could explain why grainy, soft-focused, and off-colored pictures can elicit stronger emotions than a perfectly sharp shot. Photos with limited depth-of-field (a blurry background) will appear more charming by bringing up the subject. Film, with its lower light sensitivity, is better than digital at gathering more out of focus light to create motion and background blurs, even in broad daylight.

The great thing you discover when you get serious about film photography is all the creative options available, some of them impossible to recreate with Photoshop or Instagram. Limiting the color palette is a great way to take moody and impactful pictures. Black and white is the most obvious example (everybody looks more stylish and clever in black and white), but it is not the only way. Load a color film backward in the canister (emulsion facing opposite to the lens), a process called "redscale photography," and you'll completely get rid of the blues. Reds will be overwhelming, painting your shots with sepia tones, and greens will randomly rise in the highlights to give golden tones. If you don't feel like reloading a film backwards in its canister yourself (a tricky proposition to execute in total darkness),

you can buy these modified films at any serious camera shop in the city and even Urban Outfitters (because why not?). Another way to creatively mess with the palette is to take a color slide film and ask your photo lab to develop it like a color negative. Slide films are not designed to handle the chemistry of classic negative films well and cross-processing them with the wrong chemicals will enhance contrast, grain, saturation, and shift the col-



ors randomly (often giving them a yellow tint). Shoot with an infrared film, formerly used for aerial land surveys, and you'll be transported to another planet (Google Richard Mosse's pictures). The possibilities are endless! You could take a slide film, shoot it backwards, and cross-develop it as a negative. I have no idea what would come out of this!

However, any digital camera with a sensor bigger than ten megapixels (MP) will do a better job on definition than the 35 mm film we all used in the past decades. When trying 35 mm film again after years of shooting digital, it can be hard to accept the compromise of low definition for added coolness. We got used to high quality, sharp, digital pictures that can be enjoyed on a big computer screen in all their 12, 16 or 20 MP glory. But then, you have the option of trying medium format film photography. And this is not as scary as it sounds. Medium format negatives are four to five times bigger than 35 mm and can be scanned easily at 100 MP, a resolution not yet reached by consumer grade digital cameras. On top of that, you get the great medium format, compressed perspective, gorgeous for landscapes, monuments, and portraits. You do need a special camera to shoot medium format, but if you don't have one, they can be cheap when bought used, and I recommend trying one. A square medium format negative blown up on a big screen or on a large print is a sight to behold, and it is hard to go back to your digital single-lens reflex camera (DSLR) after having tried.

But then, you're bound to ask: are they still making film? Hasn't Kodak filed for bankruptcy and shut down its production? The film offered today is a far cry from what it was in the analogue heydays. Although the future of film production from the big players Kodak and Fujifilm is uncertain, some companies are strongly committed to this medium: Ilford for black and white, and Lomography for normal

or experimental films appear as though they will continue making them for the foreseeable future. There has been a resurgence of demand for film from professionals, and Lomography has shown very strong growth. Maybe, like vinyl, there will still be a dedicated base to keep the medium alive?

Cost is definitely a concern when shooting with film. Rolls can be found between \$4 and \$10 for 36 exposures (on a 35 mm roll) or 12 exposures (on a medium format roll). Thanks to the overwhelming presence of screens around us, we don't need to make prints out of every shot anymore, which saves a lot of money on the processing. Just ask the lab to scan the negatives and enjoy them on your tablet or computer. You can also bring down the cost of development to virtually zero by processing and scanning your exposed films yourself! It is really easy and fun and you don't need a darkroom. Many of us here have extensive lab training, and film processing is much easier and rewarding than bench experiments (because it is guaranteed to work every time!).

This is not a war of digital against analogue. Switching from one medium to the other offers a refreshing experience. Film will teach you to be a better photographer by forcing you to think hard about light and composition, but digital photography enables you to take bold risks, and the immediate feedback allows you to never miss an important picture. Film has more vibrant colors and contrast, but digital is sharper, and modern sensors will take incredible indoor or night shots impossible to achieve with film. Fall is a great time of the year to take pictures, so if you haven't sold your soul to technology yet, I urge you to dust off your old film camera, buy some film, and go outside to shoot the old way!

Visit <http://www.selections.rockefeller.edu> for more images. ◉

Highly Cited Paper Does Not Actually Exist

JOHN BORGHI

Sending ripples through a scientific community still reeling from news that an artisanal science laboratory in Brooklyn has documented the existence of phlogiston, a highly cited paper concerning the discovery of the alleged chemical compound known as bolonium has been proven to not actually exist.

The paper, titled "A Deployment of Byzantine Fault Tolerances," has been cited just over 8,000 times by articles appearing in such prestigious scientific journals as *Cell*, *Nature*, *Science*, and a bunch of other journals with hard to pronounce names. However, despite its seemingly seminal status, it appears that, at least prior to last Thursday, no single scientist had attempted to track down the original text. "To be honest, I just copied the citation from a review paper. I was up against a deadline and couldn't check up on all my citations," said Dr. Anthony N. Other, who recently cited the ar-

ticle in his paper, "A Methodology for the Compelling Unification of Vacuum Tubes and Non-Von Neumann Machines" available in the latest issue of *The Journal of Scientific Truthiness*.

Deadline-related shortcutting appears to be the primary cause of the paper's popularity. "Every scientist I know has to juggle a great many responsibilities," says Dr. Other. "After spending all day at the lab bench and all night trying to secure grant funding, I just don't think I have time required to do a simple PubMed search or ask a reference librarian."

The non-existence of the paper was first noted by undergraduate research assistant Alice Roberts, who discovered the absence while preparing a manuscript for her research methods class day two full weeks before it was due. When contacted, Ms. Roberts declined comment after being told that a parody newspaper about a

fictional science article was being written and that the article would feature a non-existent chemical compound, sources with placeholder names, and completely fictitious quotes.

The first citation of the non-existent article appears to be in the monograph "Telephony No Longer Considered Harmful." However, given that this title could very well have been created by the random article generator known as *scigen* (<http://pdos.csail.mit.edu/scigen/>), everything you have just read is probably meaningless.

More Definitely Real Headlines:

- Evolutionary Biologist Disappointed in Darwin Award Snub
- Scientific Accuracy of Science-Fiction Film Questioned by Non-Fictional Scientists
- Bayesian Statisticians Find Little Success on TV Game Show. ◉

Midday Melodies

DEREK SIMON

To say that New York is a musically rich city is the equivalent of saying it is a very large city: technically true but completely missing the point. Conveniently, Rockefeller happens to be located in this cultural hub, and as such we all have the opportunity to go listen to this impressive array of world-renowned musicians. But as is so often the case, with great talent comes great ticket prices. One of the rare exceptions to this rule happens to be located in our very own Caspary Auditorium every Friday at 12 p.m.

Founded in 1986 by the late Alexander Mauro (1921-1989), Professor of Biophysics at Rockefeller, the Tri-Institutional Noon Recitals are a highly regarded (both within the RU community and beyond) concert series featuring top-tier classical performers. Oh, and did I mention that it's free and requires no tickets? If you have not yet attended one of these intimate recitals, the atmosphere is casual and welcoming. Not familiar with classical works, especially chamber music? No worries. All that is required is a set of ears and an open mind. Too busy making groundbreaking discoveries? No problem. There is no obligation to stay for the whole recital or to even show up on time. Sneak in between movements if you want or slip out at the end of a piece (quietly and respectfully of course). Stay for the Beethoven and leave for the Brahms, or vice versa if you prefer.

To help increase awareness of the range of artists and works, this column will present the schedule of the upcoming month, a brief biography of the performers, and some brief notes on the composers and pieces. The Tri-I Noon Recitals offer a gratis sampling of one of the many sumptuous dishes that makes New York the cultural smorgasbord that it is. So stop by some Friday at noon and enjoy!

November 1: Christine and Michelle Naughton, duo pianists, www.christinaandmichellenaughton.com

These 20-something twins have received international accolades, performing from San Francisco to Munich

to Hong Kong. The recital will open with two works for piano four-hands (both pianists playing on the same instrument). The Andante and Variations in B-flat, Op.83a is a charming piece by Mendelssohn while the Fantasy in F-minor, D940 by Schubert opens with a sublime melancholic melody representative of its composer's idiom, and moves through contrasting sections of brevity and gravity. The highlight of the recital is a two piano rendition of the Concerto in F minor by Gershwin. One piano takes on the solo while the other substitutes for the orchestra. Jazzy tunes and dazzling passages abound in this enjoyable, highly original work.

November 8: Ilya Poletaev, piano, <http://astralartists.org/our-artists/current-roster/ilya-poletaevpiano/>

The piano retains the spotlight in the next recital featuring this Yale-trained Russian pianist/harpsichordist and performer of a wide range of repertoire, but emphasizing Baroque (roughly the 17th and 18th centuries) composers. The recital will open with the suite in A minor from the Nouvelle Suites de Clavecin (new suites for harpsichord) by Jean-Philippe Rameau, a leader of the French Baroque, who wrote a series of suites for harpsichord. Counterpoint and incredible intellectual depth permeate this collection of French dances. The Humoreske, Op.20 by the German Romantic composer Schumann is a large piece consisting of seven contrasting sections played *attacca* (without pause). The music flows from lyrical and pensive at times to agitated and lively at others (the exciting 5th and the regal 6th sections are particularly enjoyable).

November 15: Shai Wosner, piano, www.shaiwosner.com/index.html

This internationally renowned and New York Times-acclaimed pianist has been widely praised for his interpretations of the music of Franz Schubert, the Austrian prodigy and writer of an enormous amount of piano (and other) music before his premature death at 32. Mr. Wosner treats us to a full concert featuring Schubert's works and one piece

inspired by the composer. The Drei Klavierstücke D946 (three piano pieces) is an unassuming title for the impressive range of wonderful melodies and episodes the pieces encompass. Jorg Widmann is a 20th century composer whose *Idyll* and *Abyss* (Six Schubert Reminiscences) were composed as an introspective homage to the master of melody, contemporary of Beethoven. Pending the final program the concert concludes with either the Sonata in A major D664 or the challenging Sonata in B-flat Major D960.

November 22: Concerto Koln, chamber ensemble, www.sethcooperarts.com/home/concerto-koeln

The final recital of the month breaks the streak of piano performances with this phenomenal chamber orchestra that specializes in the Baroque era and has released more than 50 recordings. They will present a concert entitled "Bach and the Italians" with the note "performed at A=392." A current trend championed by this group is an attempt to accurately reproduce performance mores that are consistent with the time period in which the music was composed. These diligently researched period performances use only instruments available at the time and playing styles performers may have used for the music's premiere. Therefore, A=392 means instruments in this concert will play the note A at 392Hz (the historical pitch during the Baroque period) even though current musical standards define 392Hz as depicting A-flat (this difference actually has more historical significance than I have space to describe here, but is merely an example of the meticulousness characteristic of period performances). Works will include three pieces by Baroque Italian composers: Dall'Abaco's Concerto Op.5 Nr. 6, D Major, a *piu* *Istrumenti* (ca. 1719), Locatelli's Concerto Grosso Op.1 #12 in G Minor, and Vivaldi's Concerto for Violoncello, Strings and Basso Continuo in D minor, RV407. J.S. Bach rounds out the program with two of his famous Brandenburg Concertos, No. 5, BWV 1050, in D Major, and the popular No. 4, BWV 1049, in G Major. ☉



New York State of Mind

*This Month Natural Selections interviews Phil Kidd, Graduate Student in the Siggia and Young laboratories.
By May Dobosiewicz.*

From: All over the USA.

Been here: Almost four years.

Lives in: Upper East Side.

What made you come to the city?

Work-related. I went to graduate school at Cornell in Ithaca, NY, and got increasingly interested in biology. No regrets. I love New York City, and I love life here at Rockefeller.

Would you spend your life here?

If I could, I would stay many more years, but if I ever had a family I would want to move somewhere else, since all of my friends who were kids in NYC are weirdos.

What do you want to do in New York before leaving?

Chinatown in Flushing, and I've always wanted to eat at the Spotted Pig.

Have you ever wanted to pack your bags and never come back?

My brother lives in South America, and I



New York harmonic. I go so often; they made it the PHIL-harmonic.

What is the most memorable experience you've had in the city?

I went to see Mahler's 9th Symphony at the Philharmonic, and they stopped playing during the fourth movement because a guy's cell phone was going off. I thought there was going to be a riot—it was in the papers the next day. I feel a new level of terror walking in there with a cell phone. I take the battery out now.

Do you have a favorite café??

Bar? Restaurant? Burger joint?

Café: Gimme! Coffee in SoHo. It's the New York City branch of an Ithaca coffee shop from my days at Cornell. Bar: Aside from Faculty Club, it's Dutch Kills, a cocktail place with amazing drinks. It's in Queens, so it's not crowded and noisy, and it's relatively cheap. Restaurant: Taqueria y Fonda on the Upper West Side. Burger: Shake Shack. Hands-down, period.

How do you feel about the calories-on-menus law?

I find that policy creepy and Orwellian, but it's probably ultimately good for people.

Are you going to vote in the mayoral elections?

No. I don't really know or generally care about New York City politics, and I don't believe in voting—it's a meaningless act. I think the world would be better if more people were apathetic about politics.

Finally, what is your favorite New York-based movie?


Escape from New York. ◉

vacation with him every summer. When I'm out in the jungle, I get the urge to never come back. I doubt I'll flake out and move to the jungle though—I'd miss being able to want a falafel at three in the morning and actually get one.

What were you doing the last time you thought, "Wow, life here is great?"

Eating a falafel at 3 a.m. Food aside, it'd be each time I go to a philharmonic concert. When I moved here, it was just the

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NEEDS YOU!

Culture Corner

A Joan Mitchell Painting in The Rockefeller University Collection

BERNIE LANGS

I hold the opinion that Abstract Expressionism was the last great movement in the history of painting. This school, or style, emerged in America (and centered in New York) after World War II, and its many master artists would include the likes of Jackson Pollack, Willem de Kooning, Franz Kline, Mark Rothko, Robert Motherwell, and Helen Frankenthaler. Abstract Expressionism features a bold technique and centers around emotions, sometimes those buried in the unconscious of the artist.

The Rockefeller University is the lucky owner of a wonderful painting of the school, Joan Mitchell's "City Landscape," created in about 1958, which is on display in the Abby lounge. I've been building a knowledge of art history since I became interested in the subject in 1981. Since that time, I've familiarized myself with the different genres and schools of art by reading books and visiting galleries and museums. I've been able to see wonderful works by Joan Mitchell (1926-1993) over the years, including a show devoted to her about five years ago at a gallery downtown. Her work is an admirable addition to Abstract Expressionism and is comparable to the great achievements of two other women in the school,



Helen Frankenthaler and Lee Krasner. I don't think I've ever viewed a painting, watercolor, print, etc. by these three that I haven't been captivated by.

Mitchell's work is characterized by often short and medium-sized, yet strong brushstrokes, and the Rockefeller painting displays her signature deep blues and reds situated almost madly in a sea of a white border. Her early work shows a kinship with de Kooning's palette and her late work with the color spectrum of the great watercolorist of the school, Sam Francis. One can feel the great intellectu-

al depth of her work in "City Landscape" and experience Mitchell's emotional need to express inner turmoil in a controlled medium. One can't see her paintings without feeling her passion.

I've always felt torn about how much one should learn about the personal history of an individual painter. I feel I know Mitchell from years of seeing her work and she fits nicely into my general idea of Abstract Expressionism. I have read monographs on certain painters and admit that my viewing and understanding of the work of Pablo Picasso was shaped for the better by reading the first volume of his biography by John Richardson, and that

without reading Erwin Panofsky's book on Albrecht Durer, I might never have truly grasped that artist's contribution to painting and printmaking. I don't know much about Joan Mitchell, although I do recall that there is a recent biography on her, and a quick Internet search brings one to the nicely-presented Joan Mitchell Foundation website with her biography and photos of many of her works. But all you need to know about Joan Mitchell is on campus in the Abby lounge and I encourage you to take a moment to enjoy "City Landscape." ◊

Life on a Roll



Photo by Nicolas Renier

Memorable Music at the Cloisters

SUSAN RUSSO

In Fort Tryon Park, overlooking the Hudson River in uptown Manhattan, through December 8th, an extraordinary sound installation is being presented at the Cloisters, a branch of New York's Metropolitan Museum of Art, which houses rare and beautiful medieval treasures. Recorded by the Canadian-born artist Janet Cardiff, The Salisbury Cathedral Choir in England performs Thomas Tallis's motet *Spem in alium*. Tallis, born in England around 1505, was an organist and composer for churches and royalty from Henry VIII through Elizabeth I. What makes this event unique is that Ms. Cardiff used individual microphones to record each of the singers. At the Cloisters, in the Fuentidueña Chapel, on permanent loan from the Spanish government, individual parts and voices are played through forty speakers. This allows the visitor to move around the chapel to hear different parts distinctly while walking past each speaker, or visitors can sit on wooden benches in the middle of the chapel to experience the sound as a whole. The 11-minute work is played continuously throughout the day. On the day a friend and I visited, we were both moved in a way that is difficult to put into words. The New York Times called the presentation "achingly beautiful."

The exterior of the Cloisters was built and opened 75 years ago, at the behest of John D. Rockefeller, Jr. The interiors, salvaged remains of medieval church structures, such as cloisters, chapels, and simple assembly rooms, were augmented by meticulous reconstructions to match the original architecture. The collection includes statuary carved from wood and stone, objects of gold and precious gems, illuminated manuscripts, magnificent tapestries, including the Unicorn Tapestries, as well as everyday objects, such as metal and pottery dishware and even playing cards from the Middle Ages. One of the oldest pieces is a Visigoth sarcophagus from around 800 A.D., which is thought to have been used later as a baptismal font or a watering trough. The museum includes several gardens, planted with flowers, trees and herbs from the Middle Ages. During winter, many of the plants are brought inside to protect



them and decorate the interiors.

The Cloisters is open every day from 10 a.m. to 4:45 p.m. and can be reached via the M4-Cloisters Madison Avenue bus (nearest stop is 63rd and Madison), which drops you at the front door of the Cloisters. This routing takes around 75 minutes. An alternate route is the M31 bus (64th and York Avenue) to 57th and Broadway, with a two-block walk to Columbus Circle, for the subway, the uptown A-Inwood train which will take you to the exit at 190th Street. From that stop, there is a five to ten minute walk through beautiful Fort Tryon Park—the path is clearly marked. This route takes around one hour, but adds the cost of two Metrocard fares.

Admission to the museum is (recommended) \$25 for adults, \$17 for seniors, \$12 for students, and free for children under 12. However, please note that the "pay what you wish" policy is still in effect. The ticket-takers courteously accept any payment that is offered. Good news for RU students and postdocs is that a pass for free admission to the Metropolitan Museum and to the Cloisters is available from the Dean's Office, with a deposit of \$20, which will be returned to you on return of the pass.

One caveat for the physically challenged and those with strollers: the museum's many rooms are connected by a number of short flights of stairs. ◊

This month, the Natural Selections Editorial Board bids farewell to two stellar members: Carlen Gelfond and Cynthia Duggan. We would like to thank them both for their dedication and for helping Natural Selections be what it is today.

Carlen (Carly) Gelfond has been a contributor and editor for Natural Selections for 5 years. You may recall her column Natural Confections, in which she playfully navigated the cooking world while sharing a piece of her home life. Carly and her new husband relocated to Raleigh, NC following their wedding this summer and we wish them all the best!

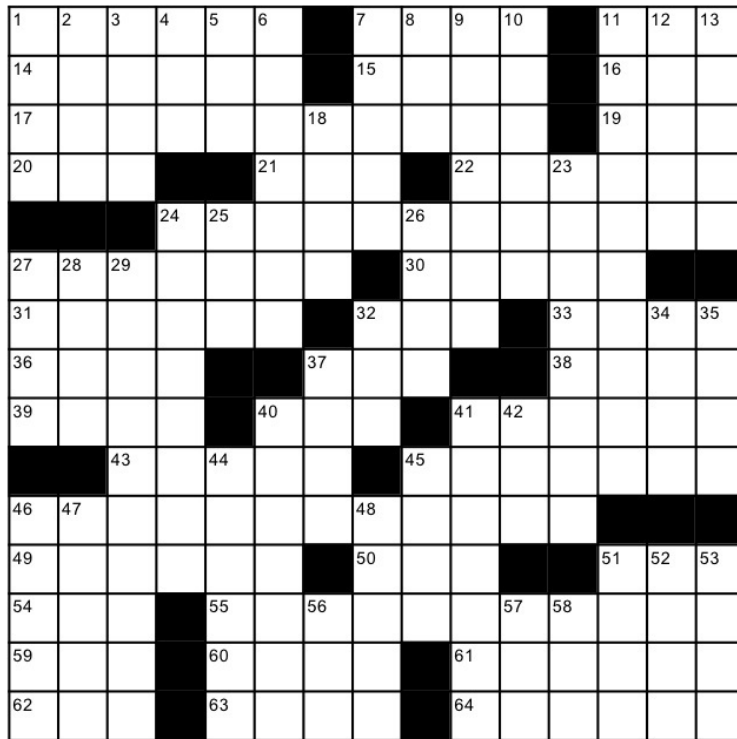
Cynthia Duggan worked as postdoc in the Laboratory of Brain Development and Repair and recently took a position outside of Rockefeller. Cynthia helped set Natural Selections on-track with several new initiatives including an increased web presence. We are also thankful that Cynthia introduced us to our new website developer, Nicolas Renier. We wish her all the best in her new position!

Crossword of the Month

GEORGE BARANY AND FRIENDS

George Barany is a Rockefeller alum (1977). For more puzzles by Barany and Friends and for the solution to this month's puzzle, visit <http://tinyurl.com/gbpuzzle>

Fall Classic 2013



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Across

1. Club like Pawtucket for 24-Across and Memphis for 46-Across
7. E-mail header
11. Pres. appointee
14. \$10 million for Pedroia, e.g.
15. "___ is like kissing your sister"
16. Board member: Abbr.
17. Manager who led his team to a league-leading 97-65 regular season record in 2013
19. Year, to Molina
20. Equi equivalent
21. The Beast in "The Sandlot," e.g.
22. Tower of London guards
24. 46-Across adversary in 1946, 1967, 2004, and 2013
27. High-flying adjective?
30. It's hard to fail
31. Achilles' ___ (hamstring)
32. Base in baseball
33. Additive for Grimes (legally) or Perry (illegally)
36. Blige who sang national anthem on October 23, 2013

37. Swing
38. Pound org.
39. Bread spread
40. Willis of 46-Across, who relieved twice against 24-Across in 1967
41. Future attorney's major
43. Pitcher?
45. Makes a pit stop
46. 24-Across adversary in 1946, 1967, 2004, and 2013
49. "Goo goo g'joob" speaker
50. LBJ's veep
51. Flash ___
54. "___ tu": Verdi aria
55. Manager who led his team to a league-leading 97-65 regular season record in 2013
59. Adobe Acrobat file name extension
60. Articles for Ortiz
61. Fillmore follower
62. ___ ball
63. Govt. org. with an eagle as its logo
64. Tears

Down

1. Archipelago discovered by Dutch explorer Abel Tasman in 1643
2. Slaughter whose "mad dash" decided game 7 in 1946, sealing the victory of 46-Across over 24-Across
3. Mute nymph who was in love with Narcissus
4. Orsillo, play-by-play announcer for 24-Across
5. Voltage letters
6. Puts into memory
7. Roger Maris's hometown
8. 66, e.g.
9. Fire hazard (that may bring back memories of one-time 24-Across pitcher Boyd)
10. Bench clearers
11. Lump in the throat
12. Actor Sal of "Exodus" and "Giant"
13. "The House That Ruth Built" site (with "The")
18. University mil. group
23. Whom Mentor mentored
24. It may be picked up in any locker room
25. Strawberry Fields benefactor
26. Well-groomed
27. Sphere opening
28. Wiener schnitzel base
29. Where it's happening
32. Spot for a pat or a patty
34. Suffix with myth or method
35. Playground shooters
37. Grifters' games
40. Oatmeal extras
41. Noncommittal response
42. Mayberry address: Abbr.
44. Hawaiian dress
45. First name in Chicago politics
46. What the 24-Across did to the 46-Across in 2004
47. Late, to Beltran
48. Tal's talent
51. Paltry
52. First word in fairy tales
53. They go to high seeds in the first round
56. Keystone figure
57. Foul follower
58. The other woman

