

Spring Fest Ahead



Spring Fest 2014 will be held from **April 24** through **26**, and students, along with all Bilkent staff and families, will once again have the opportunity to welcome springtime and enjoy themselves before the start of the final exams period. Activities will take place in the Main Campus Spring Fest Area (with some exceptions); the concerts on Friday and Saturday evenings will be at the Odeon. For a list of activities, you may check the following links:

www.bilkent.edu.tr/baharsenligi and

www.bilkent.edu.tr/springfest.

Some important notes from the Spring Fest Organization Committee are given below in order to ensure that the festivities go smoothly during these three days:

- For security reasons, entrance to the campus will be restricted throughout Spring Fest exclusively to those holding Bilkent-issued IDs.
- As indicated in the campus map on page 6, some roads and parking areas will be closed to traffic during the Spring Fest period. We strongly advise our students to use means of transportation other than driving to get to campus. Let your cars "rest" for a while, so you can enjoy the Spring Fest activities without worrying about traffic-related problems.
- Do not bring your pets to the Spring Fest area.
- Pitching tents on the grass will not be allowed for health and security reasons.
- Please be environmentally conscious and take care around the trees and plants. Use the cans provided for your trash.
- Portable toilets will be available in the Spring Fest Area.



Meet Your Future at the Career Fair



This year's Career Fair will take place on **Thursday, April 17** between **10 a.m.** and **5 p.m.** in the Main Sports Hall.

Bilkent students will be able to meet representatives from various companies and learn about their recruitment policies.

This is a perfect opportunity for Bilkenters to get a better idea of what their future may look like by talking directly to executives and employees from a variety of large companies. And if you are looking for an internship, this event is an excellent place to explore possibilities.

Profiles for all of the companies taking part in this year's Career Fair may be found in the insert included in this week's issue of *Bilkent News*.

Bilkent's Young Violinists Win Awards in Belgium

Students of Muhammedjan Turdiyev at the Bilkent Music and Ballet Primary School and the Music and Performing Arts High School won awards at the "Bravo!" International Young Violinists Competition (Concours International Jeunes Violonistes) held in Belgium March 28-30.

Music and Performing Arts High School 11th grade students Kerem Tunçer and Ezgi Su Apaydın shared first prize in Category C (15-18 age group).

Music and Ballet Primary School 4th grade student Gökçe Çatakoğlu was third in Category A (7-10 age group), and 6th grade student Alpaz Jan İnkılap was third in Category B (11-14 age group).

In addition, Muhammedjan Şaripov, a 2013 graduate of the Music



and Performing Arts High School who is now studying at the Salzburg Mozart Academy, took third place in

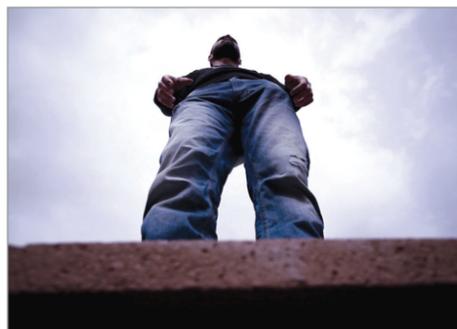
Category D (ages 18 and over).
<http://www.concoursbravo.be/index.php/fr/accueil/>

"2 Is a Crowd" Wins COMD One-Minute Film Competition

The Department of Communication and Design has held its fourth One-Minute Lunch Film

Competition, featuring eight one-minute-long films produced by COMD senior students. The awards ceremony took place on Tuesday, April 8 during the noon hour. The films were screened and the winners announced at the Faculty of Art, Design and Architecture.

The online voting process for the



best film took place over ten days at <http://oneminute.bilkent.edu.tr/>. Nearly 2,200 votes were cast.

The winners of the fourth One-Minute Lunch Film Competition are:
First Place: "2 is a Crowd"
Dila Dokuzoğlu - Elif Danyal - Egemen

Kayket
Second Place: "Gün"
Dorukhan Şengel - Veysel Atalay - Deniz Cebeci
Third Place: "Postpone"
Hasan Ufuk Yardımcı - Nesibe Eylül Sert - Can Erim Doğay

NEWS

Barbaros Tansel Memorial Lecture

The Department of Industrial Engineering invites researchers and practitioners to attend the first Barbaros Tansel Memorial Lecture Series, named in honor of the late Prof. Barbaros Tansel. A former member of the Department of Industrial Engineering, Prof. Tansel had an irrepressible enthusiasm for research, teaching and learning, and was a source of inspiration for students and colleagues alike.



University)
“Multiobjective Combinatorial Optimization: Some Approaches”

4:15-5 p.m. Talk by Prof. Ceyda Oğuz (Koç University)
“Operational Problems in Container Terminals”

5:30-7:30 p.m. Reception
(Location: Rektörlük Konutu No. 49)

There will be no registration fee for the event. For those who are interested in attending, please send an e-mail to memorial.bilkent.ie@gmail.com no later than **April 23**. A limited number of rooms have been reserved in the university dorms and guest housing areas to accommodate the participants. Please notify the organizers of your need for accommodation as soon as possible, and no later than **April 23**, by sending an e-mail to the same address.

For further details, please visit <http://www.ie.bilkent.edu.tr>.

Wednesday, April 30

1:30-1:45 p.m. Opening Remarks (Prof. M. Selim Aktürk)

1:45-3 p.m. Talk by Prof. Martine Labbé (Université Libre de Bruxelles)
“Bilevel Programming and Price Optimization Problems”

3-3:30 p.m. Coffee Break

3:30-4:15 p.m. Talk by Prof. Murat Köksalan (Middle East Technical

New Exhibition Opens at the Library Art Gallery



The Library Art Gallery is hosting an exhibition of paintings by Claire Arkas. The exhibition opened on Friday, February 7, in the Library Art Gallery.

Born in İzmir in 1978, Claire Arkas studied at the Ecole Cantonale d'Arts du Valais in Sierre, Switzerland, and

the Ecole Nationale Supérieure des Beaux-Arts in Paris. Ms. Arkas focuses on engraving, painting and lithography. She has held two exhibitions in İzmir, and three in İstanbul.

Her exhibit at Bilkent will run until **May 10** and will be open every day (except Sundays) between **10:30 a.m.** and **6 p.m.**

Library User Satisfaction Survey



Photograph by M. Furkan Akmer (LAW/IV)

Are you satisfied with Bilkent University Library? How well is the Library meeting your needs? In what ways can we develop library services and activities? If you have answers to these questions and would like to help us improve the Library in the future,

please follow the link below and complete the short online User Satisfaction Survey:

https://docs.google.com/forms/d/1UG3z7DT_Ihle0OcKt1TKL_zR9arZ7IyffnAZvq3YQFE/viewform

The survey will be open for response until **Monday, April 21**.

Technology Enthusiasts Flock to Bilkent for Mobile Days



On April 4, 5 and 6, Mobile Days, organized by Bilkent IEEE, brought the mobile technology platforms Android, iOS and Windows Phone together on the Bilkent University campus via a series of lectures and workshops. Application development, mobile security, marketing and start-up companies, along with everything else related to mobile technologies, were among the topics discussed at this huge technical event.

Forty-four speakers, all connected to mobile technology in various ways, gave presentations about their particular fields. The presentations were in both English and Turkish, since 10 of the speakers came from abroad. The speakers all had different fields of expertise: some, for example, were developers, while others were designers or marketing experts.

Those in attendance were able to learn about recent technologies, such as Project Tango—in fact, Mobile Days was the first such event to which the Tango device had been brought. Participants were also

introduced to the concept of “selfless design” and Project Ara. Another highlight was the presentation of the Indie Phone project by the renowned user experience designer Aral Balkan. Participants also had a chance to try on a mobile virtual reality device and play games on the Google Glass. Overall, the event was a very interactive experience.

Another important part of Mobile Days consisted of workshops, including a number on developing applications for various mobile operating systems. In addition, Mobile Days offered participants a great opportunity to meet with the speakers and talk to these experts in person about their projects and experiences. Also, representatives from companies such as Paymentwall, Figensoft, Lydia and SmartFace were on hand to give information about their products and business ideas.

Over 800 individuals registered online to attend this year’s Mobile Days. Bilkent IEEE members expressed their satisfaction at the huge success of the event, and gratitude to both participants and speakers.

L'Atelier de Théâtre Français Celebrates 10th Anniversary With “Variations”



Photograph by Oğuzhan Demirok (TRIN/II)

This year, L'Atelier de Théâtre Français (the French Theater Club) at Bilkent is celebrating its 10th anniversary. To mark the occasion, students from the Department of Translation and Interpretation staged their 10th annual show in the Bilkent Theater on Monday, April 14.

The performance, “Variations,” consisted of 10 French skits directed by French Preparatory Program secretary Sabiha Ayrar, as well as several musical numbers and dances,

the latter with the assistance of the eminent ballet dancer Alper Kafa. Applause and laughter from the audience rewarded the performers for their efforts.

With seasoned members as well as new among the cast displaying a variety of talents in their dancing, singing and acting, the TRIN department showed itself as well-equipped to continue this unique tradition. There is every reason to believe that the group will perform once more next year, in an attempt to earn their eleventh stripe.

NEWS

How & Where They Write: Ioannis Grigoriadis

BY ALP RODOPLU (HIST/MA)

Bilkent News

Alp Rodoplu: Do you enjoy writing?
Ioannis Grigoriadis: I do. Writing brings our ideas and our intellectual struggles into existence. We give shape to what we think through writing, and in that respect it is a very enjoyable process for me. In addition to academic writing, I also—perhaps unlike most Bilkent professors—engage in opinion-piece column writing, for an important Greek daily, maybe twice a month, and for *Taraf* every other week. There is an intensity in the writing process of these shorter pieces that I greatly enjoy. The target group and the instruments are different, but the joy of trying to develop an argument in such a completely different context, in perhaps 500 words or so, is a commonality. In academic articles, words are at your disposal in the thousands to develop ideas, and if you write a book, they increase to 50, 60, 80 thousand. However, trying to condense one or two important topics in language that will appeal to the public—not the students, not the experts, not even the educated readership of a country, but millions of people—is interesting.

AR: You enjoy writing, but do you know exactly what you are going to say, or is writing also a process of exploration?

IG: Don't forget that we think in words! So writing is a way of thinking, in a sense. Also, you often begin with a broad idea and can fine-tune it only during writing. Some of the best ideas come during the writing process. Sometimes my ideas unfold very smoothly, and benefiting from this, I can write quickly. But I believe one can think by and through writing.

AR: Given that thinking and writing can be closely intertwined, how much does where you write affect this relationship? Is there some place you choose to write?

IG: It depends on the topic, and because of multiple obligations I have to create unconventional conditions or circumstances for writing—like writing on a plane. I often write my columns on short air trips, because unlike academic articles, writing a 500- or 600-word piece in an hour and a half is easy if there is an idea. Normally, I write in my office or at home. I also enjoy writing with music, like classical music, in the background. Some find it distracting, but to me it is rather helpful.

AR: Do you ever get stuck?

IG: It happens, but what is important then is taking a break and canalizing your energies toward something else. Writing something else helps me distance myself from a deadlock, and then I often come up with a solution. Also, circumstances force me to multitask and work on several projects at a time; therefore, I've never experienced a complete halt.

AR: Is there a period between the time you do your research and your writing? Or do they go in parallel?

IG: For me, there is no clear-cut division

between doing research and writing. I think sharing ideas with colleagues, whose opinions one trusts, is very important in this process, especially to further develop ideas. But writing is conditioned by circumstances, which means in my context that I cannot be a full-time writer; for example, I also have to teach. But something I very much enjoy at Bilkent is the relatively light teaching load—a case contrary to that at most Turkish universities. So we do not encounter the very ugly dilemma of having to decide between being good instructors or good researchers.

AR: The impression I get is that writing is quite straightforward for you.

IG: Well, if you follow the news or read books, ideas and questions pop up in your mind. These are things that are burning inside people, so writing is a way to heal this. I have a friend, who is a very experienced journalist, who says that writing is like psychotherapy; it makes



you feel better. Putting words on paper makes people think that they are doing something, contributing to a debate, drawing attention or raising awareness, which provides some sort of relief.

AR: The word you used was “heal,” so is writing is somewhat

cathartic?

IG: In the classical sense, yes. Writers are affected, sometimes overwhelmed, by what they read, and tackling big questions via writing is a way to contribute, even if only minutely, to better understanding the world and solving its problems. And the feeling accompanying this is one of healing in a sense.

AR: And I assume because of your field there are constantly new questions to ponder and write about.

IG: Absolutely. I think that writing is always about trying to tackle great questions, and such questions may have been bothering someone for a long time. This is actually another parameter of my writing. Having been born and raised in Greece, and having worked in Turkey for several years now, I try to provide a dispassionate, fair approach in order to undermine or debunk the long-standing prejudices each country has regarding the other. But sometimes events unfold quickly, and there is limited time to react; so sometimes I write pieces quickly, because I feel I must respond. It is not as



Photographs and transcription by Ada Çakar (GRA/MA)

if I have to meet a deadline, but it is just that I feel obliged to do this. It is important for me to determine my position, locate myself within the debate and contribute to it. And that is the cathartic element, because when you start writing, it feels like you have done something. Also, especially in the early phases of their careers, the enjoyment of hearing someone say that they know you from your writing adds to this feeling.

AR: So, when you think you have to write something quickly and get it on paper, do you write in Greek?

IG: Not any more, because most academic writing is in English. Apart from the newspaper stuff, I only sometimes write in Greek—that is when I contribute to chapters in Greek edited volumes or books. But since most of our professional writing is in English and instruction at Bilkent is in English—and my work also has to be available to my colleagues and students—I generally stick to English.

AR: Like you, most people I interview are not native English speakers. So I wonder whether you have any difficulties when you write in English?

IG: It has not been easy. I did my BA in Greece, in Greek, and I remember being scared about my English when I first went to New York to do my master's at Columbia. Initially, I often thought I had more things in my mind than I could express, which was frustrating. Eventually I overcame the situation, and maybe New York helped me, because while being so concerned about my English, I soon realized that I spoke better English than half of New York's population! So, I thought, if they live here, if they are citizens [and speak like this], then I have no problem.

AR: I always ask this question regarding language, and when I started asking it, I expected something in the negative, or at least

neutral. To my surprise, the response is often quite positive. People seem to like writing in English; it is simple and straightforward.

IG: I wouldn't necessarily argue in favor of the qualities of writing in English, but I would make a utilitarian argument. If I write something in Greek, you will not be able to read it, and the outreach of my ideas will be by definition limited. Think of Greek, spoken by 12-13 million people, or even Turkish with 70-75 million speaking it—and now, think of the audience you get when you write in English. So I think this is an important argument, especially if the argument we made before is valid, i.e., that you write because you feel like expressing yourself, and you hope that you can share your ideas with as many people as possible. I have also enjoyed writing some academic articles in German; and if you were to ask me, I would prefer German over English. But again, even with German I'd be limiting my audience to a relatively small population.

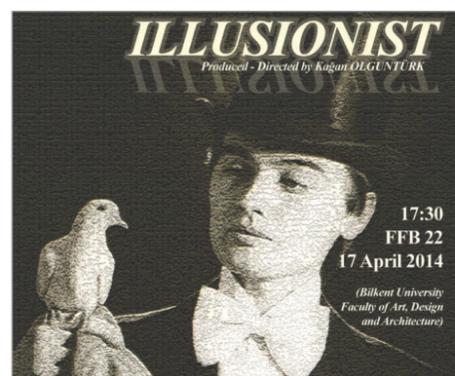
AR: And lastly, is there anything you wish to say to aspiring Bilkent writers?

IG: Do not be afraid of writing. Many people take writing too seriously. Its importance should not be a source of discouragement, especially today when writing and publishing are so easy and cheap. For instance, writing an article for a newspaper was once a rare privilege; now, you see newspapers suffering because the internet has superseded them, filling the gap of the monopoly they formerly enjoyed. Now, any BlogSpot or WordPress page can provide someone with a venue to write, share ideas and participate in the global exchange of ideas. So my advice is that they should not hesitate to take the initiative and the steps toward writing. And as I said before, in some cases writing can be therapeutic as well.

“Illusionist” by COMD Instructor Portrays Sermet Erkin; First Screening on Campus This Thursday

The film “Illusionist,” produced and directed by Communication and Design instructor Kağan Olguntürk, will have its first screening on **April 17 at 5:30 p.m.** in room FFB-22 of the FADA building.

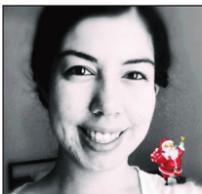
The film is a portrait of the famous illusionist Sermet Erkin. Prior to the screening, Mr. Erkin will give a short show; a discussion with



the film crew will follow the film.

Mr. Olguntürk has been an instructor in the Department of Communication and Design since 2002. His films have been shown at a number of international film festivals; in 2013 he won two awards at the Intendence Film Festival in the US for his previous film, “Monsieur.” “Illusionist” is his sixth documentary. The film will be in Turkish, without English subtitles.

OPINIONS



BY MELEK CANSU PETEK (ELIT/II)

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Little Did We Know

Writing fiction is unbelievably fun, so much so that I can't stop myself from getting animated, jumping on chairs and tables, laughing and being amazed at an idea that has just popped up in my brain. Trying to create characters, making them speak with their own voices, developing plots and sometimes depicting a whole new world for that purpose are all joys of working on a story; however, every once in a while (or probably more often than that), the inescapable joy-stealer claims the stage and turn this process into a tragedy. That subtle enemy is called "writer's block."

Have you ever heard the term or, even worse, experienced it? You don't necessarily have to be a writer to go through this dreadful trial. The complete numbness of your brain when you have to sit down and write an essay for a class can also be considered

writer's block. To define this "disease" in simple terms, it's the inability to get started on a new work or to continue the work you've been doing. It can be a problem of not being able to come up with any original ideas to write about, or the block can become such a hindrance that it annihilates all your energy and creativity whenever you sit before pen and paper—or, for "modern" writers, the keyboard.

Although I'm not so pretentious as to consider myself a writer, I do suffer from this "problem" on a regular basis. It's been two years since I've been able to write another page for a story that I started out pretty enthusiastically with a couple of dozen pages. I tell people that I set this novel-to-be aside to mature, but the truth is, I haven't been able to decide on the shift my narration should take so that the story will move on in the direction I have already planned. In other words, I have the ending and a general outline, but I sincerely have no idea what should happen in the next chapter, and honestly, that is quite horrifying.

The good thing, though, is that writer's block doesn't happen because one is a terrible writer who has no creative abilities whatsoever. The inner critic who so harshly denounces us is often a liar who has the sole intention of

putting us down. Lately, I've been going through a slightly more productive period due to some changes I've made in my habits. For one thing, I started keeping a draft notebook where I jot down any idea I have, even if it's only a sentence. Who knows, after all, what a single sentence might end up becoming? Sometimes it's not an idea at all, but how I feel at that particular moment, and an attempt to articulate that emotional state.

However, this is not the only way to solve the problem. In fact, there are no guaranteed ways to come up with a solution, as each person has a different pattern of creativity. If you have seen the movie "Stranger Than Fiction," you have a visual image of the paralyzing effect of this "block" and how it is in one case eventually resolved. In the movie, Emma Thompson portrays an author who gets stuck while writing her latest novel and can't decide how to kill the main character, which is her ultimate intent. Her attempts to solve this plot issue made me giggle quite often; they vary from pretending to commit suicide by jumping off her desk to going to an emergency room and asking where all the dying people are. Yet surprisingly, she finds the solution at the most unexpected point and finishes her book right after that

moment of epiphany.

Though it's a significant element in the story line, writer's block is not the only thing the movie dwells on. The main event in the film is the lead character's realization that his life is actually being described by an omniscient narrator who says that he will die quite soon, and his attempts to figure out what is happening to him and how he can stop his "imminent death." The plot is very intelligently laid out, and I do love this movie, but if there's one thing I love more, it's the title.

Mark Twain says, "Truth is stranger than fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't." That's what the movie seems to be suggesting as well. We tend to consider our lives to be an utter bore, but they really aren't. Life is the ultimate source that writers lean on to bring out their inspiration. Emma Thompson's character overcomes her block by the simple act of going grocery shopping. We may never have dragons or witchcraft schools around (alas!), but the point is to be able to learn from the seemingly unimportant twists and turns life drops on your plate and to articulate them in a way only you can do. That's the quintessential solution to any blocks one needs to pierce through.



BY ALPER ÖZKAN (MSN/PhDIII)

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A Couple of Words on Autism

I do not write often about genetics—as well I shouldn't, since this is a column for general audiences, and genetics is one of the most jargon-infested fields out there (that, and I am not sure if I have the necessary expertise to do so). But I'll make an exception this week, since about a fortnight ago I attended a two-part seminar by Dr. Evan Eichler, the content of which I had been assigned to summarize—the result, due in no small part to strict (and strictly impossible) word limits, looked somewhat like a Porsche that had been through a car crusher, and I was not too pleased about writing a hypercompressed summary of what rightfully deserved a full-length piece of its own (I also lost the phrase "evolutionary double-edged blade," which I was quite fond of, to the editing process—I tend to keep grudges over this sort of thing, and I still regret not getting that polygenic disorder/Lernaean hydra simile through on a similarly compressed story last year). Fortunately, this column is more than spacious enough to cover a seminar or two, so here you are—this week will be an adequate (I hope!) summary of Dr. Eichler's talk, plus a couple of comments from my side.

Gene duplications are common in nature, and since two identical-looking genes can easily confuse the crossing-over process (which may cross the first

gene with the second, instead of finding their proper counterparts on each chromosome), their very presence fosters the creation of new duplications in a rich-get-richer (or mutated-get-more-mutated) scheme. It is, however, important to keep in mind that these duplications are not necessarily evil, as having spare copies frees up the duplicates to diverge into their own niches. If you had a single copy of a vital gene, for example, and it decided to up and mutate, you'd likely wind up dead before you knew what hit you. But if you had a bunch of duplicates running around, then you could still soldier on with your backup copies—and in due time, the mutations could pile up until your initial gene and the duplicates had wholly different functions. Likewise, if you really needed to get extra mileage out of a specific gene product like, say, the starch-digesting enzyme amylase during that critical period when humans discovered agriculture and started switching to a starch-heavy diet, a couple of well-placed duplications could get you extra copies of (and extra production from) the relevant gene (and populations with starch-heavy diets evidently do have additional copies of the salivary amylase gene). The flip side of this coin is that duplication events also tend to wipe entire genes (or gene clusters) off the face of the genome, which obviously doesn't bode well for those affected.

Humans, as it turns out, have a surprisingly extensive list of duplications, and some of these are notable in that they're both long-range (most duplications are right next to each other, but ours apparently like jumping all over the place, both within and between chromosomes) and closely clustered together in what are called core duplicons. We share this abundance of duplication-attracting hubs with

chimpanzees, gorillas and just about nothing else—while the genomes of other animals do feature duplications, no other species studied so far has quite as many as us (and those that do exist are usually short-distance tandem duplications), with even orangutans falling short of the mark. Why this is so is unclear; the long lifespans, low effective reproducing populations and frequent bottlenecks characteristic of human evolution may have had a hand, though it is curious that elephants, which share similar traits, are relatively lacking in duplications. Likewise, the phenomenon might have been an adaptation to environmental changes, and especially the switch from arboreal to terrestrial life, but orangutans have experienced equally pronounced changes in environmental conditions (having invaded Southeast Asia from Africa) and yet don't display as many duplications as we do (my personal take is that the rapid invasion of a new ecological niche, and the extensive morphological changes that it required, may have played a role—orangutans did travel quite a distance across their evolutionary adventures, but they, unlike humans and true to their name [orangutan means "forest person"], never truly abandoned their arboreal lifestyle).

Whatever the case may be, the consequences are dire: an inordinate fondness of duplications might have done us much good in our evolutionary history, but the side effects of rampant gene deletion may be a major cause of intellectual disorders. Duplicons, after all, are regions that are genetically unstable and highly prone to mishaps, despite being loaded with clusters of vital genes—which makes them ticking genetic time bombs, just waiting for something to go awry. They are also quite important for the evolution of intelligence, as some of the duplicate

genes have gone on to assume new functions in neurogenesis—and their deletion, made all the easier by their presence within duplicons, is about as detrimental as you would expect. Dr. Eichler's current research focuses primarily on the identification of these large, duplicon-associated deletion events, and the resulting variance in gene copy numbers, which may account for a considerable portion (although not the vast majority, the causes of which as yet remain unknown) of autism spectrum disorders. The characterization of each disease-causing event, be it an inherited condition, a de novo mutation or a combination of multiple factors that are individually harmless or only able to cause minor conditions, may allow the division of this poorly defined disease complex into distinct, easily diagnosable and potentially treatable syndromes, in much the same way that cancer is now considered to be a vast network of distantly related diseases with the shared symptom of uncontrolled cell division.

I am rather running out of space (well, the column might have been spacious enough for an average seminar, but the extent of the material covered in Dr. Eichler's talk was something to behold), but one last bit of curious data is that women are more resistant to intellectual disability than men: all else being equal, it takes more severe deletions for mental disorders to manifest in women, and when disease does occur, the symptoms are usually less pronounced. I wonder if that would have anything to do with the honest advertisement hypothesis—human intelligence is sometimes taken to be an artifact of sexual selection, and it could be to the benefit of males if they were fully transparent in demonstrating whether their intelligence was an honest indicator of their lack of large genetic deletions.

OPINIONS



BY ALTUĞ KARAKURT (EE/II)

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Why Music Reviewing Matters

I was inspired to write such a column when I watched an hour-long panel from SXSW 2014 about the relevance of music reviewing, in which two of my favorite reviewers, Anthony Fantano and Myke C-Town, participated. The title was “Did the Internet Kill the Album Review?” I want here to investigate music reviewing with respect to our current relationship with music, taking the gigantic influence of the Internet on the music industry into account.

As I stated in my two previous columns, I think the biggest change the Internet has caused in music is the huge accessibility it offers. In the pre-Internet era, listeners were limited to the records physically available in their area and had to pay quite significant amounts to buy them. Since physical records were the only way to access music, listeners couldn't know in advance what they were buying. Music reviews functioned as a guide, helping listeners to make choices that suited their taste by providing stylistic descriptions of albums, with emphasis on

their pros and cons. A review reader/listener would then know what to expect from records they would otherwise have been totally uninformed about. Thus, the need for reviews was based on the lack of accessibility. It would be expected that the digital revolution would have ended this need, since it makes it possible for the music audience to listen to most of the available songs very easily, and generally for free. In such case, the lack of accessibility is overcome.

However, surprisingly, the Internet hasn't changed the purpose of music reviews nor caused major changes in their style and form because, with over-accessibility, a new problem has occurred. There are so many options for listeners that they need musical guidance more than ever. With a larger selection available to them, they are demanding higher quality in music. The music on offer includes not only high-quality, creative and unique pieces of work, but also very ordinary productions that do not offer much to the audience. Since listeners are now able to access music more suited to their taste, they do not want to get lost in the huge volume of music on the Internet, but instead to focus their search and find the type of music available to them that they will enjoy the most. That's where the need for recommendations and guidance comes into play, and the need for music reviews appears. The Internet has solved the problem of lack of accessibility only to replace it with a new one: over-accessibility. Ironically, music reviews

offer the solution in either case, through the same means: guidance.

Looking at the other side of the exchange, we need to understand why such a service is provided by reviewers. As discussed above, reviews seem to benefit only the readers. Then, why does Ege, myself or any other reviewer spend so much time and effort on reviewing? Do we only want to help others? In the above-mentioned panel, Myke C-Town explained that for him, reviewing is a very selfish process: “When I listen to an album, I always think: if I had the artist's ear, open-minded, what would I like to tell him? I think it's selfish, because it's more for me [than the audience]. I tell him what I like and don't like about the album, so he can give me good music.” I couldn't agree more with this. Even though most non-mainstream reviews don't reach musicians, this is what I have in mind when I review. Not only listeners, but also musicians get to know what the audience thinks about their releases. Myke also emphasizes the lack of criticism that artists receive. Most ordinary listeners do not give them any feedback. However, in a vlog or a blog post, the opinion of the reviewer and the comments and reactions of the audience provide the musician a very healthy and, most of the time, organized and detailed evaluation of his/her work. So reviewers are able to make their voices heard by curious and open-minded artists and actually show their appreciation and support by offering them such a service. In addition, reaching out to an artist who

is ready to hear his listeners' opinions is not as difficult as it seems. Even I, who have written only 11 music columns so far, managed to reach Mauna Kea with my column “Triangular Music.”

The many and varied environments based on musical interactions, including gatherings, big music events (such as SXSW), festivals and music discussion forums, point to the interactive nature of music. Listeners do not only enjoy listening to music, but also want to share their opinions on it. Reviews keep this musical dialogue alive. As both a reviewer and an avid review reader, I think this is one of the most important roles of music reviews.

After talking about the benefits of reviewing, I suggest that anyone who is involved in music should follow music reviews on a regular basis. You can get recommendations of new material and also hear other listeners' opinions on albums that are familiar to you. I would like to end this column with links to some of my favorite music reviewers. (Also, you can find the above-mentioned SXSW panel on Anthony Fantano's YouTube channel, if you are interested.)

DeadEndHipHop: deadendhiphop.com
Anthony Fantano - reviews all genres and mainly non-mainstream artists:

theneedledrop.com

CoverKillerNation - reviews metal and hard rock:

youtube.com/user/coverkillernation

The Daily Guru - reviews mostly punk rock, but covers interesting musical topics:

youtube.com/user/thedailyguru

Faces on Campus

By M. Furkan Akinci (LAW/IV)



Name: Melek Cansu Petek (ELIT/II)

What's your favorite triple?

a) Movie: “Les Choristes”

b) Book: “Of Love and Other Demons” by Márquez

c) Song: “I Don't Know” by Lisa Hannigan

Can you describe yourself in three words?

“Courageous, witty, clumsy”

If you could be anyone from the past, who would that be? “J. R. R. Tolkien”

Who is your favorite cartoon character?

“Scooby-Doo”

If you were a superhero, what super power(s) would you have? “Making fictional worlds real”

The place on campus where I feel happiest is...

“the benches in front of Dorm 76”

I have never... “stopped being a dreamer”

What would be your last message on earth?

“Today you are you, that is truer than true, there is no one alive who is youer than you!” [Dr. Seuss]

Name: Yusuf İsmail Ertuna (MBG/VI)

What's your favorite triple?

a) Movie: “Funny Games”

b) Book: “The Dispossessed” by Ursula K. Le Guin

c) Song: “Beni Anlama” by Tarkan

Can you describe yourself in three words?

“Creative, unpredictable, intimate”

If you could be anyone from the past, who would that be? “Amerigo Vespucci”

Who is your favorite cartoon character?

“Charizard from ‘Pokemon’”

If you were a superhero, what super power(s) would you have? “Time travel”

The place on campus where I feel happiest is...

“İhlamur Vadisi”

I have never... “betrayed anyone”

What would be your last message on earth?

“Never let the child inside of you grow up”

Name: Sıla Özdemir (MBG/VI)

What's your favorite triple?

a) Movie: “Constantine”

b) Book: “Shibumi” by Trevisan

c) Song: “Love Will Come Through” by Travis

Can you describe yourself in three words?

“Fun, fast and furious”

If you could be anyone from the past, who would that be? “Edgar Allan Poe”

Who is your favorite cartoon character?

“Sebastian Michaelis in ‘Kuroshitsuji’”

If you were a superhero, what super power(s) would you have? “Teleportation”

The place on campus where I feel happiest is... “the playground in the faculty housing area”

I have never... “given a third chance”

What would be your last message on earth?

“Don't give up on your dreams, and don't be afraid to make mistakes”

Bilkent Book Fest 2014

Last week, Bilkent's Main Campus hosted the second Bilkent Book Festival, organized by the Bilkent Literature Society.

The Society prefers calling the event a book "festival" rather than a "fair," because it includes workshops and interactive sessions with authors as well as a book fair. The festival is open to everyone in Ankara,

and many guests, especially from METU and Hacettepe University, were welcomed during this year's event.

The book fair portion of the festival took place April 8-10 in front of the İhsan Doğramacı statue, with eight publishing firms participating: Penguin Kitap, Yapı Kredi Yayınları, Cumhuriyet Kitap, Metis Kitap, Sel Yayıncılık, Ötügen Neşriyat, Doğu-Batı Yayınları and Altın Kitap. Also taking part were three secondhand booksellers: Devr-i Alem Sahaf, Anadolu



Kitapevi and Masal Sahaf.

The festival area offered Bilkent students activities ranging from tasting the wares of a new donut seller to learning the art of paper marbling. But the highlight of the festival was the series of talks given by authors, with each talk preceded by a book signing.

On April 7, Hâkim Türkmen (Beyinsiz Adam), a Twitter phenomenon who recently published a book, and Tuna Kiremitçi gave a pair of very enjoyable lectures. On April 10, Canan Tan spoke to Bilkent students and guests during the lunch break; in the evening, Penguin Magazine cartoonist Serkan Altunigine and writer Kaan Sezyum gave a special presentation. Cumhuriyet Kitap writers Sevgi Özel and Atilla Şenkon were also on campus during the festival for a book signing.



Photograph by M. Furkan Akıncı (LAW/IV)

"Sports as a Way of Life" Racket Sports Festival to Take Place This Month

On April 28-29, the "Sports as a Way of Life" program will be holding an event sure to please every racket sports enthusiast: a racket sports festival, with tournaments in badminton, squash, table tennis and tennis, all taking place on Main Campus, at the Dormitories Sports Hall, Main Sports Hall and outdoor tennis courts.

All students and staff members, regardless of skill level, are invited to participate in this special event. Win or lose, everyone is sure to have fun and get plenty of exercise. Come and try your

luck—who knows, you just might win a cup!

Starting Date: Monday, April 28, to continue on Tuesday, April 29

Time: 4 – 10 p.m.

Place: Dormitories Sports Hall, Main Sports Hall and tennis courts

Fee: Free of charge

Registration: At all sports halls

Awards: Special gifts, medals, cups, t-shirts and more!

For more information:

sporyasamdir@bilkent.edu.tr

<https://www.facebook.com/BilkentSportYasamdir>

Popular Travel Show Host Speaks at Bilkent Media Society Program

On April 3, the Bilkent Media Society hosted guest speaker Gülhan Şen, presenter of the television travel show "Gülhan'ın Galaksi Rehberi" (Gülhan's Guide to the Galaxy). Ms. Şen shared with the audience her experiences and adventures in her journeys across the globe.

The speaker also described her career path, noting that she started as a journalist before becoming a travel program producer. "Gülhan'ın Galaksi Rehberi" is best known for its vivid depictions of different countries, and many of the questions asked by the audience related to the journeys that are

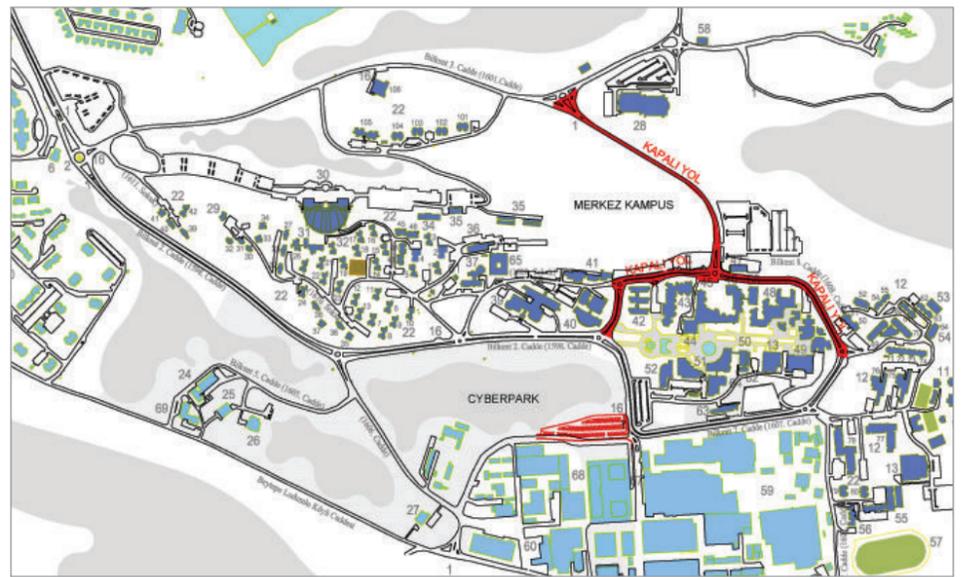


the basis for the shows.

Everyone who attended this Media Society program, held in EE-01, enjoyed listening to Ms. Şen's lively presentation. Following the discussion, she celebrated the event by taking a selfie with the audience, after which she posed for individual shots with her Bilkent fans.

Spring Fest Ahead

Spring Fest road closures, as detailed in the article on Page 1, are marked in red on this campus map.



ELIT Prof, Student Actors Present "Triestine Joyce"

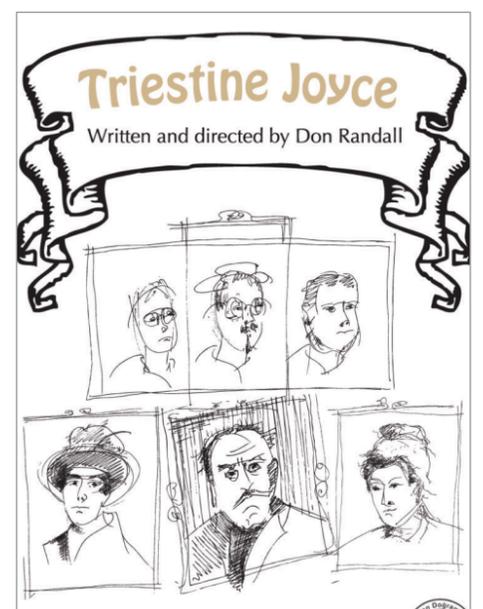
Assoc. Prof. Don Randall's new play "Triestine Joyce" just had its first performance yesterday evening, and will have its second and final performance this evening, **Tuesday, April 15, at 6 p.m.** in the Bilkent Theater Hall's Studio Theater. So if you weren't there yesterday, this evening is your last chance.

The play is set in 1909 in Trieste, the city where James Joyce lived for 10 years, with his (common-law) wife Nora, his two children and his younger brother Stanislaus (Stannie). James Joyce (Jim) cleverly avoids paying his debts—and even his rent; he debates on various topics with his brother and his wife; makes some sexually suggestive comments and some plainly sexist ones; speaks abundantly (but not always consistently) about life and literature; and even undertakes the role of cinema agent for a group of Triestine businessmen.

Dr. Randall says he's very pleased with his cast, which includes three first-year students in the Department of English Language and Literature: Senar Arcaç, Deniz Demirel and Nihan "Nino" Bayram. Other cast members are Melih Kalender (ELIT '13), Yusuf Sönmez (ELIT), Kenan Alper Kök (IR), Nihan Soyöz (EDEB), Polat Üründül (ELIT), Ali Kıvanç Güldürür (AMER) and Süleyman Bölükbaş (AMER), as well as Dr. Randall himself.

In the hope of rousing readers' curiosity, Dr. Randall presents the following short interview/conversation with Yusuf Sönmez (YS).

DR: You played Lucky Lawton in last year's play, "The Salvation of Stephen Dedalus." How would you compare that experience with your experience of the current production?
YS: Favorably. [He chuckles.] This year's play is more enjoyable. The actors are more committed. I don't have much to do, so I'm not so worried about my performance.



DR: But I think your character, Ettore Schmitz, is a great role, and very important in the play.

YS: Okay, but I still don't have as many lines to learn, and I don't have to act out a miserable existence.

DR: Yes, I guess Lucky Lawton was a rather pathetic young fellow. But Schmitz is certainly quite eccentric, charming but odd. Do you identify at all with him?

YS: Well, "eccentric" basically means "unconventional," so I guess I like that. But Schmitz is actually quite a cool guy. You could take him as a kind of role model. He's a peacemaker; he helps other people with their personal problems and their relationships. He's the only sane man in the play.

DR: And sane women?

YS: [laughing] Well, there aren't any sane women, in life or in the play!

DR: Jim, the James Joyce character, says women are "sane—oh, perfectly sane"—though he's drunk at the time and doesn't seem very pleased by the idea. But if I may shift the topic from women to men, Schmitz, your character, says that all men are afraid to love. What do you think of that?

YS: Well, there's a certain truth in that. We're always looking for love, though—so maybe we're only scared once we actually have it.

Bilkent CALENDAR



Girişimciler Kulübü and Google Student Events-Bilkent University.

Wednesday, April 16
“70’lerde CHP ve Ecevit,” by Ali Topuz (Former CHP Deputy), at B-Building, BZ-04, **5:30 p.m.** Organized by Politik Düşünce Topluluğu.

Wednesday, April 16
“Surprising Physics in One Dimension: From Molecular Motors to Anomalous Diffusion,” by Gunter Schütz (Forschungszentrum Jülich GmbH), at EE-01, **3:40 p.m.** Organized by PHYS.

Thursday, April 17
“The Antipopulist Turn of the Late- and Post-Socialist Intelligentsia,” by Asst. Prof. Rossen Djagalov (Koç University), at G-Building, G-160, **4:45 p.m.** Organized by CCI.

LECTURES

Wednesday, April 16
“City Weathers: Towards a Dialogue Between Architecture and Urban Planning for More Sustainable Cities,” by Fionn MacKillop, at FADA, FFB-22, **2 p.m.** Organized by ARCH.

Tuesday, April 22
“Working Model,” by Prof. Annabel Wharton (Duke University), at FADA, FFB-22, **1 p.m.** Organized by ARCH.

FILMS

Thursday, April 17
“Contact,” at FADA, FFB-05, **6 p.m.** Organized by Astronomi Topluluğu.

Thursday, April 17
“Illusionist,” at FADA, FFB-22, **5:30 p.m.**

PLAYS

Tuesday, April 15
“Triestine Joyce,” at the Bilkent Theater Hall (Studio Theater), **6 p.m.** Organized by ELIT and THEA.

Thursday, April 17
“American Blues,” at the Bilkent Chamber Theater, **6 p.m.** Organized by THEA.

Thursday, April 17
“Orphans,” at the Bilkent Theater Hall, **8 p.m.** Organized by THEA.

INFORMATION SESSIONS

Friday, April 18

“Project Funding Opportunities for the Social Sciences and Humanities Info Day,” at FEASS, A-130, **3:30 p.m.** Organized by the Bilkent Technology Transfer Office.

SYMPOSIUMS

Wednesday-Friday, April 16-18
“Gallop History/Dörtünlü Tarih,” at Mithat Çoruh Auditorium. Organized by HIST and Tarih Topluluğu. www.hist.bilkent.edu.tr/gallopingshistory

CONCERTS

Tuesday, April 15
Recital by Tilbe Birengel, at Ahmed Adnan Saygun Music Research and Education Center, **6:30 p.m.** Organized by FMPA.

Wednesday, April 16
Recital by İlayda Erenler and Kağan Aygün, at Ahmed Adnan Saygun Music Research and Education Center, **6 p.m.** Organized by FMPA.

Thursday, April 17
Bilkent New Music Days IV, Ensemble Nodus Concert, at the Bilkent Concert Hall, **8 p.m.** Organized by FMPA.

Friday, April 18
Gölge Şekeranber’s Class, at Ahmed Adnan Saygun Music Research and Education Center, **6 p.m.** Organized by FMPA.

Saturday, April 19
Bilkent Symphony Orchestra, Conductor-Gürer Aykal, Piano-Ayşegül Sarıca, at the Bilkent Concert Hall, **8 p.m.**

PANELS

Friday, April 18
Bilkent New Music Days IV: Panel Discussion on “The Challenges of Writing Music Today,” by four promising young composers, Onur Yıldırım, Mithatcan Öcal, Canbekir Bilir and Emre Sihan Kaleli, at FMPA, Studio 242, **3:40 p.m.** Organized by FMPA.

FAIRS

Thursday, April 17
16th Career Fair, at the Main Sports Hall, between **10 a.m.** and **5 p.m.** Profiles for all of the companies taking part in this year’s Career Fair may be found in the insert included in this week’s issue of *Bilkent News*.

SEMINARS

Wednesday, April 16
“Intelligent Applications for Next-Generation Systems,” by İmet Çelebi (Ekin Teknoloji), at Mithat Çoruh Auditorium, **9 a.m.** Organized by CTIS.

Wednesday, April 16
“Critical Trust Incidents Across Cultures: A Study on Dignity, Face and Honor Cultures,” by Arzu Wasti (Sabancı University), at Ümit Berkman Seminar Room, **1:40 p.m.** Organized by FBA.

Wednesday, April 16
“An Anatomy of Ambiguity Attitudes,” by Martin Kocher (University of Munich), at FEASS, A-228, **2 p.m.** Organized by ECON.

Thursday, April 17
“Academic Ethics and Integrity,” by Prof. Abdullah Atalar, at FADA, FFB-22, **2:40 p.m.** Organized by the Office of the Provost.

Friday, April 18
“Daily Logistics Planning with Multiple Third-Party Providers,” by Deniz Özdemir (Yaşar University), at Ümit Berkman Seminar Room, **1:40 p.m.** Organized by FBA.

Friday, April 18
“Quantifying Input Uncertainty in Simulation Output: Dependent Input Models of Diverse Types,” by Alp Akçay (Bilkent University), at EA-409, **1:40 p.m.** Organized by IE.

Friday, April 18
“Structure of Buried Interfaces by Neutron Reflectivity,” by Asst. Prof. Bülent Akgün (Boğaziçi University), at FS, SA-240, **3:40 p.m.** Organized by UNAM.

Monday, April 21
“Urban Planning and Design to Promote Physical Activity: What We Know So Far from the US and China,” by Prof. Kristen Day (New York University), at FADA, FB-309, **1:40 p.m.** Organized by LAUD.

CONFERENCES

Tuesday, April 15
“Google Glass,” by Ekim Nazım Kaya, at FEASS, C-Block Auditorium, **12:30 p.m.** Organized by Genç