

THE COMMENTATOR

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January 21, 2009

Nominating Process Begins for NYU Law School's Third Annual Albert Podell Distinguished Teaching Award



From left, Cynthia Estlund, Clayton Gillette, and Troy McKenzie were awarded the Albert Podell Distinguished Teaching Award in 2008. Nominations for 2009 recipients are currently being accepted.

BY JOSEPH JEROME '11

Outstanding faculty members are not rare at the law school, but that's no reason not to have a "spirited, fun, and healthy competition" among our faculty anyway. Al Podell '76 held that mindset when he approached the school to sponsor an internal teaching award, now known as the Albert Podell Distinguished Teaching Award.

This year will be the third time the annual award is given out, and it has become highly coveted by the faculty. The school uses a set of criteria similar to the university's overall teaching award to identify recipients, looking for teachers with interesting pedagogical approaches, commitment to scholarship, and the ability to inspire student intellectual developments—in short, the ideal academic. However, in a law school full of distinguished faculty, such qualifications are met in virtually every office.

The school therefore turns to recommendations from the student body and fellow faculty and, yes, teaching evaluations to determine the winners.

Recipients formally receive the award, along with \$5,000, at the school's end-of-year dinner in May. Last year three professors were recognized as distinguished teachers, representing a wide variety of different legal specialties: Cynthia Estlund's interests are in employment and labor law, Clayton Gillette's in commercial and local government law, and Troy McKenzie specializes in bankruptcy and civil procedure. All three were gratified enormously by the honor, but what exactly makes them distinguished teachers? Perhaps the mark of humility, they were hesitant to divulge their secret.

Professor Gillette, in fact, passes much of the credit to his students. "I have a lot of control of the class environment," he said, "but not absolute." Some

years his method and humor "just connect better than others." In his thirty years teaching, he's tried out the same jokes each year, but he has recognized as essential being receptive to his students' needs. Year-in and year-out, he teaches by the same maxim: comfort the troubled, trouble the comfortable. He tries to take cues from the students in order to create an environment where as many students as possible participate.

Producing lively classrooms appears an essential qualification of our distinguished faculty. Professor Estlund's strategy is to ban laptops from her classroom. While this restriction puts extra pressure on her to keep classes engaging, it contributes to more interesting classes "by keeping students' heads in the discussion."

Fortunately, NYU Law students are up to the challenge. Gillette, with teaching stints at Boston University and the University of Virginia, credits our student body for much of the

Scaffolding Goes Up on 135 Macdougall



Construction has begun in earnest on the building at 135 Macdougall Street, formerly low-rise housing for students at the law school. The unit was closed down last spring so that renovations could take place. The overhaul coincides with other University-construction for the implementation of a cogeneration power system.

NYU Welcomes Three New Tenured Professors

Professors Oren Bar-Gill, Lily Batchelder, and Cristina Rodríguez have been given tenure, as of January 1, 2009. Bar-Gill's areas of research include consumer contracts and the behavioral approach to law and economics; Batchelder's include social insurance and wealth transfer taxation; and Rodríguez's include citizenship theory and language rights and policy.




enjoyment he gets out of teaching. "Our students are the most delightful," he says. "Remarkable inquisitiveness; they're curious, want to learn."

No doubt Mr. Podell would agree with that statement. His curiosity had him driving over 42,000 miles over five continents and writing for fifteen years before even setting foot inside Vanderbilt Hall. His time here set him on a career path that included running for elected

office and practicing a wide variety of law. Now, he has turned to supporting his alma mater by encouraging a lively and thriving faculty.

The accomplishments and approachability of last year's winners suggest that goal is well in-hand, but the student body can do its part to send a message this year. The Dean's Office will be accepting nominations for this year's most distinguished faculty through Friday, January 23.



Legal Briefs

Former-president-elect Barack Obama is now President Barack Obama. As if you didn't know that. The inauguration in Washington, D.C. was held on Tuesday, January 20, 2009.

An Indiana University study has found that law students are more likely to use laptops in class than are other students. Third-year students are more likely to use their laptops to surf the internet than are students of other years. Coincidentally, a number of NYU's 1L classes have banned laptops in the classroom this semester.

The Watchmen movie will be released as planned on March 6, 2009. The dispute over ownership of the property was finally settled, with Warner Bros. to pay Fox \$1.5 million and as much as 8.5% of the film's gross receipts.

Infra

Sick of the Coke ban? Love the Coke ban? Turn the page and find out how someone else feels about the Coke ban. **page 2**

A freakin' review jamboroo. Seriously, there are a lot of reviews on this page. **page 3**

Are you ready for some football? No? We've got Glannon's Civ Pro study guide, but the Super Bowl version. **page 4**

Change We Can Really Believe In: The Coke Ban Needs to Go

TO THE EDITOR:

The NYU ban on Coca Cola products is absurd. It is difficult to know where to begin—the litany of reasons to lift the ban is long. Let’s set aside the ban itself and start here: we like Coke. Americans like choice, and this is still America. We can buy 500 different kinds of toothpaste, shampoo, and laundry detergent, and whether or not this is a good thing, some of us want to choose a different brand of soda.

As educated consumers (we could be wrong), we think it’s a bit old-fashioned to treat us so paternalistically as to ban one of the two major soft drink brands. True, the University is a private corporate entity with the unalienable and primitive right to contract with whom it pleases. See *Lochner v. New York*, 198 U.S. 45 (1905). But some of us need our caffeine in a certain form—why does NYU feel it should provide ramps for wheelchairs but not Coke for addicts? And people have claimed for years that Coke is an effective contraceptive: women’s rights are at stake! To the barricades!

So we ask: why stop at banning Coke? NYU sells products from lots of other large corporations, so let’s be consistent. Chick-Fil-A’s founder funds anti-gay lobbying. Do we value Colombians more than gay people? Starbucks has infringed on New York baristas’ right to organize, and even PepsiCo refuses to admit moral wrongdoing for its associations with the Burmese military junta in the 1990s. Should we drink only tap water? Con Edison uses manhole covers forged by barefoot workers in India. And what else? Should we

divest ourselves of all Colombian products? Shall we ban products from Iran, China, Israel? Perhaps we should ban all soft drink products. Bloomberg can level his damn taxes elsewhere!

We jest, but in the jest is a real question: with all the corporate wrongdoing out there, it is not clear why an absolute ban of Coke products is the right choice. True, NYU is a large entity with the ability to influence a large supplier like Coke. And yes, it may be that Coke isn’t investigating in earnest the allegations of serious human rights abuses in Colombia, and that it should do so. The point is, aren’t we capable of making choices for ourselves? There’s no need for NYU to promote Coke—in fact soft drink vendors pay businesses to place their vending machines.

Five minutes on the internet reveals that the impetus behind the “Killer Coke” campaign is a one-man band: Ray Rogers, a private labor consultant whose bread and butter is speaker’s fees pried from doe-eyed student bodies just itching to fight the Man! Enter the Law Student(s) for Economic Justice, setting a variety of ultimata for Coke, as if they are the final moral arbiters here.

To the NYU Senate, we say this: have faith in our many students, faculty, and staff to make their own educated decisions on contested moral issues and soft drink purchases. If you don’t like Coke’s policies, don’t buy a Coke.

—ANDREW KLOSTER ’10, ANTHONY BADARACCO ’10, AND LARISA BASTE, DR. MARCIA ROBBINS-WILF YOUNG SCHOLAR AT THE WASHINGTON INSTITUTE

All I Want for Add/Drop (Is for It to Last a Little Longer)

BY ANDREW GEHRING ’09

I’m going to be taking a class blind this semester. “Blind” not meaning that I’m engaging in some odd sensory-deprivation experiment, but rather that I have committed to taking a class without having ever attended a session of it. I go forth boldly into these untested waters not out of a sense of adventure—far from it. No, I’m making this leap of faith because I’m forced to, the law school’s add/drop period ending only one week after the start of classes.

I don’t think I’m in a particularly unique position. I went to a class during the first week of the semester and decided I’d prefer another. The class I chose to replace it with meets at the same time as the one I actually attended, so I was unable to hedge my bets and attend both classes while enrolled in only one. I know of others that decided to switch seminars after having missed the first session (and only session offered during the add/drop week) of the class they switched into.

Is such blind enrollment really a problem? I think so—we only get limited information about classes to begin with (the brief synopses provided rarely do justice to the content of courses, and course evaluations—though recently made more useful—can’t capture what a professor is

actually like), and having to choose a class without the benefit of flesh-and-blood attendance means the choice is little better than uninformed.

In addition, grades from previous semesters are often useful data when deciding what classes to take in the current semester. Maybe I took Income Tax last semester and am considering taking Corporate Tax this semester, but would prefer not to if it turns out my performance in Income Tax was less than stellar. Or maybe I’d take Federal Courts if I thought my grades would be strong enough to make me a viable candidate for a federal clerkship, but otherwise I’d take something more frivolous. Yes, technically, grades are due before add/drop is over, but the reality is that professors often fail to meet their deadline; as this issue goes to print, for instance, I’m still missing two grades from last semester. A longer add/drop would mean more grades would be available before students had to make final decisions on their courses, so they could have more information with which to decide.

It’s quite possible that the administrators in charge of deciding how long add/drop should be weighed the concern about a lack of information but deemed it insufficient to outweigh the countervailing considerations. I can see two such considerations that might demand a shorter add/drop period. First, professors might not want to have to deal with fluctuating attendance for, say, two weeks (a length I would consider reasonable for add/drop). Second, students that switch into classes at the end of an

extended add/drop period will be fairly far behind the rest of the class, and—paternalistically—we want to look out for their wellbeing.

Ignoring the question of whether the law school should really be intruding into how we manage ourselves at this point in our lives, the second concern seems almost moot. Students know as well as the administration that it’s difficult to enter a class after two weeks and get up to speed with those that have been attending the entire time. It’s very likely, then, that the number of people that would voluntarily choose to place themselves in that situation would be minimal, and they would only do so if a significant benefit accrued to them by making the switch. That is, we probably wouldn’t see many students change classes long after the one-week mark. That fact then guts most of the first concern: if changes in class enrollment are minor in the second week, professors need not pay it much mind. Whatever impact of the first concern remains, it is doubtful that it should outweigh students’ concerns about making informed choices about the classes they take.

If a minor policy change could result in a student body happier with the classes it winds up taking, with negligible transaction costs and only minor negative impacts otherwise, shouldn’t we pursue it?

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SCHUDOKO!

Below you’ll find a variation on a standard sudoku grid. Fill in the missing boxes such that each row, column, and three-by-three box contains one of each of the following letters: N Y U L A W S C H. One of the rows or columns will contain the preceding letters in order, spelling “NYU LAW SCH.”

	W		A	L		S	
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W				U		C	
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Solution on page 4.

Button Is Not a New Gump

By JENNIFER RODRIGUEZ '11

The screenplay for *The Curious Case of Benjamin Button* was adapted from an F. Scott Fitzgerald short story by Eric Roth, who also wrote *Forrest Gump*, and there are a number of parallels between the films. Here's the idea: a societal outsider looks in on American history during the span of a lifetime, narrating that history with the nuanced perspective of the wise fool. In a way, *Button* is the prequel to *Forrest Gump*, its story beginning about a generation earlier. Unfortunately, prequels are rarely up to par with the originals, and *Button* is no exception.

In *Forrest Gump*, Forrest constantly finds himself in historical situations all the more poignant because he is unaware of their significance. In Benjamin, a man with a curious affliction that makes him age backwards, we find a similarly naïve and charming narrator. But



Button gives audiences a preview of Brad Pitt's future.

Button lacks the moments that made *Forrest Gump* touching and perceptive about American history and human character. The years of Benjamin's life pass by like the pages in a flip book—a three-hour flipbook. They show us New York, Paris, and small-town America. They revisit World War II, the pop-art scene, and Hurricane Katrina. The structure is there. But no character, relationship, or episode is fleshed out enough to give it lasting meaning. The movie is a series of missed opportunities.

The story is told in flashbacks while the aged Daisy (*Button*'s version of Jenny, played by Cate Blanchett) approaches the end of her life in a New Orleans hospital. On the eve of Hurricane Katrina, she recounts tales of her and Benjamin's lives to her daughter. In the interstices between chapters, the daughter (Julia Ormond) attempts to express her regrets for not having

seen her mother more over the last several years. But we never find out why their relationship was strained. Nor is there any fruitful reconciliation at the end. Hurricane Katrina, too, is more like a prop than anything else. Nothing of significance is said or observed about it.

This half-baked storytelling permeates the flashbacks. Benjamin lives the first part of his life in an old-folks home. We see him grow up (or down?) amidst the elderly; they think he is one of them, and he believes the same. Yet despite the fact that he spends the beginning of his life next door to death, the paradox is sparse with deeply resonant moments. The rarefied environment of senescence seems dull and dry. There is no regret or redemption. No tragedy, though a little comedy. Not even any famous last words. When the home's inhabitants occasionally die off, our indifference is most surprising. It leaves us disappointed in ourselves until we realize whom to direct the real disappointment at: Eric Roth.

Similarly, at the end of *Button*'s life, when he is an elderly infant, the script avoids plucking heartstrings as if it were its job. Daisy and Benjamin return to the old folks' home. Daisy attempts to help her child-soulmate come to grips with aging. He suffers from dementia, among other ailments. These should have been the most touching moments of the film. But the movie fails to illuminate the painful experience of dementia, or to emphasize the love and self-sacrifice it requires to care for someone with the condition. Instead, the dementia twist is more of a convenient plot device to explain why *Button* doesn't remember Daisy and spill the beans on their history, as children are wont to do. Indeed, this part of Benjamin's life is glazed over in what amounts to a glorified five-minute montage.

Overall, there was a lot there in *Button* but just not a lot to it. One chronic misstep the film made was to mistake the quirky for the profound. Eccentric characters bring momentary laughs but are not balanced out with meaningful development. Another misstep is the valuation of quantity over quality. While we see a variety of locations and lifestyles, none is particularly memorable. The movie, while striving to be great, unwittingly becomes superficial.

Gran Torino Lacks a Social Conscience

By DAN MEYLER '09

Sometimes it's better to see a bad movie than a good one. One leaves a good movie in a daze, brought on by the difficulty of readjusting to reality. But leaving a bad movie is easy—and it can even unite a group of viewers in agreement that X or Y was predictable. Such was my recent experience with *Gran Torino*, which I saw at a festival mall outside of Fort Worth, Texas.

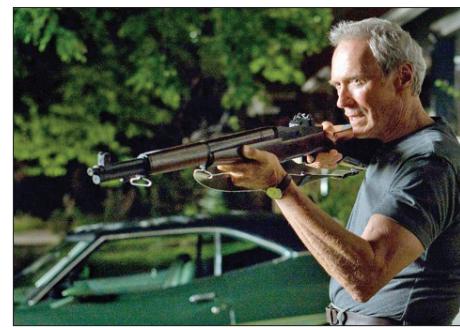
Gran Torino is the story of a racist old man named Walt (Clint Eastwood) who lives in a deteriorating neighborhood in Detroit. Walt has a nice car (the titular car) and an awful family of purely self-interested agents—archetypal Classical liberals with a capital "C." Next door to Walt lives a Hmong family, including a youth named Thao, who spends the film struggling to find role models. Walt and Thao's paths cross when Thao tries to steal Walt's car. Foiled, then made to do penance by relatives whose honor would otherwise be sullied, Thao begins working for Walt—who teaches him discipline and sets an example for the lad. Meanwhile, Thao struggles to resist the local Hmong gang's increasingly heavy-handed attempts to recruit him into their ranks. As their relationship develops, Walt's interest in Thao's trouble becomes personal. Walt, grappling with his priest's admonitions about learning to live right, must inflict some Eastwoodian vengeance upon Thao's tormentors. Though Walt achieves redemption in the end, the film's own soul lands directly in purgatory. I will admit at this point that I did not witness, firsthand, the ending of the film (my early departure was due to a compatriot's illness caused by excessive intake of blue-and-white raspberry slurpee) but I had the ending related to me by a friend.

As mentioned, Walt is a racist. *Gran Torino* is a fugue of cliché and racist jokes, composed as rapidly and predictably as a 116-minute runtime allows. The clichés, which make the viewer uncomfortable for their

seriousness, also create empathy for Walt; they present an identifiable universality (e.g., "You must come to terms with life and death"). But this corniness will not stand, and the clichés are deflated by a counterpoint of racist quips designed to present Walt as edgy and real. What shocked me, though, was how loud, prolonged, and predictable the audience's laughter at the racist jokes was—one got the sense the crowd was laughing with Walt as he lambasted the haplessness of all colors. Not to beat up on Fort Worthies in particular; I've heard similar reports of hooting in Manhattan cinemas. Eastwood's goal may have been to make a statement against racism—to turn Walt into a sad parody. But the audience enjoyed the slurs, or was made uncomfortable by them, or both. The laughter suggests that Eastwood failed to accomplish anything constructive with Walt's racism and merely utilized prejudice for a cheap laugh, making the cinematic equivalent of a vaudeville stunt in blackface. Cliché + intolerant remarks ≠ taking a step toward coping with racism in America. No, I predict the audience will forget the clichés and come out remembering only Eastwood's "funny" slurs.

And the slur/cliché combo does not make Walt a complex character. He's not a bad guy who sometimes does good things, leaving the viewer unsure how to feel about him like, say, Tony Soprano. Rather, he is presented as baldly heroic. When he slurs, the film presents the characters against whom those slurs are used as negative characters—gangsters or senseless "newcomers" to the neighborhood who can't even maintain their homes and need a strong white man to shoulder organization and the cleaning up of yards. It's a 21st century, role-reversed *Bridge on the River Kwai*.

The film's message, however, isn't even about overcoming racial intolerance at all; race becomes, unfortunately, the avenue for all of the film's comic relief. The film, like *Unforgiven* (arguably Eastwood's true masterpiece), is an intricate revenge fantasy, although more ce-



Clint Eastwood takes aim at an unlucky punk in *Gran Torino*.

rebral than its Western predecessor. If Eastwood wants to be cerebral, he should remake the film with no dialogue, set it to a Phillip Glass score, and have parts sped up 2x speed for a richer effect.

Eastwood is trying to appeal to a mass audience, but he has decided to do so by eliminating all subtlety from *Gran Torino*. Sometimes he sets up everything—the entire shot, stage direction, lighting, and musical cue—to convey relaxation, for example, but then goes ahead and has Walt declare, "I am relaxed!" as he opens a beer. Eastwood doesn't take the chance—or doesn't trust—that his audience may understand without his heavy-handedness.

Though I have yet to witness the ending of this film, there might be a larger social commentary going on here. On the surface, *Gran Torino* suggests that urban decay can be reversed by placing an arms-bearing war vet in every minority neighborhood to serve as its father figure. Or the film might be about blue-collar multiculturalism *in spite of* differences as opposed to high-end multiculturalism *for the sake of* differences. Giving Eastwood the benefit of the doubt, though, the message must be about sacrifice and suffering, and martyrdom. Walt makes the bad people feel pain through his own sacrifice, and, in turn, becomes good. The film is about struggling to survive in a decaying urban area rather than attempting to alter the conditions that caused that decay. And perhaps the film did a better job presenting this theme than, say, a 90-minute PowerPoint presentation à la Al Gore. Eastwood-growling and vengeance fantasies—the lowest common-denominators of mass appeal—may be the only way to get any such message across.

Final Issue of Law Review Makes for Solid Bedtime Reading

By BEN PEACOCK '09

Soon after the ice has frozen and been zambonied to an ethereal glisten at Rockefeller Rink, and after the Great Tree has been alighted, the City focuses its expectant gaze southward, to the sub-basement of Filomen D'Agostino Hall, awaiting the most venerated of its Hibernial Rites—the release of the December 2008 issue of the N.Y.U. L. REV.

I found my copy of the tome in a sealed box just outside the Law & Liberty office, but I didn't tuck into it straight away. Instead, I held it unopened for a few days, content to admire the eggshell lettering set against the smoky azure of the cover. Finally, on a Sunday morning bitterly bitten with cold, I arose early,

eagerly anticipating my 338-page journey (including the front-matter and masthead, naturally). Ladling a piping draught of wassail (Grandma's recipe!) into my favorite purple NYU mug (go Bobcats!) and donning my favorite green Christmas sweater (early present from the other Grandma!), I headed for the oak environs of the Law Library.

While some might be content to simply read the articles without regard to the footnotes, or even to read them online (a thought that makes me wretch!), I prefer to chase out each and every footnote in hard-copy. For though wool and wassail may slake the chill from the body, only the vigorous rigor of the most demanding academic meticulo can warm the soul. Ah, but where to be-

gin? Only a Philistine would simply read from one cover to the next! No, better to start with something tantalizing, airy. Something whose gravity lies in the loftiness of its ideas, not in the minutiae of its particulars. A bit pithy, perhaps, but with thought-provocative punch sufficient to roust the mind from the slumbering auto-pilot of worldly concern. An intellectual amuse-bouche.

Happily, Jane Pek had prepared just such a dish for me. See Jane Pek, *Things Better Left Unwritten?: Constitutional Text and the Rule of Law*, 83 N.Y.U. L. REV. 1979 (2008). Ms. Pek's writing is clear and succinct, effortlessly compiling a daunting amount of research to make a very interesting and original contribution to legal philosophy.

But just as a master chef relies upon her line cooks to prepare her plates for presentation, the maestro of an article leans upon her staff editors to render her creation at its most rarefied. Your trust in these tenderfoot tradesmen was not misplaced, Ms. Pek! I found your article sublimely spiced with *suprae* and *infrae*, flawlessly fusing each of your notes into a jazzy harmony that reverberated through the open chambers and weird labyrinthine bits of the Law Library with the mellow richness of a Louis Armstrong trumpet riff, issued from the speakers of a Bose Acoustic Wave® Music System II.

Also, the rest of the issue was just as good.

After 41 straight hours of reading and research (how time does

fly when one is jacked on Redbull-spiked wassail as I was, and when foreclosed from exposure to natural light by the confines of the library walls!), I finished the final seven-course offering of 2008, copacetically sated. But just as a copious meal stretches the stomach, leaving the feaster more famished mere hours after its finish, I soon found myself yearning for *yet more* legal scholarship! Ah, the completion of another volume is always bittersweet. But I was comforted later that night by the thought that even as I lay in bed, the tireless reviewers of law toiled away in the sub-basement. Soldier on, young scholars; the City awaits the first warming rays of the vernal sun, whose golden light bears the promise of future volumes.

Cinderella Cardinals and Stalwart Steelers Vie for Title

By MICHAEL MIX '11

It's that time of year again, the annual event that brings together football fans and commercial enthusiasts alike—the Super Bowl. This year's big game falls on February 1, broadcast on NBC, and will see the Arizona Cardinals face off against the Pittsburgh Steelers. In true law school fashion, this preview will argue both sides of the issue, why each team can win the Super Bowl, then will ultimately come up with a winner.

Why the Cardinals Can Win

First it was the Tampa Bay Rays; now it's the Arizona Cardinals. There seems to be a trend in sports these days for hapless franchises to make their sport's respective championship game (although the likelihood of the Los Angeles Clippers making the NBA Championship is dismally low). The Cardinals are arguably the most miserable franchise in all of sports. They've been around since 1920 but have only won one title, in 1947, when the team was still based in Chicago. In fact, this only the fifth year that Arizona has made the playoffs since the 1970 NFL-AFL merger, and the team has an overall record that is about 200 games below .500.



Wide receiver Larry Fitzgerald scored three touchdowns in the NFC Championship Game and now leads the Cardinals to the Super Bowl.

But this futile history might work in Arizona's favor this year. The players and coaches know that this is basically the best Cardinals team of the last 60 years, and definitely since the team moved from St. Louis to Arizona in 1988. The squad therefore has a chance to be the most memorable team in the franchise's history. Fans will be telling their grandkids about

the 2008–2009 Cardinals. This might be a powerful motivating tool; the Cardinals players know that, if they win, they will be revered in Arizona for the rest of their lives. This possibility lies

in stark contrast to the Steelers, who have to compete with fans' memories of many great teams over the years, including the Super Bowl-winning team from three years ago.

Some might argue that the Cardinals shouldn't have even made the playoffs because the team only had a 9-7 regular-season record. But the team, led by head coach Ken Whisenhunt, has greatly improved in the playoffs. Quarterback Kurt Warner is playing mistake-free football, and he has Super Bowl experience, having started in two championship games while playing for the Rams. Wide receiver Larry Fitzgerald is making a case to be considered the best wide receiver in football with his phenomenal speed and jumping ability. Halfback Edgerrin James looks like a completely different player after basically being an afterthought for most of the year. And the defense, often thought of as the team's weak point, is playing great football under coordinator Clancy Pendergast.

Why the Steelers Can Win

While the Cardinals are more of a finesse team, the Steelers are much more of a hard-nosed squad that relies on toughness and defense. Even under head coach Mike Tomlin, in his second year as coach after taking over from the heralded Bill Cowher, who left the sidelines to become a CBS talking head, the Steelers maintain the hardness that is a trademark of the franchise. Defense coordinator Dick LaBeau is a master

of the zone-blitzing scheme, and his players certainly have a nose for the ball. The defense is led by a ferocious linebacking corps, including James Farrior, LaMarr Woodley, and Defensive Player of the Year James Harrison. Furthermore, even if the linebackers drop back into coverage, the Steelers can still rely on their defensive line to put pressure on the quarterback.



The Steelers' Troy Polamalu both is one of the best safeties in the NFL and has one of the best heads of hair.

Patrolling the defensive backfield is safety Troy Polamalu, one of the NFL's most recognizable players with his trademark flowing locks. Polamalu is a nightmare for any opposing quarterback; just ask

Baltimore's Joe Flacco, who threw an interception that Polamalu ran back for a touchdown to seal the AFC Championship game.

In that AFC Championship game, Pittsburgh faced a team with an equally talented defense. The difference, though, was quarterback play. The Steelers' quarterback, Ben Roethlisberger, is one of the toughest players in the league. It seems like he overcomes an injury every week and comes back to lead his team to victory. Roethlisberger also has Super Bowl experience, leading the Steelers to the title three years ago. Roethlisberger might not equal Warner's lofty stats, but he makes plays when he needs to and always finds a way to win the game. Roethlisberger also has dynamic wide receivers in Santonio Holmes and Hines Ward (if he's healthy).

Who Will Win

Given the way Arizona played in the first half of the NFC Championship game, I was tempted to pick the Cardinals to pull off the shocking upset. But after seeing the second half, where the Eagles almost came back and won, I changed my mind. Pittsburgh is just too tough, has a better defense, and has Super Bowl experience over its entire roster. I think the game will be closer than people expect, but the Steelers will eventually pull it out, 24-20.

ARTHUR GARFIELD HAYS FELLOWSHIPS

Second year students with demonstrated commitment to work in civil liberties and civil rights and strong skills are invited to apply for 2009-2010 Fellowships in the Arthur Garfield Hays Program. Materials describing the Program and the selection process are available in VH room 308. APPLICATIONS ARE DUE BY NOON ON WEDNESDAY, FEBRUARY 11 IN VH ROOM 308.

The current Hays Fellows will discuss their experiences in the Program and answer your questions in the East Wing of Golding Lounge from 4:00 p.m. to 5:00 p.m. on Monday, Jan. 26 and again on Tuesday, Jan. 27. Please feel free to contact any of us if you have questions about the program or the application process.

Norman Dorsen
Sylvia A. Law
Helen Hershkoff

SCHUDOKU!

Solution
See puzzle page 2.

N	U	H	Y	M	T	A	S	C
W	A	C	H	U	S	T	Y	N
T	Y	S	N	C	A	W	U	H
U	N	M	A	T	C	Y	H	S
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S	C	T	U	Y	H	N	A	W
A	W	U	C	S	N	H	T	Y
C	T	Y	W	H	U	S	N	A
H	S	N	T	A	Y	C	W	U