Is Shakespeare still relevant? **PG 8**

‘A Gravedigger’s Tale’ unearths new perspective **PG 14**

First Folio visits USC **PG 3**
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Illustration by Annie Park | Weekender
“A man can die but once”
First Folio keeps Shakespeare alive

Emily Barber
@EMILYFRISA

Alongside the Bible and Greek mythology, the works of William Shakespeare are some of the most referenced pieces of literature in history. The University of South Carolina is currently hosting a copy of the volume that preserved his works on paper nearly 400 years ago: the First Folio.

Until April 30, the Folio and a wide variety of other documents dating back to the Elizabethan era will be on display in the Ernest F. Hollings Library. Nearly all of the documents and manuscripts belong to USC, but the Folio itself is here on temporary loan from the Folger Shakespeare Library.

Elizabeth Sudduth, the director of the Irvin Department of Rare Books and Special Collections, said that the exhibit is not limited to scholars and academics.

“The Folger’s purpose in doing this is to bring Shakespeare to the people,” Sudduth said. “We also want kids who are probably too young to have read Shakespeare but might appreciate the stories ... and people who might have encountered Shakespeare in school some long time ago.”

USC went through an extensive application process and is the only venue in South Carolina that will be hosting one of the First Folios. The Folger has 82 copies of the original 750 that were printed in 1623. The Folio was compiled by several of Shakespeare’s friends after his death, and it was popular enough that three more editions of the Folio were created throughout the years.

Sudduth said that without the Folio, about half of Shakespeare’s works would have been lost because they were preserved only as prompt books for the actors who performed them.

“It’s that compilation that turned his plays into literature that could be studied,” she said, “because it made all of his plays accessible and portable. It gave people the opportunity to experience his language, to really look at what he put together, to analyze them.”

Not only was Shakespeare influential in his time, but also his stories and language have continued to resonate in modern culture. Adaptations of his plots appear throughout movies, TV shows and books, not to mention the countless re-creations of his works with their original characteristics. Even Shakespeare did not make up his own stories, but instead drew from history and classical literature.

“He took a story about a king from the past and made it interesting and exciting,” Sudduth said. “Again drawing on the material, sort of everyday life, so the histories, the tragedies ... He took them and developed another story. He embellished the story and developed it around what he read.”

Despite the vast length of time since Shakespeare and the challenge that comes with understanding and interpreting his works, Sudduth believes that being exposed in any way is important. Even adaptations that are nearly unrecognizable are valuable in terms of seeing how much influence the past has on modern culture.

“The themes are still all very relevant,” Sudduth said. “The kinds of issues he addresses are still with us today. And the language is very beautiful.”
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For anyone interested in old books, good food, and, of course, Shakespeare, the perfect weekend destination is Staunton, Virginia. Just over the mountains from Charlottesville, this small town is home to the American Shakespeare Center and the only replica of the Blackfriars Playhouse, Shakespeare’s original indoor theater. Surrounding the theater are a host of cafes and coffee shops serving fresh and local food, all sorts of small book shops stocked with old and new books and an assortment of antique and art shops that you’re sure to find something in.

**Blackfriars Playhouse**

The ASC and the beautiful Blackfriars Playhouse are definitely the highlight of any trip to Staunton. At the Blackfriars, a talented cast performs plays from Shakespeare and his contemporaries using original staging practices. This means that the sets are minimal, the language is priority and the house lights stay on. The ASC aims to recreate the mixture of natural light and candlelight that would have illuminated the space in Shakespeare’s day. This allows the actors to see the audience and interact with them, transforming the audience from silent observers to an active, integral part of the show. Tickets prices range from $18 to $59, but if you see an open seat during the first act, you are welcome to snag it for the second. If you can’t make it to a show but don’t want to miss the theater, don’t worry. Tours of the Blackfriars Playhouse are only $7 and take you all over the building — including onto the stage.

**Cranberry’s Grocery & Eatery**

If you get hungry or thirsty while exploring downtown Staunton, you will be pleased to find that there is an abundance of cafes and coffee shops. However, Cranberry’s Grocery & Eatery is a standout. This local cafe prides itself on its healthful, organic menu that will have you “leaping tall buildings in a single bound,” according to its website. It is the perfect place to grab coffee and a bagel for breakfast, Cranberry’s is the place to be.

**Wright’s Dairy-Rite**

This diner is a little way out from downtown, but the experience is definitely worth going the distance. Wright’s Dairy-Rite was founded in 1952, and it hasn’t aged a day. The menu is full of all your favorite diner classics, such as burgers, hot dogs, chili and milkshakes, that you can order from your car and have the original drive-in experience that only Sonic can imitate. Either way, lunch at Wright’s Dairy-Rite is sure to satisfy your cravings for good diner food and that inimitable diner atmosphere.

**Used Bookstores**

If you like Shakespeare and little coffee shops, chances are you like books. Staunton boasts multiple used bookstores, chief among them Barristers Books and Black Swan Books and Music. Barristers specializes in used and rare books and began in September 2008. It is the perfect place to grab coffee and a bagel for breakfast, Cranberry’s is the place to be.

No doubt, Staunton is a lengthy drive away, but for anyone who likes authentic local food or first-rate Shakespearean theater, it’s well worth the trip.
Column: Weak QB class does not justify trades

Adam Orfinger
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Wednesday, the Philadelphia Eagles joined the Los Angeles Rams and became the second team in the last week to ship out a pile of current and future draft picks in order to move up to the top two picks, presumably to get one of the top quarterbacks in this year’s class. California’s Jared Goff and North Dakota State’s Carson Wentz are considered to be the cream of the crop this year, and neither has emerged as the consensus top choice.

In order to get the number one pick away from the Tennessee Titans, the Rams had to give up picks 15, 43, 45 and 76 in this year’s draft in addition to their first and third-round picks in 2017. They also received Tennessee’s fourth and sixth-round picks this season. The Eagles gave Cleveland an equally massive haul for the second pick in next week’s draft, surrendering the eighth overall pick, their third and fourth-round selections this year and their first and fourth-round picks in 2017.

Both of these trades strike comparisons with the Washington Redskins’ move in 2012 to use the second pick to acquire Robert Griffin III. The Skins gave up three first-round picks and a second-round pick, which, through trades, the Rams turned into nine draft picks, including Janoris Jenkins, Greg Robinson and Michael Brockers. Considering the fact that Griffin is no longer with the Redskins, the Rams clearly got the better end of the deal, which may foreshadow the eventual results of the trades made this April.

While Goff and Wentz have plenty of potential, they are far from being can’t-miss prospects. Wentz comes from an FCS school, which leads scouts to question how he will perform against elite competition. Goff, on the other hand, took the vast majority of his snaps from the pistol or the shotgun, meaning he will have to take time to perfect his footwork to run a pro-style offense. Also, Goff fumbled the ball 23 times in his three years as a Bear, while getting sacked 81 times, making people question his pocket awareness.

Not only are there potential red flags with the top two quarterbacks, but this class is relatively deep as well. Ohio State’s Cardale Jones led the Buckeyes to a national championship in 2015, but he isn’t even considered to be one of the best five quarterbacks available this year. Memphis’ Paxton Lynch has elite size, arm strength and athleticism, but he is greatly overshadowed by Wentz and Goff. Connor Cook, Christian Hackenberg and Dak Prescott are a few others who have late-round value, not to mention national champion Jake Coker, who may not even hear his name called next weekend.

It is absolutely possible that Wentz or Goff becomes the next big thing in the NFL, but it seems equally possible that one or both of them draw comparisons to JaMarcus Russell or Ryan Leaf in a few years. The Eagles and Rams are desperate for signal-callers so they can compete, but without a Cam Newton or Andrew Luck at the top of the draft board, and plenty of depth in the later rounds, these trades don’t seem to make sense.
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To teach or not to teach Shakespeare?
That is the question.

Shakespeare should be taught in schools

Andy Wilson
First-year English student

You may have seen in the news recently the discovery of another First Folio, a first edition volume of William Shakespeare’s plays, or perhaps heard that this April marks the 400th anniversary of his death. Practically everyone reading this sentence has been exposed to the work of the great English playwright William Shakespeare. You probably read one or more of his plays during a high school English class and, if you were anything like me, wouldn’t have minded never picking his work up again. If most of us didn’t like Shakespeare, why should we make the next generation of high schoolers endure a regimen of works that seem to be made up of confusing language, ridiculous characters and either a nonstop barrage of bawdy jokes or oppressive doom and gloom?

Let me begin by noting that the reading of books in general has decreased in the face of increasing technological absorption. When I ask my friends what books they have been reading lately, the answer is generally, “I don’t have time to read.” This is probably true for the given college student if they make no changes in their other sources of recreation. Studies show that female college students are spending an average of 10 hours a day and male college students an average of eight hours a day on their phones. It is undeniable that scrolling through status updates is easier than engaging with great literature. Reading humanity’s classic works takes dedication and a willingness to stick with something unenjoyable until we learn to enjoy it. If we follow the path of least resistance we will end up on our phones most of the time, joining the 54 percent of Americans who, according to 2014 polls, read five or less books a year.

The phenomenon of constant social media use creates the effect of an echo chamber, where our own world views, ideas, hopes and struggles are endlessly cycled back to us. We exacerbate the effect by selectively “friending” or “following” those who are ideologically similar to us, ensuring that we never hear anything really challenging or conflicting. This is the danger we face in abandoning classic works like Shakespeare’s.

If we restrict our consumption to the media being produced by those of our own generation, we lose any opportunity to consult the wisdom of past ages. If we do not return again and again to the classics, we will soon forget that there is any other way to approach a matter than that dictated by current public opinion. The true value of the classics lies in this reminder that we are not the first to discover life under the sun or contemplate its mysteries. They deconstruct our misguided belief that we are the most enlightened and advanced generation ever to exist.

Popular interest in the great literature that has defined our civilization seems to be diminishing in this technologically preoccupied age. But if we stop teaching Shakespeare to the generations that follow us, we will be sawing away the cultural branch we stand on. We will be cutting ourselves off from the insight of past generations and refusing to acknowledge the cultural and artistic foundation upon which much of our literature and worldview has been built.
Shakespeare should not be taught in schools

Linden Atelsek
Second-year biology and psychology student

Most people here probably didn’t get to college without having to read at least one of Shakespeare’s plays.

But why are we so hell-bent on teaching the Bard?

Some say there’s inherent value in teaching classics. Others will point out that Shakespeare has been commended for his command of language generally. And, of course, he’s been an enormous influence on the progression of literature.

It’s hard to argue that Shakespeare wasn’t a master of the English language. Although I’ve never really liked his plays, they contain some of my favorite quotes. But it’s also hard to argue that he’s the only author who can be studied to learn nuanced word choice. In fact, with many students confused by what his words mean, some of the punch is taken out of them because of the effort it takes to understand them.

Of course, there’s no reason that, for college students in English or literature majors, the difficulty of Shakespeare’s language shouldn’t be a minor obstacle on the way to grasping a vital part of literary history. But for students in high school, who are in English class primarily to learn foundational reading comprehension and critical thinking skills, struggling through vital parts of literary history is perhaps less important than learning basic literary analysis in a setting where they actually stand to fully comprehend it.

It’s like a joke — once you have to explain it, it’s not funny. It’s hard to focus on Shakespeare’s skill at punning when your teacher or No Fear Shakespeare needs to explain what “maidenhead” used to mean. There’s no reason Shakespeare ought to be special in our education. On a list of 100 classics, which clearly doesn’t include everything in the Western literary canon, there are quite a few I don’t remember my high school teachers ever mentioning. Yet, in school, I had to read not one, but eight of Shakespeare’s plays. An overflow of good converts to bad.

Why the undue emphasis on Shakespeare? If it were just a classical education we were after, why did my classes never touch Marlowe or Hugo? I don’t recall another author that I had to read more than one book from in high school, but I was taught Shakespeare more than once a year on average.

It’s arguable that learning the classics better prepares you for the books that come after and reference them, but on the other hand, when was the last time you saw a Shakespeare reference that required knowledge of the plays that was more than superficial? No one ever references the Porter, obviously drunk — usually the most you have to know to understand allusions to Shakespeare is that Romeo and Juliet were star-crossed lovers and everyone dies in “Macbeth.” And, for the most part, these are things that you know without reading the plays.

We’re so focused on the classics — on Shakespeare and Homer and Chaucer — that we don’t bother teaching students anything new. The most recently published book I read in high school English was 55 years old. So, it’s not so much that I have an objection to teaching the classics as I have an objection to only teaching the classics.

There are newer “classics” that never make it to the desks of high schoolers, and by refusing to teach them, we’re devaluing the more recent evolution of literature. Until high schoolers start seeing Neil Gaiman and Donna Tartt in class, I’m not sure we need to see the Bard there, either.
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The SEC has a long history of being one of the most star-studded conferences in college baseball. In fact, 62 former SEC players made opening day MLB rosters this season. With the 2016 season at an approximate midpoint, it seems like a good point to reflect on the stars that have established themselves this season, so I will be giving out my midseason awards. A lot has changed over these first two months. None of the players I elected to my preseason SEC all-league team will be getting midseason awards, although a few earned honorable mentions.

Best Player: Anfernee Grier, Auburn
Since arriving on campus Grier has used his on-base ability and speed to be the catalyst of Auburn’s lineup. This season he has added power to his repertoire to be the most well-rounded player in the conference. Grier hit two total home runs between his first two seasons at Auburn, but midway through his junior campaign he already has eight. Grier is currently hitting .414, good for second in the conference. Grier leads the SEC in total bases and hits, slugging percentage and home runs. He also adds stellar defense in center field.

Honorable Mentions: Nick Senzel, Tennessee; Bryan Reynolds, Vanderbilt

Best Pitcher: Clarke Schmidt, South Carolina
The sophomore right-hander has been so spectacular up to this point that it is hard to make a case for anyone else here. Schmidt still possesses the swing-and-miss stuff that he flashed as a freshman, but the difference has been the monumental step forward he took with his command. Schmidt has been a workhorse for the Gamecocks and he currently paces the SEC in wins, innings pitched and strikeouts.

Honorable Mentions: Dakota Hudson, Mississippi State; Logan Shore, Florida

Best Freshman: Konnor Pilkington, Mississippi State
Early in the season Mississippi State struggled to find an answer at the back end of their weekend rotation, but Pilkington appears to be the answer for the Bulldogs. Through six starts and eight appearances the southpaw’s ERA is just 1.69. Mississippi State will look for him to shoulder a larger quantity of innings down the stretch.

Honorable Mentions: Braden Webb, South Carolina; Antoine Duplantis, LSU

Best Coach: John Cohen, Mississippi State
Cohen guided the Bulldogs to the College World Series Finals in 2013, but the way he has handled this year’s team may be one of his most impressive jobs yet. The Bulldogs entered the year behind traditional conference powerhouses like Florida, Vanderbilt and Texas A&M, but at this point they are in the thick of the race at the top of the SEC West. The Bulldogs have taken four of the five series they have played in the conference, including premiere wins against No. 1 Florida and No. 4 Vanderbilt.

Honorable Mentions: Chad Holbrook, South Carolina; Kevin O’Sullivan, Florida

Column: Giving out midseason SEC Awards

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A widely recognized medieval scholar discussed the many questions surrounding William Shakespeare’s identity as a part of the university’s Folger Library exhibit, “First Folio! The Book that Gave Us Shakespeare.”

Raymond Clemens, who was referred to by Scott Gwara, an English professor, as “a scholar who literally wrote the book,” used his extensive experience with medieval manuscripts to present “Will the Real Shakespeare Please Stand Up?”

Clemens used early manuscripts and other print sources to convey what scholars know about Shakespeare. He included details about his research as well as images from early works attributed to William Shakespeare.

The First Folio is the original compilation of almost all written works said to be created by Shakespeare. Using this book as an example, Clemens discussed the production of early manuscripts and their popularity and timeliness that led publishers to attribute plays to him.

“There was certainly an element of risk in launching the enterprise, but there was also a good deal of marketing research as we might say to call it today,” Clemens said. “The First Folio, unlike the quartos, was a very conscious production to present Shakespeare as a literary figure based solely on the plays that he had written.”

Clemens described how the size of the folio — as opposed to quartos, which were much smaller books — is indicative of its value and importance. The folio was particularly remarkable in that its popularity led to the printing of second, third and fourth folios.

Clemens is the curator of early books and manuscripts at the Beinecke Rare Book and Manuscript Library at Yale University. He previously worked as the acting director of the Newberry Library’s Center for Renaissance Studies and was an associate professor of history at Illinois State University for 13 years.

In honor of what would be William Shakespeare’s 452nd birthday, the Irvin Department of Rare Books and Special Collections is hosting a family-friendly celebration this Saturday from noon to 5 p.m. at the Ernest F. Hollings Library and the Thomas Cooper Library entrance.

At noon and 2 p.m., USC theatre will present “Juke Box Shakespeare” will be performing a montage of Shakespeare’s most memorable scenes, particularly those related to love, betrayal, health, healing and reconciliation.

Children’s performances by the South Carolina Shakespeare Apprentice Troupe and the Kidz Company will follow. Birthday cake in honor of Shakespeare will be served at 4 p.m. in front of the Thomas Cooper Library. Admission to all events is free.
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“A Gravedigger’s Tale” unearths fresh take on Shakespeare’s best-known play

Alondra De La Rosa
@TDG_ARTS

“A Gravedigger’s Tale” brings the story of “Hamlet” to life in a new, interactive way for audiences. The play is a collaborative effort between Director Robert Richmond and Actor Louis Butelli, brought to USC because of the First Folio exhibit. The play will run from Thursday to Saturday — Saturday being the 400th anniversary of Shakespeare’s death and what some believe to be his date of birth, as well.

The play tells the story of “Hamlet” from the perspective of a Gravedigger, played by Butelli, who made an appearance in the original play between acts. The Gravedigger enters with dusty copy of the First Folio and a trunk full of bones, each with a question attached. These bones are given to audience members so that they can ask the Gravedigger their questions, consequently prompting the story and producing an atmosphere where playgoers can partake in the action of the show.

“[Richmond and I] like the Gravedigger from ‘Hamlet.’ We think he’s very sweet, very funny and he felt like a really fun way into this play,” Butelli said.

Commissioned by the Folger Theater, Richmond worked with Butelli to form the best companion for the First Folio exhibit. The two spent five days brainstorming ideas until they decided to recreate “Hamlet” through the perspective of the Gravedigger. Butelli and Richmond made sure the play is fully comprised of Shakespeare’s original lines, but with slight adaptations, in order to make sense with this fresh take.

The choice to have a slight spinoff from one of Shakespeare’s most well-known plays was an easy one for Richmond. When he was commissioned to create a piece, Richmond knew that it would be traveling with the First Folio. This influenced his work with Butelli, who has spent his 20 years in theatre bringing to life the fools and clowns of Shakespeare.

Their combined knowledge of Shakespeare allowed for them to offer an interactive and unique take on Hamlet.

“Somehow, a Gravedigger, bringing the story, was sort of how we wanted to make the connective tissue of the whole thing,” Richmond said.

This will be one of many visits to the university made by Butelli, who has directed, made guest artist appearances and taught classes here previously. Bringing more of Shakespeare’s works to USC in a collaborative effort with the theatre department is an exciting moment for Butelli.

“I think there’s a lot of excitement about all of Shakespeare this year in particular.” Butelli said. “Between the 400th anniversary and the First Folio visit, now is the perfect time to celebrate Shakespeare’s greatest play, Hamlet.”

“A Gravedigger’s Tale” takes a funny, unexpected character and develops that perspective. Working alongside renowned clown and fool actor Butelli, Richmond is enthusiastic about the experience the play will give to people who come to celebrate Shakespeare.
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Crossword

Edited by Wayne Robert Williams

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16 “I’d have never guessed!”
17 Male __
18 Fight site
19 Doesn’t start well?
21 Georgia-based insurance giant
22 One way to shrink
23 “Lassie Come-Home” author Knight
25 Nautical units
26 Soup served with sour cream
31 “You betcha”
32 Bring in
33 Cocktail with rum
35 Cocktail with sweet vermouth
37 Crusaded
38 Old Venetian judge
44 Food franchise initials
45 Enjoy on the sly
46 Rancor
47 Magazine fig.
49 Menace at sea
50 Words to un caro
53 Nassau Coliseum player
55 First Bond actor born after the Bond films began
57 Charlton’s “Earthquake” co-star
58 Redealt, say
59 No. with a prefix
60 It includes the Jurassic period
61 Close

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1 Budgetsqueezing announcement
2 Response to “Did you clean your room yet?”
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4 Fibula neighbors
5 Astrologer
6 King’s demise
7 CIA employees
8 Up to, in ads
9 Most fit to serve
10 Lynne of ELO initials
11 Not worthless
12 “Gotcha”
13 Element #20
14 JFK announcement
20 Brand used with wings
24 Pro concerned with losses
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28 Czech diacritical sometimes called an

43 Shade of green
46 Levitra competitor
48 2011 revolution locale
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