

"All the News
That's Fit to Print"

The New York Times

Late Edition

Today, more clouds than sun, a shower or thunderstorm in the evening, high 83. Tonight, clearing, low 74. Tomorrow, mostly sunny, high 90. Weather map, Page B8.

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Texas County's Racial Past Seen as Prelude to a Death

Rights Battles Divided Prairie View Long Before Sandra Bland's Traffic Stop

This article is by Sharon LaFraniere, Richard A. Oppel Jr. and David Montgomery.

PRAIRIE VIEW, Tex. — When Sandra Bland enrolled in 2005 at Prairie View A&M University, the historically black institution founded here almost 140 years ago, its students were still waging a civil rights war that had ended elsewhere decades before: a legal battle, against white Waller County officials, for the right to vote in the place they lived.

It took years and a federal court order, but the students won. When Ms. Bland returned here the morning of July 9, driving 16 hours from Chicago to interview for a job at her alma mater, the Justice Department had abandoned its court-ordered oversight of students' voter registration, the campus had its own polling place, and the county had, in one key respect, passed a racial milestone.

Four days later, Ms. Bland was dead in a county jail cell after a routine traffic stop by a state trooper escalated into a physical confrontation not 500 yards from the university's entrance. And any talk of milestones gave way to questions about whether the county's checkered history of race relations had set the stage for a tragedy that the authorities acknowledge might never have happened had they followed their own rules.

Prairie View now joins a list of places — Ferguson, Mo., Baltimore, Cleveland, New York and others — where African-Americans have died after encounters with the police, and where assumptions about progress in race relations have been challenged, if not dashed. But here, in a county

where most blacks and whites are still buried in separate cemeteries, those assumptions have been especially shaky.

"The caste system still exists here," said LaVaughn Mosley, a former counselor at Prairie View A&M who had been friends with Ms. Bland since her undergraduate days. "There is a whole race of people here who are treated like second-class citizens."

Local officials mostly disagree. "We are not a bunch of backwoods, red-necked racists," said County Judge Carbett J. Duhon III, the region's chief executive officer, who is known as Trey and is white. "Far from it."

Some African-American elected officials also insist that the vestiges of racism are being addressed.

"It's not the Waller County of the '60s and '70s," said Mayor Michael S. Wolfe Sr., the third black mayor of Hempstead, the county seat. "Things have changed tremendously."

But at a time when deaths of African-Americans after confrontations with law enforcement already have the nation on tenterhooks, the county's legacy of racial disparities has only catalyzed suspicions about almost everything that happened to Ms. Bland, a 28-year-old aspiring researcher who had proclaimed solidarity with the movement against racial bias in law enforcement.

Here and across the country, her last days — from the moment the trooper pulled her over on July 10 for failing to signal a lane change to her death by hanging in the jail, ruled a suicide — are being exhaustively parsed for even

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ADAM DEAN FOR THE NEW YORK TIMES

The crew on a Thai fishing boat in the South China Sea included two dozen Cambodian boys, some as young as 15.

Forced Labor for Cheap Fish

'Sea Slaves' Endure Danger and Debt Trawling for Pet Food

By IAN URBINA

SONGKHLA, Thailand — Lang Long's ordeal began in the back of a truck. After watching his younger siblings go hungry because their family's rice patch in Cambodia could not provide for everyone, he accepted a trafficker's offer to travel across the Thai border for a construction job.

It was his chance to start over. But when he arrived, Mr. Long was kept for days by armed men in a room near the port at Samut Prakan, more than a dozen miles southeast of Bangkok. He was then herded with six other migrants up a gangway onto a shoddy wooden ship. It was the start of three brutal years in captivity at sea.

"I cried," said Mr. Long, 30, recounting

forage fish, which are small and cheaply priced. Much of this catch comes from the waters off Thailand, where Mr. Long was held, and is sold to the United States, typically for canned cat and dog food or feed for poultry, pigs and farm-raised fish that Americans consume.

The misery endured by Mr. Long, who

THE OUTLAW OCEAN Kidnappings and Servitude

was eventually rescued by an aid group, is not uncommon in the maritime world. Labor abuse at sea can be so severe that the boys and men who are its victims might as

fishing hold.

The harsh practices have intensified in recent years, a review of hundreds of accounts from escaped deckhands provided to police, immigration and human rights workers shows. That is because of lax maritime labor laws and an insatiable global demand for seafood even as fishing stocks are depleted.

Shipping records, customs data and dozens of interviews with government and maritime officials point to a greater reliance on long-haul fishing, in which vessels stay at sea, sometimes for years, far from the reach of authorities. With rising fuel prices and fewer fish close to shore, fisheries experts predict that more boats will resort to venturing out farther, exacerbating



TAMIR KALIFA FOR THE NEW YORK TIMES

Mourners joined hands to pray near a memorial in Prairie View, Tex., where Sandra Bland was pulled over by the police.

Raising Floor for Wages Pushes Economy Into the Unknown

By NOAM SCHEIBER

WASHINGTON — The fight for a \$15 minimum wage has gained momentum in New York, California and other places around the country in recent months. But as a national strategy to raise incomes at the bottom of the pay scale, it faces major obstacles, both political and economic.

In many states, particularly those governed by Republicans in the South and the Midwest, there is little chance of raising the minimum wage above the federal level, which has stood at \$7.25 since 2009. Congressional Democrats have introduced a proposal to raise the minimum wage to \$12 by 2020, but Republicans typically argue that raising the wage floor costs jobs and hurts the very people it is intended to help.

Even where the proposals are politically viable, the economic

challenge could prove daunting. That is because the sheer magnitude of the recent minimum wage increases sets up an economics experiment the country has rarely if ever seen before.

"There could be quite large shares of workers affected, and research doesn't have a lot to say about that," said Jared Bernstein, a former White House economist now at the Center on Budget and Policy Priorities who generally favors higher minimum wages. "We can't assume that because the proposal is out of sample it's going to blow up. But we have to be less certain about the outcome."

A number of researchers have found that modestly higher minimum wages can raise incomes for low-wage workers without reducing the number of jobs in an

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Trail of Frustration on Aging Northeast Corridor

By EMMA G. FITZSIMMONS and DAVID W. CHEN

In Maryland, a century-old rail tunnel needed emergency repairs this winter because of soil erosion from leaks, causing widespread train delays.

In Connecticut, an aging swing bridge failed to close twice last summer, stopping train service and stranding passengers.

And last week, New Jersey Transit riders had a truly torturous experience. There were major delays on four days because of problems with overhead electrical wires and a power substation, leaving thousands of commuters stalled for hours. One frustrated rider, responding to yet another New Jersey Transit Twitter post announcing a problem, replied: "Just easier to alert us when there aren't delays."

These troubles have become all too common on the Northeast Corridor, the nation's busiest rail sector, which stretches from Washington to Boston and carries about 750,000 riders each day on Amtrak and several commuter rail lines. The corridor's ridership has doubled in the last 30 years even as its old and overloaded infrastructure of tracks, power lines, bridges and tunnels has begun to wear out. And with Amtrak and local transit agencies struggling for funding, many fear the disruptions will continue to

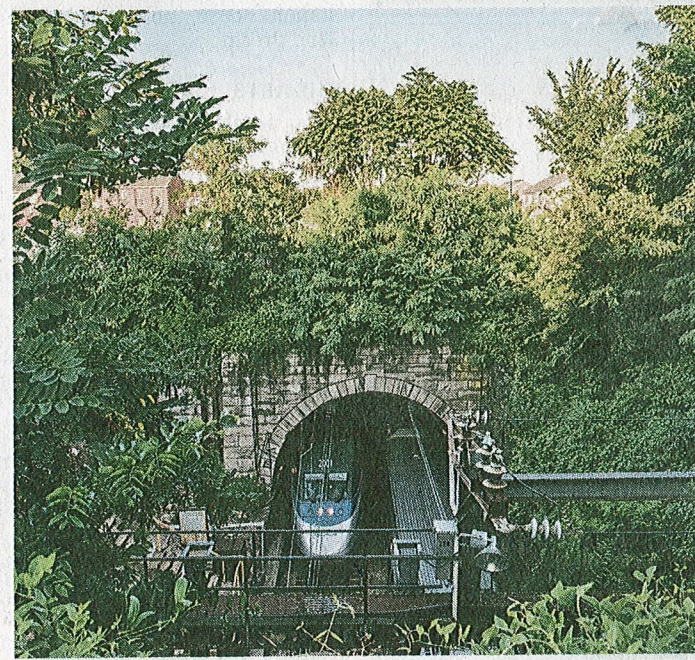
worsen in the years ahead.

"We're seeing two trends converging in an extraordinary way," said Thomas Wright, president of the Regional Plan Association, a research and advocacy group. "Ridership is hitting all-time highs on the Northeast Corridor at the same time that the system is just too brittle and does not have the ability to withstand heat waves, storms and other in-

cidents."

In a sign of the problems plaguing New Jersey Transit, the agency preemptively announced on Sunday that its Monday morning service would be delayed because of "power issues" and repairs on Amtrak's overhead power lines. Commuters' tickets into Manhattan would be cross-hon-

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MATT ROTH FOR THE NEW YORK TIMES

The Baltimore and Potomac Tunnel in Maryland, opened in 1873, is among the choke points on the Northeast Corridor.

G.O.P. Rethinks The Way It Talks About Abortion

By JEREMY W. PETERS

WASHINGTON — Rick Perry's voice softens when he talks about the joy he gets from looking at his iPad and seeing "that 20-week picture of my first grandbaby." Marco Rubio says ultrasounds of his sons and daughters reinforced how "they were children — and they were our children." Rand Paul recalls watching fetuses suck their thumbs. And Chris Christie says the ultrasound of his first daughter changed his views on abortion.

If they seem to be reading from the same script, they are.

With help from a well-funded, well-researched and invigorated anti-abortion movement, Republican politicians have refined how they are talking about pregnancy and abortion rights, choosing their words in a way they hope puts Democrats on the defensive.

The goal, social conservatives say, is to shift the debate away from the "war on women" paradigm that has proved so harmful to their party's image.

Democrats were jolted by the latest and perhaps most disruptive effort yet in this line of attack

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NATIONAL A10-13

Ending a Ban on Gay Leaders

The Boy Scouts of America is expected to end its ban on openly gay leaders. But some groups, like Mormon and Catholic churches, could still restrict leadership of the troops they sponsor. PAGE A10

INTERNATIONAL A3-9

Obama Gives Some Tough Love

Before departing his father's homeland, President Obama challenged Kenya to tackle corruption, ethnic division and discrimination against women. PAGE A4

Assad Acknowledges Strains

President Bashar al-Assad said the Syrian Army faced a manpower shortage and had ceded some regions. PAGE A4

NEW YORK A14-17

A Meadow Grows in Brooklyn

Brooklyn Bridge Park is set to open two new sections next month, with landscapes and education centers. PAGE A14

BUSINESS DAY B1-6

A Record Penalty for Chrysler

Federal regulators levied a \$105 million fine against Fiat Chrysler for failing to complete 23 safety recalls, signaling their most aggressive crackdown yet on auto safety. PAGE B1

Export-Import Bank Revived

A Senate vote to reauthorize the bank handed conservative Republicans a defeat and set the stage for a showdown in the House. PAGE B1

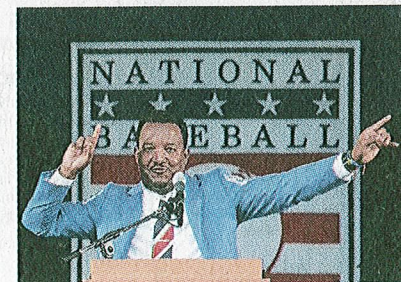
The Flow of Red Envelopes

Netflix has kept its waning but still lucrative DVD-by-mail service profitable by continually streamlining it. PAGE B1

SPORTSMONDAY D1-6

New Hall of Famer Hails Roots

As Pedro Martinez, below, was inducted into the Baseball Hall of Fame with Craig Biggio, Randy Johnson and John Smoltz, he honored his Dominican heritage and his adopted country. PAGE D1



ARTS C1-6

A Dark Case, Resonating Anew

The film "37" puts fresh eyes on the killing of Kitty Genovese, who was stabbed and sexually assaulted in 1964. PAGE C1

Even His Hologram Is Banned

A virtual performance by Chief Keef was shut down by the police. PAGE C1

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The New York Times

A Dark Case Resonating Anew

The Film '37' Puts Fresh Eyes on the Infamous Kitty Genovese Killing

By JOHN ANDERSON

Walking her dog through a sun-roasted film set in Queens last Monday, Lois Gillman said she couldn't believe it at first when she heard about the movie being made, just around the corner from her house.

"This story had the greatest impact on me as child," she whispered during a break in filming, adding, "The whole thing was so horrifying."

The movie being shot — "37" — won't be a horror film. But its story has been haunting New Yorkers for more than 50 years: In

the early hours of March 13, 1964, the 28-year-old Kitty Genovese was stabbed and sexually assaulted while her neighbors allegedly listened. And watched from their windows. Or closed their drapes. Or turned up the radio to drown out the screams.

What followed was a public outcry and a communal soul searching. It was the kind of thing about which people once said, "It can't happen here." But it did — although not exactly, and not exactly where the film is being shot.

"Out of respect for the family and residents who may still live in the area, the

Mayor's Office of Media and Entertainment does not permit productions to recreate crime scenes in the actual locations where the crimes were committed," said Commissioner Cynthia López, noting that her office does try to respect the integrity of a script. While Ms. Genovese's murder has been a powerful influence on literature, television and movies since 1964, there doesn't ever seem to have been a feature film based directly on the case.

Prompted by the city, the film's first-time writer-director, Puk Grasten, and its pro-

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BENJAMIN NORMAN FOR THE NEW YORK TIMES

Virginia Robinson, left, and Nancy Ozelli have roles in "37."



Even A Rapper's Hologram Is Banned

By JOE COSCARELLI

A performance by the Chicago rapper Chief Keef — or rather, his likeness, beamed live via hologram from California — was shut down by the police on Saturday night in Hammond, Ind., after warnings from the mayor's office that the performer could not appear, even digitally, promoters said on Sunday.

The surprise appearance of Chief Keef at Craze Fest, a hip-hop festival in Hammond, about 25 miles outside of Chicago, was scheduled after a series of canceled hologram performances by the rapper, born Keith Cozart. Last weekend, a Chicago theater called off a similar show after representatives for Mayor Rahm Emanuel's office deemed Chief Keef "an unacceptable role model," whose music "promotes violence" and whose presence via hologram "posed a significant public safety risk."

Chief Keef, who has warned in

wood, conducted by Jonathan Berman (who led the whole program that evening, stepping in for the conductor Stefan Asbury and Mr. Knussen, who had to withdraw).

Mr. Schuller, who often composed for unusual instrumentation, scored "Magical Trumpets" for 12 brass in eight different keys. The work certainly proved enchanting, with the varied timbres of the instruments wielded to ear-catching effect and a creative use of mutes providing additional texture. At one point the musicians evoked the sound of a jazz band guitarist. A hint of jazz could also be discerned in the glistening canvases of Bruno Maderna's "Serenata for Eleven Instruments" (1954/1957). The other 20th-century works on the programs included Dallapiccola's understated "Concerto per la Notte di Natale Dell'anno 1956"; Mr. Schuller was also represented by his delicate, playful "Concertino da Camera" (1971).

Elliott Carter's "A Sunbeam's Architecture" (2010), set to poems by E. E. Cummings and vividly rendered by the tenor Nicholas Phan, also had moments of light-footed charm.

Like Mr. Schuller, other composers on the lineup were in-



HILARY SCOTT

Jonathan Berman conducted the world premiere of Gunther Schuller's 12-piece "Magical Trumpets" at Tanglewood.

spired by nonclassical genres for their pieces. Andy Vores drew on Scott Joplin's "Peacherine Rag" for his "Fabrication 15: Amplification" (2013), distorting the rhythms to a slow practice speed, then speeding them up to a frenzy.

Some of the featured composers, like Mr. Carter, were partial to the 12-tone method — a system for atonal music invented by Schoenberg in the 1920s involving all 12 pitches of the chromatic scale. Charles Wuorinen has long been an adherent, although for "Megalith" (for piano and 15 players) he also found inspiration in the scale of a North Indian raga and liturgical chant. The pianist Peter Serkin was the soloist

for Thursday's premiere of the work, one of Mr. Wuorinen's more colorful, in which wild opening drumbeats led to dramatic, moody interludes, the score interwoven with interjections from the brass, which was in the balcony.

While strict hewing to the 12-tone method often results in academic, emotionally frigid music, Mr. Schuller and George Perle (sometimes described as the "poetic voice of atonal composition" and represented here by his "Critical Moments") used the system to produce more engaging results. In honor of Mr. Schuller, Mr. Gandolfi incorporated one of Mr. Schuller's favorite tone rows (an arrangement of

notes) into his "Carroll in Numerland," a lighthearted, theatrical piece in which three singers (including the soprano Dawn Upshaw) sang texts by Lewis Carroll, their whimsical declarations backed up by a brass trio.

There were echoes of Copland, an important figure at Tanglewood, in Marti Epstein's wind-swept "Quartet" (2007) for three strings and English horn. The clarinetist Raymond Santos played Hebraic-sounding melodies in Shulamit Ran's "Birkat Haderekh" ("Blessing for the Road").

In addition to Mr. Wuorinen's piece, there were liturgical elements to other works I heard while in attendance from Thurs-

day to Saturday (the festival ended on Sunday), including James Primrosch's gorgeous "Dark the Star." Set to texts by Rainer Maria Rilke, Susan Stewart and the Book of Psalms and sung with dramatic nuance by the baritone Dimitri Katotakis and the bass-baritone Davone Tines, it featured a brooding opening section, soaring and expressive vocal lines and creatively scored, beautiful instrumental writing.

The premiere of Steven Mackey's "Madrigal" for voice and percussion quartet proved another highlight, the clear-voiced mezzo-soprano Kristin Gornstein singing an evocative, liturgical vocal line enhanced by a colorful percussive underpinning.

ton Symphony Orchestra premiere program.

The marimba player George Nickson nimbly conquered the virtuosic demands of Bright Sheng's "Deep Red," although the work's muddled orchestration at times rendered the piece incoherent. Gerald Levinson's "Here of amazing most now," miniatures written to honor George Crumb's 70th birthday, also proved unwieldy, with ensemble members each reading text by various authors after brief instrumental snippets. Augusta Read Thomas's "Selene — Moon Chariot Rituals" (2015) had some alluring textures and timbres, but not enough material of interest to justify its length.

This festival highlighted an eclectic range of composers, although certain styles — like Minimalism, electronica and the genre sometimes called indie classical or alt classical — are more likely to be found at Bang on a Can's annual summer event nearby in the Berkshires. The concerts were all well attended, and enthusiastic listeners loudly cheered many of the new works with an energy Mr. Schuller would surely have appreciated — a fitting 75th anniversary tribute indeed.

The 1964 Kitty Genovese Case Resonates Anew With the Film '37'

From First Arts Page

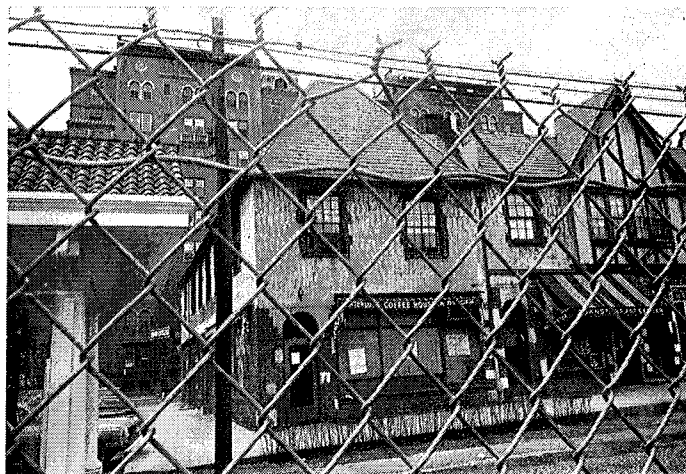
ducers, Yaron Schwartzman and Asger Hussain of Game 7 Films, moved a little north: Genovese was killed on Austin Street in Kew Gardens; the exteriors of "37" were being shot on Austin Street in Forest Hills. The Tudor architecture there is close enough to pass (some abandoned South Bronx apartment units were used for interiors), and filming on location was the frugal strategy for an 18-day indie shoot. But it's a testament to Ms. Genovese's unfortunate legacy that the producers got a bad vibe in Kew Gardens right from the start. A location scout, Mr. Schwartzman said, had even been approached by an angry shop owner, insisting the area has long been maligned.

He may be right: Whether the classic account of the murder is factually true has been disputed for years. The disturbing article in The New York Times at the time ("37 Who Saw Murder Didn't Call the Police") got the

probable number of witnesses wrong, among other facts. Some people did call the police; at least one neighbor comforted the victim as she died. But over the years, Kitty Genovese has become more than a true-crime statistic. She's attained the status of a myth aswirl in urban dread.

In addition to that baggage, the film was facing problems typical of any independent production. The schedules of some very busy actors, including Michael Potts ("True Detective") and Samira Wiley ("Orange Is the New Black"), had to be accommodated. On the hottest day of summer so far, two older actresses, Virginia Robinson and Nancy Ozelli, were filmed in fur coats, and a parked car of unknown origin had to be jerked out of the frame, crew members moving it down the street using tire jacks and wooden dollies.

Some of the neighbors complained about the nighttime shooting. "They made a lot of noise," said Stanley Finkelstein, who was watching the shoot with his wife, Beverly. The couple



EDWARD HAUSNER/THE NEW YORK TIMES

The site of Kitty Genovese's attack, in Kew Gardens, Queens.

lived on Austin Street at the time of the murder. The evening that the killing was re-enacted, "one of our neighbors was up all night," he said.

The actress Christina Brucato, who plays Kitty Genovese, confirmed that filming did become loud. "I felt bad," she said. "They

said I couldn't go all out, but really, it was terrifying. I couldn't help but let out some screams."

The movie, which will probably be submitted to film festivals in 2016, has been partly financed by the New Danish Screen fund. Ms. Grasten is Danish, a six-year resident of New York City and, like

Ms. Genovese at the time of her death, 28 years old. Ms. Grasten is also part of a tradition in American cinema that runs from Fritz Lang to Ang Lee, of foreign-born film artists tackling very American stories and issues.

"I'm an outsider in America," Ms. Grasten said. "And in a way, it's nice to be from the outside: I can look at something and say, 'This is not supposed to be normal.'"

She added: "I like the idea of examining the individual in a community, how we want to stay inside our groups to feel safe. How, when we get scared, we pull the blinds and shut the windows."

Some of the film's characters were suggested by real people, others were invented. (A German immigrant doorman has become Mexican; an African-American couple pick the week of the murder to integrate the neighborhood.) Everyone has problems; some of those problems get in the way of doing the right thing.

The socio-psychological phenomena that were studied after the killing — notably the "by-

stander effect," by which individuals pass the buck to other witnesses when present at an act of violence — are universal and ongoing, Ms. Grasten said. "But it's easier for an audience to look back at something that happened 50 years ago and reflect on what it says about today."

One problem the film will not have is name recognition. Ms. Brucato studied the Genovese case in college. Mr. Potts, who grew up in Crown Heights, Brooklyn, also learned the story in school. "It was pretty infamous," he said.

Ms. Wiley, a 28-year-old transplant to New York from Washington, said she didn't really know the case, but when she explained the film to friends — "about a woman being murdered in Kew Gardens" — the reaction was, "Kitty Genovese?"

"What I'm looking forward to is hearing the conversations that happen after people have seen the film; I wasn't around for the original conversation," Ms. Wiley said. "And it's all still happening."