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Bears come marching

Annual Homecoming Parade scheduled for Saturday

By JULIA ECKARDT
REPORTER



The marching band participates in the Baylor Homecoming Parade in fall 2013. This semester's parade begins 8:30 a.m. Saturday at Eight Street and Austin Avenue.

This year almost 100 student and community organizations will participate in the Baylor Homecoming Parade.

The parade begins at 8:30 a.m. on Saturday and starts at Eighth Street and Austin Avenue. From there it will turn right on Fifth Street and end at the Fifth Street circle.

The Baylor Homecoming Parade is the oldest and largest homecoming parade in the country. It has been a momentous occasion for the university since 1909.

Such a large production requires about a year's worth of planning. Arlington senior and parade chairman Kacie Evans said preparations began right after last year's homecoming.

Despite its early start time, students not participating make it a point to get out of bed after a late night at the annual Homecoming Bonfire to watch the floats go by.

"I set eight alarms every year just to be sure I don't miss it," Woodbury, Minn. senior Kelsey Mazzon said. "It's my favorite Baylor tradition because it represents our spirit to the community so well."

This will be the first year YoungLife, a national youth ministry based out of college campuses, will participate in the parade.

Waco's YoungLife, unofficially based at Baylor, ministers to nine local middle and high schools.

The group recently applied for a YoungLife College charter, which will make them an official Baylor student organization, and is waiting for that to be finalized.

Ministry Director Sharon Smith believes their charter will be approved by the spring semester.

Even though YoungLife is not yet an official student organization, the group wanted to participate in the parade this year as a way to get some of their high school members involved.

"It's a way to just hang out with them and be a part of the parade," Smith said. "We have alumni that were leaders and are going to be in town. We've invited them to join with us too."

Rather than have a float, they will wear costumes, hold their official banners and toss candy.

"Part of our mission is humor, and we try to get kids laughing," Smith said.

Of the nearly 100 organizations participating, 11 have entered into the float competition. Each organization spent months planning and building their floats, even working the day before the parade to get everything ready.

Some organizations spend an average of 40 hours a week constructing the floats.

"We start the previous spring semester with planning among the float chairs then have the theme reveal next Fall," Delta Delta Delta member Sarah Czerwinski said.

"We work up until the morning of the parade."

Uproar, Student Activities bring fun to Homecoming with food, music

By JON PLATT
REPORTER

Puppies, food trucks and live music are taking over Fifth Street this weekend for a campus-wide Homecoming celebration.

Feel Good Fest, an afternoon of fun activities, will feature Judah and the Lion, a Nashville based bluegrass folk band that has seen an increased fanbase in the previous year.

The event is from 11 a.m. to 2 p.m. on Saturday in the Sub Bowl, and is free to attend.

According to a Baylor press release, Judah and the Lion are performing during the Homecoming Parade in addition to headlining the Feel Good Fest. Many artists from Uproar Records, a music production company centered on Baylor students and graduates, will also perform.

The event is a collaboration between Uproar Records and Student Activities.

Waco senior Trannie Stevens, who has been writing music since she was five, is set to sing alongside Austin senior Luke Hicks, a folk singer who began playing music in high school. Houston senior Ryan Thomas, a Christian rapper who goes by the name T-Ryan, and Before '94, a trio of Baylor alumni including Michael Fanning, Jonah Erbe and Andy Gauer are also on the performance docket.

"We're extremely excited to incorporate this into Homecoming Weekend," said Tomball senior Zach Heefner, the event's manager. "It's going to blend well now that we have our stadium on campus. We hope this will become a regular homecoming tradition."

Heefner said the event would be like a Dia del Oso celebration in the fall. This is possibly because of the proximity campus to this weekend's game and parade, he said.

"It's a perfect interval for getting ready for the game and calming down from the parade," Heefner said.

Also at the event will be a unique way for students, many of who are just coming off midterms and an incredibly busy homecoming week, to unwind. Heefner, Stevens and team are bringing in a puppy petting zoo for attendees of the event to interact with.

"Generally, this is a very stressful time," Heefner said. "We want people to relax and actually experience the best time of the semester."

Heefner said the event was the dream child of Stevens and will sit perfectly in the middle of all this weekend's events.

Stevens said the event is scheduled to begin with a performance by Judah and the Lion, so that attendees can experience the rest of the homecoming traditions on campus. Since this is the first taste of Baylor many visitors will get, and the homecoming for the largest freshman class in Baylor history, Uproar wants to help contribute to the glory of what this weekend represents, not hoard visitors.

"I think there will definitely be a couple 1000 people at the event," Stevens said. "There's going to be thousands of people on Fifth Street. It's going to be a pretty exciting break in between the parade and the game. We'll probably see 4,000 or 5,000 people at our events, ideally."

Uproar partnered with Baylor Venue and Event Marketing, according to the university press release, to coordinate for food trucks, many of which are normally downtown, to be on campus at the time of the concert.



LARIAT FILE PHOTO

Waco senior Trannie Stevens, an organizer of Saturday's Feel Good Fest, will perform at the event. The fest will include food trucks, a puppy petting zoo and a concert from bluegrass folk band Judah and the Lion.

Alumni resume band started during college years

By MADISON MILLER &
JULIA ECKARDT
REPORTERS

After a seven-year hiatus, Waco band ColorBox released its first EP titled "Meet ColorBox" this fall.

The four-man group includes Sam Henderson and Brett Christenson, lecturers at Baylor, Stephen Bolech, an audiovisual digitization specialist at Baylor, and Clayton Faulkner, a Lutheran pastor in Houston.

"I think that's something that's interesting about our band – we all are members of the band, and we do something else outside of where you primarily see us playing," Henderson said.

Henderson plays the keyboard, sings and writes most of the songs. Christenson plays the drums and, under the alias Broose Wain, creates the backing tracks. Bolech plays guitar and is the primary re-

cordist. Faulkner sings and plays the bass.

"We would say it's equal contributions, different areas," Christenson said.

They started playing together in the early 2000s while they were students at Baylor. The founding members, Henderson and Bolech, started a worship band called Out of Silence. As their personal style developed, they changed the name to Bright Size Life. Years later, the band recreated itself into ColorBox.

Although they started out as a worship band, with each name change, the genre changed. As Bright Size Life, they were a jazz group. Now that they are ColorBox, they relate more with the rock genre.

Henderson said the new name does not mean anything. ColorBox was a nickname given to Bolech by Henderson's daughter at the age of

four.

"It is so hipster, even the band does not know what it means," Christenson said jokingly.

Bolech said creating "Meet ColorBox" started by deciding which songs the band wanted to feature. An EP is a sample of an artist's



COURTESY PHOTO

Alumni Brett Christenson, Stephen Bolech, Clayton Faulkner and Sam Henderson make up a Waco band called ColorBox.

music that usually contains a few songs but is not long enough to be considered a full album.

"We picked our best five to do for this," Bolech said. "We rehearse those as much as we can because time is money when you are in the studio so we need to be as efficient as possible."

When recording their EP, they considered the current music market and distribution.

The band decided to release its EP for free.

"If you are under the age of 35, you realize that all music is free," Christenson said. "This traditional method of creating an album, recording it and selling it to people did not seem to make sense since we are not selling it in the '90s."

They adapted to current music marketing standards by making the EP free in hopes of sharing it with as many people as possible.

"The theory behind that is that

enough people would hear it, enjoy it and want to come to a show," Christenson said.

As far as their plans for the future, Henderson said although they are not anticipating opening for bands as big as Coldplay, they are still satisfied with the work they have done.

"If you set your sights at being good, satisfying the band members and then sharing that goodness with as many people as possible, I think that is a good place to start," Henderson said. "And it might be a good place to end."

The band plays mostly local shows at places such as Common Grounds. Their next concert will be in November at True Love in downtown Waco, but the event's details have not been confirmed.

"We have been playing and rehearsing for almost a year exactly," Henderson said. "We played our first gigs in the spring of this year."

Thicke, Williams lose first case round

By RANDY LEWIS
LOS ANGELES TIMES (TNS)

LOS ANGELES – Robin Thicke and Pharrell Williams have lost the first round in their battle with Marvin Gaye’s family in an ongoing debate over whether their 2013 megahit “Blurred Lines” infringed on Gaye’s 1977 song “Got to Give It up.”

U.S. District Court Judge John Kronstadt denied Thicke and William’s motion for a court ruling stating that “Blurred Lines” had not borrowed substantially from Gaye’s song, instead writing that Gaye’s family members “have made a sufficient showing that elements of ‘Blurred Lines’ may be substantially similar to protected, original elements of ‘Got to Give It Up.’”

That means the Gaye family’s lawsuit can proceed.

“There are no similarities between plaintiffs’ composition and those the claimants allege they own, other than commonplace musical elements,” representatives for Thicke and Williams stated in a suit filed in September. “Plaintiffs created a hit and did it without copying anyone else’s composition.”

That lawsuit prompted a countersuit from Gaye’s family, which had been arguing since “Blurred Lines” became a hit that Thicke and Williams had copied parts of “Got to Give It Up.”

Kronstadt’s ruling on Thursday noted the similarity of various hooks in both songs, bass lines, keyboard parts, vocal lines and elements of both songs’ melodic and harmonic composition.

A trial has been set for Feb. 10, 2015.



KEVIN FREEMAN | LARIAT PHOTOGRAPHER

Rolling Out Baylor Spirit

Waco senior Kalyn Dunks paints a section of Fifth Street in front of Fountain Mall for the Homecoming Celebration.

Winter’s wife has blues listening to his new album

By MESFIN FEKADU
ASSOCIATED PRESS

NEW YORK — Johnny Winter’s wife says listening to her late husband’s newest album is bittersweet because it’s one of his best works but was released after his death.

“It was hard for me. I would listen to a couple of songs and then stop, come back and listen to a couple more,” Susan Warford Winter said in a recent interview. “This is the man I had with me for 42 years.”

Winter died in a hotel room just outside Zurich in July at age 70. He had just finished recording “Step Back,” an album of mainly blues standards. Released posthumously last month, it features Eric Clapton, Dr. John, Joe Perry and others.

“Step Back” was on top of Billboard’s blues albums chart for three weeks.

“It was going to do well on its own merits. This tragedy unfortunately has been coupled with it, but it was one hell of a comeback,” Winter’s manager, Paul Nelson, said in a joint interview with Warford Winter.

Nelson, who produced the new album, said the Texas blues legend likely died of emphysema.

“We know it was breathing-related or lung-related. There’s no official statement yet. We haven’t requested the information yet, but he did have severe emphysema, that’s the information we have now,” he said. “They said it was no foul play. When something like that happens in a hotel, they immediately think Jimi Hendrix,

they think Jim Morrison and all that’s going on — a musician, a blues guy, a rock guy, a guitar player, is this some kind of thing?”

“... But then they realized it was far from that because then they knew the back story that he had been so clean for so long that they were like, ‘We see.’”

Winter, on Rolling Stone magazine’s list of top 100 guitarists of all time, was a leading light among white blues guitar players, including Clapton and the late Stevie Ray Vaughan. He idolized Muddy Waters and produced some of the blues legend’s more popular albums.

Nelson said Winter, who battled substance abuse, cleaned up in the last six years



Winter

and it made him a better musician — and husband.

“He stopped drinking. We got him off the methadone. He stopped smoking,” he said. “He was doing physical therapy. The only thing that couldn’t have been fixed ... he had emphysema for smoking too long.”

“It just got better and better. We started traveling more and enjoying everything more,” Warford Winter said.

A video of Winter’s final studio recording, a version of Son House’s “Death Letter,” debuted last week on NPR’s website. Nelson said the musician had more goals he wanted to achieve.

“He said he always wanted a Grammy. He said he wanted to be in the Rock and Roll Hall of Fame,” Nelson said. “He said if he didn’t get a Grammy for this record, they’re nuts!”



Baylor Homecoming 2014

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Dining Hours

Retail Dining Locations

<u>SUB</u>	<u>Penland POD</u>
Friday: 7:00am - 11:00pm	Friday: 12:00pm - 12:00am
Saturday: 7:00am - 8:00pm	Saturday: 7:00am - 12:00am
<u>Panda Express</u>	<u>Einsteins</u>
Friday: 10:30am - 8:00pm	Friday: 7:00am - 11:00pm
Saturday: 10:30am - 3:00pm	Saturday: 7:00am - 12:00pm
<u>Moody Starbucks</u>	<u>Freshii</u>
Friday: 7:30am - 11:00pm	Friday: 10:30am - 6:00pm
Saturday: 7:00am - 10:30pm	Saturday 10:30am - 2:00pm
<u>BSB Food Court</u>	<u>POD Speight</u>
Friday: 10:30am - 3:00pm	Friday: 7:30am - 3:00pm
Saturday: CLOSED	Saturday: CLOSED
<u>BSB Starbucks</u>	<u>E.V. POD</u>
Friday: 7:30am - 3:00pm	Friday: 3:00pm - 12:00am
Saturday: CLOSED	Saturday: CLOSED
<u>E.V. Bakery</u>	
Friday: 7:00am - 2:00pm	
Saturday: CLOSED	

Residential Dining Locations

<u>Penland</u>	<u>Brooks</u>
Friday: 7:00 - 10:00am	Friday: 7:00 - 10:00am
10:45am - 3:00pm	11:00am - 2:00pm
4:30 - 7:30pm	Saturday: CLOSED
Saturday: 7:00am - 7:00pm	
<u>East Village</u>	<u>Memorial</u>
Friday: 7:00 - 10:00am	Friday: 7:00am - 8:00pm
10:45am - 3:00pm	Saturday: CLOSED
4:30 - 8:30pm	
Saturday: CLOSED	



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Associated Press
Singer Taylor Swift released her newest album titled “1989.” Billboard anticipates the album will reach 1.2 million sales by Monday.

Swift’s new album ditches country tunes

By JON PLATT
REPORTER

Taylor Swift’s style is continually new, independent and, yet, completely predictable.

MUSIC REVIEW

This time, there’s no teardrop on her guitar. Love’s no longer red. And 24 seems much different than 22 for her. But, with the release of Swift’s latest album, it is she who we now know is trouble.

In typical fashion, the artist’s new release is causing waves within the music industry. Just two weeks ago, Billboard anticipated Swift’s “1989” (Big Machine) would sell 750,000 copies in the first week, but they later changed that prediction to 800,000 and then 900,000. However, the pop sensation is currently projected to sell 1.2 million albums by Monday.

Should Swift break the threshold of 1 million records in one week of sales, not only will she be the first platinum selling artist of 2014, but she will also be the first artist in history to release three platinum albums.

As more and more attention builds around “1989,” music critics are learning one thing: never doubt the T. Swift.

Not only does this LP mark several milestones for the artist – her fifth studio release and possibly her third to go platinum – it also ush-

ers in a completely different sound for the famed country singer.

She’s country no more. This album marks the first record Swift has produced in which she has not written exclusively country tunes or remixed popish songs for country radio play.

Swift has moved on from her Nashville phase and is embracing the fast-pace feel of her new home – New York City, possibly the “big ol’ city” she told us four years ago she’d someday be living in on “Mean.” An evolution of Swift is evident from the first beat of “1989,” which begins with her anthem to the Big Apple, “Welcome to New York.”

Like many great artist, Swift’s music has progressed with her age. At 14, Swift’s country-styled love songs and curly hair were understandably the music a 14-year-old listens to. But, at 24, her music is that of a young woman with a new perspective and a new home.

Elvis’ music evolved in much of the same way – from country to his definitive rock-n-roll style.

The album’s prominently different tone began with a disclaimer, when nine weeks ago Swift released “Shake It Off.” This single immediately went viral, taking the country by storm.

Her mega-success song carried a message: a new Taylor is coming and she’s not concern with the hater’s or the player’s words. She’s just gonna shake them off.

Swift’s music still revolves

around love, but it is notably much more broad. And also much more risqué.

“He’s so tall and handsome as hell. He’s so bad but he does it so well,” Swift sings in “Wildest Dreams,” which is basically about a one night stand – something the virtuous Taylor of yesteryear would never expose in song.

Growing up is certainly the gigantic, elephant-sized, over-arching theme of “1989.” It’s something she’s doing and something her fan base is doing with her – another unique aspect of Swift’s music career.

Swift’s lyrics aren’t the only thing with an extremely modern obsession. Her beat, rhythm and song structures also incorporate very progressive patterns. Each song carries a different arrangement, and it seems that there is a harkening back to ’80s pop.

The only song to feature the singer’s traditional acoustic guitar, “How You Get The Girl,” only incorporates this signature sound in small sections.

“Without a doubt, this is the best thing I’ve ever done,” said Swift during the interview with Good Morning America’s Robin Roberts.

And I agree. The “new” Taylor feels more natural and reflective of whom we see on camera and hear in interviews.

Swift has discovered whom she is and now her music is finally getting to show it.

Latvian Nazi musical stirs up controversy

By RAYYAN SABET-PARRY
ASSOCIATED PRESS

RIGA, Latvia — A famous Latvian aviator who joined a Nazi killing squad during World War II is being brought to life in a musical that has outraged Jews in the Baltic country and beyond.

Critics say the show, touring theaters across Latvia until February, is an attempt to whitewash the legacy of Herbert Cukurs, who was assassinated by Israeli agents in South America for his role in the Holocaust.

But producer Juris Millers says that because Cukurs never went on trial it remains unclear to what extent he participated in atrocities committed by the notorious Arajs Kommando, which is blamed for murdering 30,000 people, mostly Jews, during the 1941-1944 Nazi occupation of Latvia.

“Herbert Cukurs is still innocent if we are looking at him from a court system point of view,” Millers told The Associated Press. “There are a few people who testify that he was a killer and others who say that he was a hero.”

In the 1930s, Cukurs gained fame in Latvia as an aviation pioneer, with solo flights to Gambia and Japan. But during World War II, he served as a deputy to the leader of the Arajs Commando, an auxiliary police unit formed after German forces captured Latvia. The unit played a central role in the near annihilation of Latvia’s Jewish community. Almost 80,000 Jews, or 90 percent of the prewar Jewish population, were killed during the Nazi occupation.

“There’s nothing to prove. He was a killer,” said Vitali Gotlib, a senior member of the Latvian Council for Jews. “To do a musical on this man in a civilized country is unacceptable.”

The group has denounced the play, saying it’s glorifying a war

criminal. More than a dozen protesters dressed in uniforms like those worn by Jews in Nazi concentration camps stood outside Riga’s Concert Hall when the musical was shown there earlier this month.

The Russian and Israeli governments have strongly condemned the show. Latvia’s government has also criticized it, while noting that it’s protected by freedom of speech.

“Being a member of the Arajs Kommando is not worth singing about,” Foreign Minister Edgars Rinkevics said in a statement. “Let those who attend the performance appraise the production for themselves; however, the position of the government is that this is not in good taste.”

The musical does address Cukurs’ Nazi past, with the climax showing the aviator surrounded by people shouting “killer.” Millers says such scenes prove the show does not glorify Cukurs. Critics counter that the show portrays Cukurs as a hero, thus implicitly suggesting that his accusers are wrong.

After the war Cukurs fled to South America where Mossad agents assassinated him in Uruguay in 1965.

Latvian government officials have described Cukurs as a war criminal and prosecutors have rejected requests made by his relatives to have his memory rehabilitated.



Associated Press

Russian and Israeli officials have condemned a musical that has angered Jews in the Baltic communities. Critics say the production glorifies the actions of a Latvian aviator who allegedly aided Nazi forces in the massacre Jews during World War II.



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Step back into the history of Baylor football with the “Carroll Field: In the Beginning” exhibit

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‘Dear White People’ provokes thought, not perfect

By PAULA SOLIS
CITY EDITOR

Racial tensions in America have increased in the past year, making headlines in a major way that has caused some to wonder how to approach the topic. “Dear White People” has taken the guesswork out of the equation and done it for us all.

MOVIE REVIEW

The movie is set at the fictional Winchester University and focuses on the struggles of a group of black students at a predominantly white college. The students are threatened by a proposal to mix up housing assignments so students no longer socially divide themselves.

Samantha White, played by Tessa Thompson, leads the charge for the black community by running for head-of-house at the predominately black student living center and plans protests in response to the school’s proposed changes.

When White isn’t holding a picket sign, she’s hosting a campus radio show called “Dear White People” that targets people’s inadvertent racism in an uncomfortable manner. She goes places people normally only venture into in private circles. She says things such as, “Dear white people, please stop touching my hair. Does it look like a petting zoo to you?”

But Justin Simien, the movie’s writer and director, isn’t just writing lines that make us laugh out loud because of their ridiculous levels of awkwardness – which they do in fact do.

He’s also highlighting issues of social segregation that threaten cohesion. It’s done with just the right



TRIBUNE NEWS SERVICE

Justin Simien’s film ‘Dear White People’ premiered at The Sundance Film Festival and follows four black students on their riot-filled journey at a white-majority college, the fictional Ivy League, Winchester University.

amount of comedy that doesn’t dismiss the real question: Why do some people feel a need to socially identify based on race?

This point is highlighted by White’s character, who in one scene insists students work to “bring black

back,” and in others makes out with a white guy while battling issues of self-doubt because she is half-white.

The movie is by no means an attack on white people for pushing other cultures away, as the title or trailer might insinuate to some, but it’s about cultures

within cultures and the identity crises that most everyone experiences during their college years.

Lionel Higgins, played by Tyler James Williams, is gay, black and a student journalist who feels misunderstood by the black and white communities. His character wonderfully demonstrates the desperation to connect with the right social group while fearing that something as simple as listening to Mumford & Sons might in some way redefine you and cause you to not belong.

Essentially, the movie unfolds the reality that so many people are walking around aimless in life, only pretending to understand themselves, possibly leading to their own detriment.

A deep message for a satire, but it’s there between all the spiffy one-liners.

Of course, the movie is not without its foibles. The internal struggle for acceptance within the black community conflicted with the white versus black theme. This makes it hard to say whether the movie was more about one conflict than the other. Issues of homophobia also appear but are only lightly touched upon before being dismissed.

But no one should expect all these issues to be perfectly balanced or solved in one film, and the real mistake may have been Simien’s attempt to do so.

However, Simien did achieve a great deal with his first go at feature filmmaking. He reminded audiences that satirical movies aren’t always just ridiculous, over the top comedies; sometimes they have messages that can lead to conversations that actually matter.

This movie has a clear agenda to teach people, move them to laughter and bring them together.

Simien took a calculated risk with the film. He could say something controversial or say something that’s already been said a million times before. He went

Air pollution threatens condition of Vatican paintings

By NICOLE WINFIELD
ASSOCIATED PRESS

VATICAN CITY — The Vatican revealed a closely kept secret Thursday: The Sistine Chapel’s precious frescoes were starting to turn white from the air pollution caused by so many visitors passing through each day to marvel at Michelangelo’s masterpiece.

Officials first noticed the whitening patina in 2010 and immediately launched an investigation. The damage wasn’t visible from the ground, but close inspection showed pockets of frescoes covered with a powdery patina.

“The concern was not just aesthetic but also the danger for the integrity of the paintings,” Vittoria Cimino, head of the Vatican Mu-

seums’ conservation department, told a conference Thursday.

While the exact origin is still unknown, officials said the powder consisted of calcium carbonate and calcium bicarbonate deposits, believed to have formed from the increasing levels of carbon dioxide and humidity passing through the chapel’s porous plaster walls.

The patina was easily removed

and no permanent damage occurred, said Ulderico Santamaria, who heads the museums’ restoration laboratory. But officials warned that such calcium buildup can do lasting damage if left untreated.

Vatican officials have said the Sistine Chapel’s new air conditioning and air filtration system, inaugurated this week, would prevent

potential damage from the air pollution brought in by crowds nearing 6 million this year. But they never revealed that damage was already underway and that the new system was aimed at preventing further problems.

Santamaria said studies showed that the patina was superficial, and hadn’t bleached or mixed in with the actual colors, meaning the fres-

cos themselves weren’t harmed. He said the patina wasn’t found on all frescoes, but was concentrated in some areas of the chapel, presumably where there was greater absorption of water from the humid air or condensation inside the walls.

“The state of the frescoes is good, and this whitening was reversible,” he said.

Piled Higher & Deeper Ph D.



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DAILY PUZZLES

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Across

- 1 Crawled, perhaps
- 5 Broadway show whose title woman can “coax the blues right out of the horn”
- 9 Renege, with “out”
- 12 Andalusian appetizer
- 13 Accord competitor
- 15 Hole starter
- 16 Postal service
- 18 ___-pitch
- 19 Kanakaredes of “CSI: NY”
- 20 Plastered
- 22 Curled-lip look
- 23 Brigades, e.g.
- 25 The tar, in Spanish
- 27 Anonymous John
- 28 “The Black Cat” author
- 31 ___ moss
- 32 Mountains dividing Europe and Asia
- 35 With 37-Across, sentence openings, and what the ends of 16-, 23-, 47-, and 57-Across can be when rearranged
- 37 See 35-Across
- 40 Hop follower
- 41 Modest dress
- 42 NASCAR ___
- 43 Lion or tiger
- 45 Exercises begun in a supine position
- 47 “You made your point”
- 50 “... if you want to ___ man’s character, give him power”: Lincoln
- 54 Part of 56-Across
- 55 Eats pretzels, say
- 56 Google hit
- 57 Form small teams at school
- 60 What “I” may indicate
- 61 Common soccer score
- 62 Only
- 63 June honorees
- 64 Blind component
- 65 Breyers competitor

Down

- 1 Restrains
- 2 Like Madame Tussauds figures
- 3 Traditional temptation
- 4 “Manhattan” Oscar nominee Hemingway

1	2	3	4		5	6	7	8		9	10	11
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- 5 Galaxy gp.
- 6 Source of 20s, briefly
- 7 Harmful gas
- 8 One of the Brontës
- 9 Dishonorably dismissed
- 10 Bird that’s probably not wise and certainly not old
- 11 Trudges
- 13 Fit ___ fiddle
- 14 One way to think
- 17 Mesmerized
- 21 Porcine sniffer
- 23 Kazakhstan border sea
- 24 Collecting Soc. Sec.
- 26 Arthur who won a Tony for 5-Across
- 28 IBM 5150s, e.g.
- 29 Furniture wood
- 30 Inner circles, in astronomy models

- 33 Coach Parseghian
- 34 ‘60s hallucinogen
- 36 Old Bristol-Myers toothpaste
- 37 Beer choice
- 38 College email ending
- 39 Extreme summit
- 41 Former space station
- 44 “Solve ___ decimal places”
- 45 Reddish-brown horse
- 46 Bagel choice
- 47 Eat loudly
- 48 Main artery
- 49 Mars pair
- 51 Drew back
- 52 NFL analyst Bradshaw
- 53 Beasts of burden
- 55 St. Louis-to-Chicago dir.
- 58 Place to see RVs
- 59 NFL mistake



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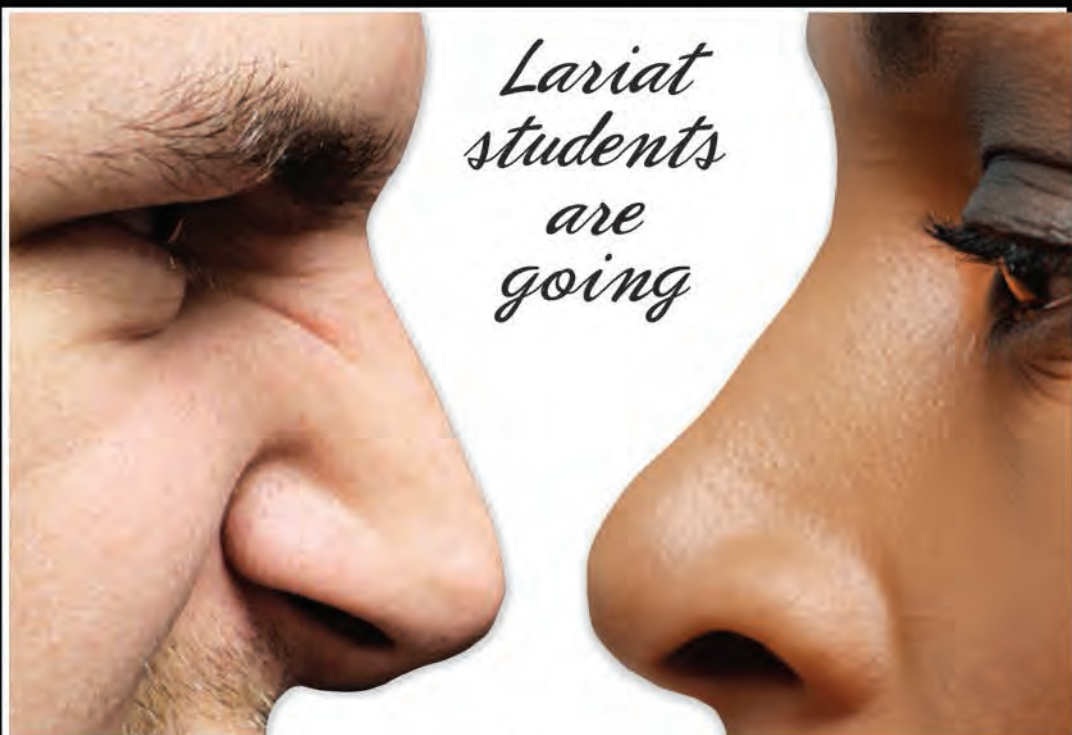
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