

THE UNIVERSITY OF CHICAGO MAGAZINE



FALL 2022, VOLUME 115, NUMBER 1



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EDITOR'S NOTES

SHELF LIFE

BY SUSIE ALLEN, AB'09
GUEST EDITOR

My favorite Saturdays as a child were spent browsing at the neighborhood branch of our public library. After my sister and I picked up an armful of books each, we went home for what my dad called “literary lunch” (reading at the table over a bowl of SpaghettiOs). So, bookish type that I was, I naturally felt thrilled when at 17 I got a job—my very first—at the library’s children’s branch.

The excitement quickly gave way to reality. A sane person can shelve only so many books about dinosaurs, it turns out. The bookcases were low to the ground to accommodate our little patrons, which meant I spent a lot of time crawling around on threadbare carpet and reshelving *Clifford the Big Red Dog*. (For context, this took place during the low-rise jeans craze of the mid-2000s, an era when crouching was fraught with complexity and peril.)

What made the job tolerable, and often wonderful, was the people. Our young bibliophiles may have had an unending appetite for heavy and difficult-to-shelve encyclopedias of dinosaurs, but they were happy to be there, and the feeling was contagious. I was a little in awe of the librarians I worked alongside. With our patrons, they were gentle guides to the world of literature; in the break room, they were opinionated, caustic, raunchy, and kind of punk rock.

I discovered that one librarian, who initially came off as a bit of a schoolmarm, was a massive Rolling Stones fan. I brought her a magazine with Mick Jagger on the cover and she shrieked—and I mean really shrieked—with happiness. She gave me a wonderfully practical graduation gift: a hair dryer that I used for the next 15 years.

Libraries are great; library people are even greater.

Happily, a new library person joined UChicago’s ranks this past spring. To learn more about new University librarian **Torsten Reimer’s** vision for this beloved and essential campus resource, turn to page 24.

Guest appearance

This is my second time guest editing the *Magazine* in **Laura Demanski’s** (AM’94) stead. I’ve learned new lessons (page planning is hard) but relearned an old one. As with my high school library gig, the people make all the difference. To our team—and to you, our readers—I’m so glad you’re here. Dinosaur books are over by the window. ♦

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FALL 2022

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This page

Sharpen those pencils and say cheese! Celebrating the new school year with a first-day photo is a must—whether you're starting kindergarten or 13th grade or 17th or 19th or ...

On the cover

Ah, who can forget the 10:20 a.m. between-classes rush outside Cobb? The crunch of autumn leaves. A jam-packed bulletin board. A student club's "bunraiser"—red bean? Don't mind if I do!
Illustration by WACSO.

Features

24

Preserve and connect *By Laura Demanski, AM'94*

With an eye on digital and traditional resources alike, **Torsten Reimer** is leading the UChicago Library into a complex future.

28

Drawing on research *By Maureen Searcy*

Chemist **Bozhi Tian**'s art and science recast reality.

34

A little bird told me *By Carrie Golus, AB'91, AM'93*

How a Twitter conversation led to a new trilingual children's book.

36

The right cuts *By Sean Carr, AB'90*

Academy Award-winning editor **Lisa Fruchtman**'s (AB'70) life in film.

42

Rooted in justice *By Susie Allen, AB'09*

The "grandfather of restorative justice" looks back on a career spent advocating for change.

46

Greetings, Maroons! *By Laura Demanski, AM'94*

Season's greetings in light verse.

48

Notes on a crime *By Maureen Searcy*

Dental expert turned forensic scientist Wilmer Souder, PhD 1916 (1884–1974), testified against mobsters, fraudsters, and murderers.



11

UChicago Journal

Research and news
in brief



51

Peer Review

What alumni are
thinking and doing

LETTERS

The *University of Chicago Magazine* welcomes letters about its contents or about the life of the University. Letters for publication must be signed and may be edited for space, clarity, and civility. To provide a range of views and voices, we encourage letter writers to limit themselves to 300 words or fewer. Write: **Editor, The University of Chicago Magazine, 5235 South Harper Court, Chicago, IL 60615.** Or email: uchicago-magazine@uchicago.edu.

Star astronomer

This morning, sorting through the pile of reading materials on the table next to my favorite chair, I decided to browse once again through the *University of Chicago Magazine's* Spring/22 issue.

In a letter submitted by my fraternity brother Peter Clauss, AB'55 (*Core Connections*), I noticed he said he had been a science fiction fan, and that he "suspected" our contemporary Carl Sagan, AB'54, SB'55, SM'56, PhD'60, his fellow member in the Ryerson Astronomical Society, had been one too.

Though Peter and I never had occasion to discuss the matter, it happens that I can confirm his suspicion, because of the odd way in which Carl and I met. Someone in my first-year Vincent House dorm in Burton-Judson, upon seeing me reading a science fiction magazine, said, "You should meet Carl Sagan in Dodd House. You two guys would really get along, and he's another science fiction fan." Then this mutual friend, whoever he was, actually arranged one day that I should go down to Carl's room and meet him.

I was 16 or 17 and at a bit of a loss, having never before had such a thing happen, but Carl was friendly and welcoming. He put me at ease, and we had a pleasant conversation, chatting about the sci-fi writers with whose work we were both familiar. The one specific thing I remember about the visit was that Carl amazed me with a

model of the four-dimensional analog of a cube, a tesseract, that he had made out of toothpicks and glue.

In another coincidence, it wasn't until decades later that I discovered Ryerson Hall and the astronomical society were named for my grandmother's cousin Marten A. Ryerson. (Now I see that the reference books spell his name Martin, rather than using the older Dutch spelling.)

There was one final connection that began with that adolescent discussion of science fiction. When my daughter, Janet, was in high school, I heard that Carl, by then world-famous, was to head the Astronomy Section of the American Association for the Advancement of Science meeting in San Francisco, where I was practicing medicine. I called him up and asked if I could bring Janet to the event to meet him, to which he graciously acceded. What eventually happened was that we joined his entourage for the week and had several lunches and a dinner with him, and she attended the scientific and medical sessions with me.

Janet later had a long and illustrious academic career at four universities and has now returned to San Diego State as its only faculty member who has been elected to the National Academy of Sciences.

Denis Franklin, AB'54
SANTA BARBARA, CALIFORNIA

In concert

The Summer/22 issue of the *Magazine* asks alumni about memorable musical performances they witnessed while students ("Don't, Don't, Don't, Don't Believe the Hype," Alumni News). During my undergraduate years (1971–74), I hooked up with the Chicago Front for Jazz, a small group of students who arranged and presented concerts by members of the Association for the Advancement of Creative Musicians (AACM—Great

Black Music, Ancient to the Future). We presented such forward-looking musicians as Kalaparusha Maurice McIntyre, Amina Claudine Myers, Fred Anderson, and Henry Threadgill's Air trio. But the most memorable AACM concert I attended at the University was on a frigid January night in 1972, when the immortal Art Ensemble of Chicago, to celebrate their return from a long sojourn in France, presented their Return from Exile concert at Mandel Hall. It was a mind-boggling experience, documented in *Art Ensemble of Chicago: Live at Mandel Hall*.

Mark G. Eckel, AB'74
(Class of 1975), AM'80
CRYSTAL LAKE, ILLINOIS

In 1967 and 1968, the Folklore Society put on the Folk Festival and concerts of folk music performers like the New Lost City Ramblers, Joseph Spence, and Howlin' Wolf. It was great to see so many of them, and no doubt played a formative role in my helping found Rounder Records in 1970. Bruce Kaplan, AB'66, AM'68, whom I knew there, later joined us for a while and then went out on his own with Flying Fish Records.

Bill Nowlin, AM'69
CAMBRIDGE, MASSACHUSETTS

Teed off

I offer the following as what we used to call a wild short during my newspaper days:

I was working out at my local gym the other day. I was wearing a T-shirt that I bought from U of C students several years ago in front of Cobb Hall.

The front says: That's All Very Well In Practice.

The back says: But How Does It Work In Theory?

Also on the front is the time-honored University of Chicago logo.

You should meet Carl Sagan in Dodd House. You two guys would really get along, and he's another science fiction fan.

There I was, struggling with weights, when a man walked past. He was wearing a T-shirt that said HARVARD across the chest in large block letters.

He noticed my shirt. He stopped. He glared. He shook his head, piteously, three times. And off he went.

I would never disdain his shirt if the roles were reversed. Would I? Would I?

Bob Levey, AB'66
CHEVY CHASE, MARYLAND

A place to call home

I read with great interest the description of Botany Pond, installed by John Merle Coulter, first chair of the botany department ("Water Lilies," *Alumni News*, Summer/22). When I was in medical school, I lived in the Burton-Judson dormitory with seven other classmates. The dormitory held about 500 students and my house, Coulter House, was for graduate students. The Gothic architecture was impressive, including the arch that led to my house in the courts. I passed there daily. Those days stay in

my heart, particularly for being a foreigner at a beautiful school and having classmates who were all wonderful to me. Across the whole campus, the dorm was my favorite place.

Fernando Ugarte, MD'65
BRADENTON, FLORIDA

Dreaming spires

On a 1964–65 sabbatical year, we lived in a 16th-century Elizabethan cottage in Dorchester-on-Thames, England, nine miles from Oxford, where I connected myself with Nuffield College of the University of Oxford. We had four children with us. Luckily, we had read *These Ruins Are Inhabited* (Doubleday, 1961) by Muriel Beadle ("Cat Lady," *Alumni News*, Summer/22) beforehand; her descriptions of adapting to English life helped us negotiate the year. (The children's favorite Christmas presents were hot-water bottles, which they had never needed in cold Minnesota.) We survived with great fondness for the Brits.

In January 1965 Winston Churchill



died. We watched the impressive ceremonies on the telly. Then, realizing that his funeral train would pass only a few miles from us, we drove to a nearby overpass to witness its slow passage. Then we drove on to Bladon, just north of Oxford (near Blenheim Palace), to its St. Martin's parish churchyard, and thus, quite unintentionally, my wife and I and our four children became the first Americans to file past Churchill's final resting place.

Harold Lieberman, AM'49
ST. CLOUD, MINNESOTA

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LETTERS



Professor Charlotte Towle's companion Paddy.

Dog days

I was at what was then the School of Social Service Administration from 1962 to 1964 ("Cat Lady," Alumni News, Summer/22). It was a treat to see Charlotte Towle ride her bicycle to and from class with her little black Scottie dog in the basket!

Margaret C. Carpenter, AM'64
NORWELL, MASSACHUSETTS

As a third- and fourth-year student in the College, I shared an apartment at 57th and Kenwood with three other friends. In that apartment we had three

huge dogs: Anu, a Great Pyrenees; Ophelia, a Great Dane; and my dog, Nipples, a Saint Bernard. That's 250 pounds of dog in one apartment. My dog was named Nipples on a dare, so when she wandered off, our girlfriends would have to shout "Nipples" down the street to get her to return. After I married the most beautiful girl on campus, Ellen Diamond, AB'73 (Class of 1972), we changed her name to Piggles.

Sherwin Waldman, AB'73, MD'77
HIGHLAND PARK, ILLINOIS

Feline friendship

I was pleased to see the short piece in the Summer/22 issue of the *Magazine* regarding Muriel McClure Beadle ("Cat Lady," Alumni News). I had the good fortune while a student there to work for Muriel and George personally in their campus home. My tasks were many and varied and when they could think of nothing more important ... yes, walking M'zelle on a leash! Fortunately, I have always been a "cat person" so these walks were very pleasant, though I felt self-conscious walking around campus with a Siamese cat on a leash. Among the many curious experiences graciously provided by the University of Chicago!

Phil York, AB'68
TORRANCE, CALIFORNIA

Muriel Beadle sent me a great letter about the process of writing her book *The Cat: History, Biology, and Behavior* (Simon and Schuster, 1977). I had written to her about how much I enjoyed it and mentioned our cat Bernie. My wife and I found him behind a restaurant on 53rd Street around 1980 and adopted him. Since I was working on the planning for the new UChicago hospital, it seemed appropriate to name him after Bernard Mitchell, who had just given \$14.5 million to that effort. He was a great cat.

Richard Benedict, AB'85 (Class of 1979)
RIO RANCHO, NEW MEXICO

Got latke? Nosh on hamantash?

One eternal University of Chicago question continues to plague and inspire me. "Which is the more perfect Jewish food? The circular potato latke, or the triangular hamantash cookie?" *Latke vs Hamantash: The Movie* seeks definitive answers. Learn more by visiting latkevshamantash.com.

Fellow alumni! Witnesses to history! Get involved and support this new documentary! Please send memories of the debate, related materials, photos, etc., to lorch@uchicago.edu.

I wish you all good eating.

Benjamin Lorch, AB'93, AM'04
BERLIN

BLAST FROM THE PAST

PLUCKED CHICKEN

Cheryl Newman's letter in the Summer 1977 issue about the Chicago sweater which she spotted in an Amsterdam store window reminds me of my own experience in the summer of 1976.

I was on a hiking trip through Iran's Elburz mountains, north of Teheran, and had noticed that college sweatshirts were the rage, lagging by a year or two the fad which was beginning to die out in Europe. Even in the most remote villages, all the teenagers were wearing the shirts. By far the most popular was that for Drake University, followed by—to my great surprise and pleasure—Chicago and Princeton, a distant third place.

In one village I was having trouble getting on a bus which was overloaded with Iranians and their livestock, when a handsome young man with a Chicago sweatshirt came to my aid and got a seat for me. The fact that the phoenix on the shirt looked more like a plucked chicken didn't diminish my enjoyment of the happy coincidence.

Peter Goodsell, AB'71
NEW YORK CITY



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THE ENGAGED UNIVERSITY

Paul Alivisatos, AB'81, is leading the University to meet an exciting inflection point with its considerable strengths.

With the academic year underway, President **Paul Alivisatos**, AB'81, has been busy meeting with trustees, faculty, students, alumni, and staff to share his perspective on how the University might leverage its intellectual offerings to have the greatest impact on the world. In late October, at a special event for the University community in Washington, DC, he was joined in conversation by Board of Trustees Chair **David M. Rubenstein**, JD'73. Key takeaways from their discussion are below.



have emerged through the discussions I've had with the many stakeholders of the University about their visions and ambitions for pursuing avenues of inquiry. I expect that these ideas will take the shape of a rich diversity of initiatives, programs, and other developments in the coming years.

In the near term, there are select areas where we are particularly poised to achieve groundbreaking excellence through targeted investments. These areas will anchor our focus, representing opportunities across freedom of expression, climate and energy, 4+1 education programs, arts practice, and engineering and artificial intelligence. As these are developed, we will also explore prospective initiatives in urban wealth creation, health and medicine, and digital humanities and culture, and many other promising possibilities for generating impact.

How will the University go about this?

There are three attributes that characterize successful engagement with the opportunities before us. Beyond stewarding our distinctive culture, we must be an agile partner to one another, our community, government, and industry partners, and the broader higher ed ecosystem; we must be inclusive and questioning; and we must build upon our capacity to engage through careful use of our institutional resources.

The broad base of scholarship driven by curiosity, ideas, rigor, and open inquiry is at the heart of the University and always will be. We need to preserve and cherish that, even as we increase our ability to partner with others to address key societal challenges. With smart investments, we can do both. ♦

What makes UChicago distinctive?

The University has a special culture. It is one defined by a true love of ideas; there is a shared desire in our community to be rigorous in our thinking. Our culture is also characterized by foundational commitments to sponsoring an environment of free expression and to including a diversity of perspectives in that environment. While protecting and advancing that which makes our culture distinctive will always be an institutional priority, I believe the spirit of engagement will unlock excellence at the University.

Why is it important for UChicago to be an engaged university?

In today's global knowledge economy, we are called upon to engage the world around us and play a much broader role in society than in previous eras. In response to these changing circumstances, the University of Chicago has already expanded in scope and grown in eminence in recent years. I am struck by the widespread desire to build on our accomplishments and to work together with ambition for the future of the University.

As a nexus of scholarship, innovation, talent, and resources, UChicago has a great deal to offer the world. We in turn stand to sharpen the questions we ask as scholars and students by engaging with partners in society on some of the greatest challenges facing humanity. UChicago is already engaged at the various nodes that lie at the boundaries of the institution and society. Those points of connection, where our most fundamental scholarship and teaching serve to transform the knowledge created on our campuses into practice, present opportunities for new discovery, as well as where we can have the biggest impact on the world around us.

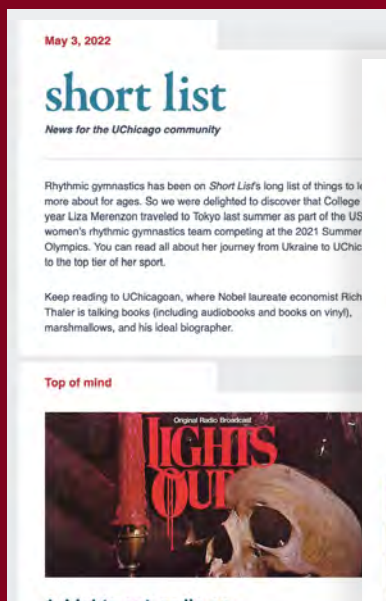
To enrich and extend those points of connection, we will build upon our traditions of shaping and defining new fields of knowledge, creating transformational educational experiences, and discovering new approaches to the most critical issues we confront as a society. These traditions provide pillars for framing how we might orient our work looking forward.

Where do you see that work taking place?

The scope and scale of discovery on our campuses is extraordinary. Great ideas

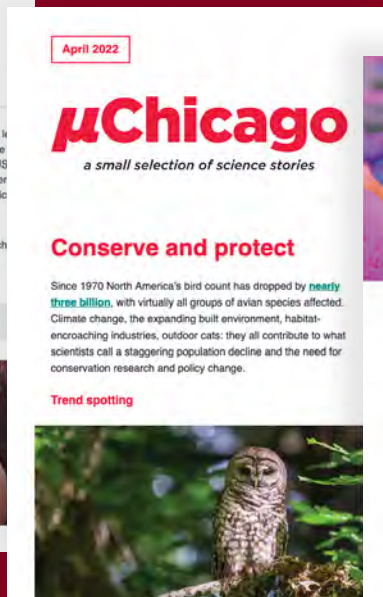
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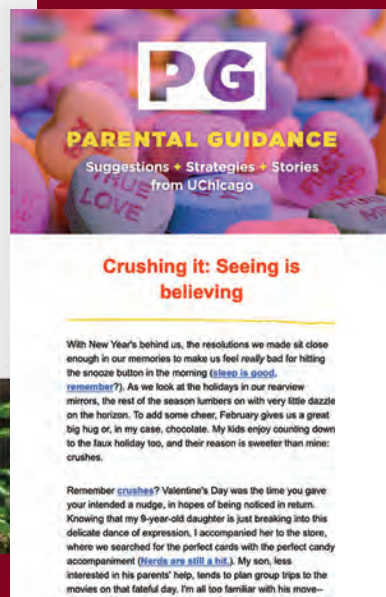
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RESEARCH AND NEWS IN BRIEF

GEAR FOR GOOD

MERCZbau, a Neubauer Collegium exhibition exploring Orientalism and the East/West divide, featured a line of speculative apparel for a university in Lviv, Ukraine. Proceeds from the sale of the merchandise went to Scholars at Risk, which supports academics facing danger in their home countries. The exhibition was created by Berlin-based art collective Slavs and Tatars.

12

*Rainbow
connections*

14

*Fishapod
fossil*

18

*Battery
science*

23

*Horror film
scholar*

The power of one

A Smart Museum exhibition probes the past and future of monochrome art.

BY MARY ABOWD

Visitors to the Smart Museum of Art's fall exhibition *Monochrome Multitudes* are greeted by a floor-to-ceiling sweep of intense blue that covers the entirety of the museum's soaring lobby wall. The hue is a nod to French artist Yves Klein. In 1960 he patented the color, International Klein Blue, and used it to create some of the era's most iconic monochrome paintings.

Affixed to the wall is a giant modular structure made of white venetian blinds and steel rope, a new commission by artist Haegue Yang. The pairing is a fitting gateway to a show that revisits and expands our sense of "the monochrome"—art all in one color.

Precisely when and where monochrome art began is open to debate, but Kazimir Malevich's *Black Square* (1915) and Alexander Rodchenko's triptych *Pure Red Color, Pure Blue Color, and Pure Yellow Color* (1921) are important early examples. From there, artists associated with movements including abstract expressionism, minimalism, and color-field painting carried the practice forward.

Cocurator **Christine Mehring**, the Mary L. Block Professor in the Department of Art History, doesn't pretend monochrome art is easy to digest—it's a "totally reductive, seemingly elitist kind of art—one where everybody says, 'I can

do that too' or 'Why is this art?'" she notes. But she and *Monochrome Multitudes* collaborator **Orianna Cacchione**, the Smart's curator of global contemporary art, "wanted to own the challenge."

That challenge began many months ago when—thinking ahead to the Smart's 50th anniversary in 2024—the two embarked on an exploration of the museum's collection. There they found a "multitude of monochromes," Cacchione says, though none that would be conventionally defined as such by a 20th-century art historian. "That provided the foundation for how we started expanding the concept—or critically complicating the concept."

The 127 artworks on display (some on loan from alumni and Chicago-area collectors) are organized into galleries by color—blue, gray, yellow, white, black, and red—and by themes like "sound" and "the body." And though monochromes "are almost



And it was all yellow: This *Monochrome Multitudes* gallery features works by Charles Eames, Anne Truitt, and William Turnbull.

Photography by Tyler Mallory

always thought of through painting,” Cacchione says, here viewers encounter works that incorporate nontraditional materials—plumbing pipes, pantyhose, wood, cement. Sometimes these works are juxtaposed with more “traditional” monochromes; other times, they reference them. At every turn, a dialogue takes place.

For instance, Chicago artist Claire Zeisler’s *Triptych* (1967) features three plush, vibrantly colored wool rug panels, each interrupted by flowing sculptural tassels that, as an accompanying wall label describes them, “spill onto the floor like paint.” A kind of next-generation Rodchenko, *Triptych* pushes the boundaries of the abstract avant-garde through the introduction of fiber art.

Each piece is accompanied by interpretive text written by faculty members, conservators, and students, who approach the works through the lens of their varied disciplines. The exhibition has also created rich opportunities for student researchers. For a thematic room celebrating *bunt* (German for “multicolored”), Rachel Duffy, AM’22, spent nine months tracing the origins of a mobile from the Smart collection thought to be the work of Alexander Calder.

In the “white” room, professor of law Farah Peterson’s prose unpacks *A Pattern or Practice* (2015) by artist

Bethany Collins. An assemblage of 91 white pages that hang in eight neat rows against a gallery wall, its surface is bumpy with blind-embossed language from a US Department of Justice report investigating the 2014 police killing of Black teenager Michael Brown in Ferguson, Missouri. The conclusion: officers engaged in systemic discrimination under the law, a “pattern or practice” warranting criminal charges. The monochromatic textural pattern is suggestive of “white systemic dominance,” Peterson writes; its tactility conveys how “texts dealing with race can have a physical impact on the body.”

In another room dedicated to the theme “walls,” Chicago sculptor Dan Peterman, MFA’86, has created a movable plinth from wood and drywall—itsself a stack of monochromes. Peterman conceived of the piece to underscore his concern for reducing waste in contemporary building projects; he intends for its drywall to be reused in South Side housing construction. Paired with text from UChicago president Paul Alivisatos, AB’81, the piece sounds an alarm about climate change. Alivisatos, a chemist, zeroes in on the harm caused by one of drywall’s key chemicals: sulfur. “Fossil fuels often contain sulfur species that, when burned, become gaseous oxides of sulfur,” he writes. “If released into the atmosphere, these

oxides of sulfur have deleterious effects, from producing acid rain to contributing to the ozone hole.”

Peterman’s work is drawing attention to change inside and outside museums. The Smart Museum has launched a pilot project to build freestanding movable walls that can be reused for multiple shows. “Every time you build an exhibition, you build walls and you tear them down and they go to waste,” Mehring says. “We really felt we had to go to a more sustainable model.”

The exhibition is not all seriousness. One not-to-be-missed gem on view is the *Album primo-avrilesque* (April Fool’s Album) published in 1897 by French satirist Alphonse Allais. (The University Library purchased a copy expressly for the exhibition—one of only three held in libraries worldwide.) The pamphlet features the first-known use of the term “monochrome” applied to art and single blocks of color in ornate frames, each with a flippant title that pokes fun at modern art. An all-red piece is titled “Tomato harvest by apoplectic cardinals at the edge of the Red Sea (Effect of aurora borealis).”

To Mehring, the album suggests a sort of prehistory of the monochrome. “[Allais is] making fun of monochrome art before monochrome art existed,” she says. *Monochrome Multitudes* traces just how far that style has come since—and how it keeps on evolving. ♦

QUICK STUDY

MATERIALS SCIENCE

Smart stretch

Materials scientist **Sihong Wang** envisions a future where people wear electronic devices that continuously monitor their health, not only by collecting data, but also by analyzing the complex information to identify patterns or issue warnings in real time. Such technology could detect diseases before symptoms even appear. Advanced biosensors and machine-based learning promise this future, but seamlessly integrating both into one device remains a challenge. In a *Matter* paper published online August 4, Wang’s team describes a computing chip that comes one step closer. It’s stretchy like skin and processes information like a human brain, capable of storing and analyzing large amounts of data using far less power than a conventional computer—a brainy Band-Aid of sorts. Processing data where it’s collected (rather than wirelessly transmitting it to an external device) also offers more security and speed. An integrated device could permit long-term health surveillance outside of a clinic or hospital and may one day be able to automatically adjust medication.—M. S. ♦

Sea legs

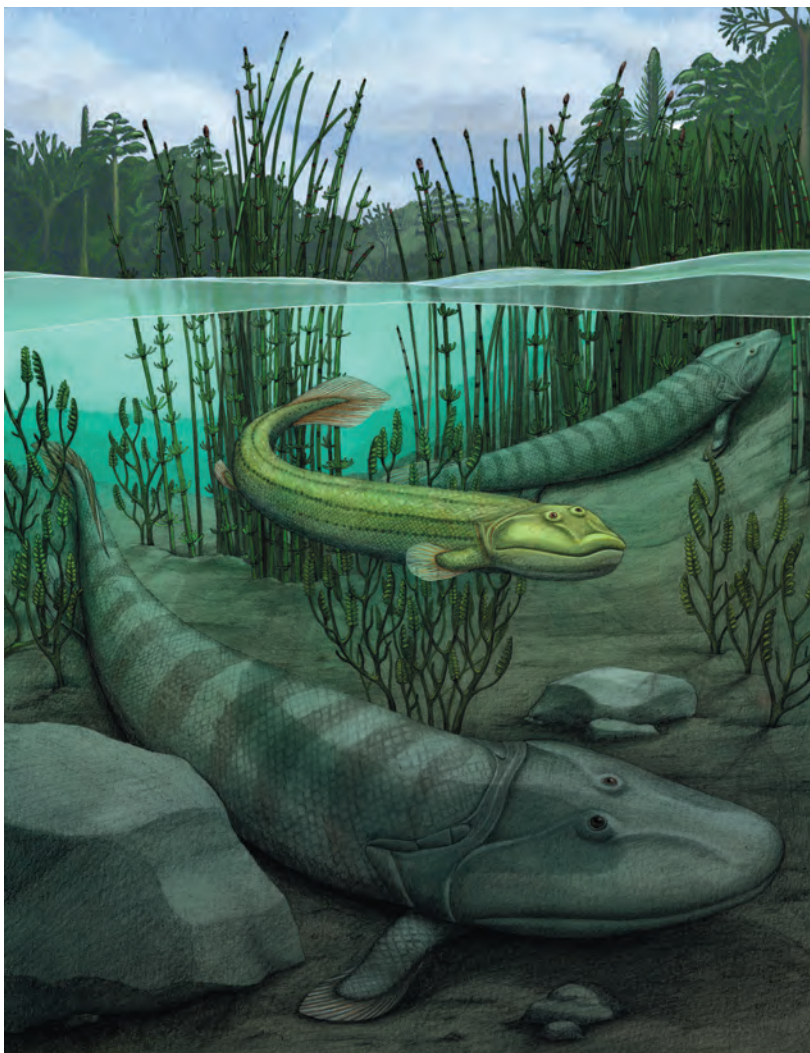
Meet Neil Shubin's newest fossil: a fishapod that returned to water while its cousins took to land.

BY MATT WOOD

A meme has been circulating online featuring *Tiktaalik roseae*, the iconic four-legged “fishapod” that first began the transition from water to land 375 million years ago. Most variations show *Tiktaalik* starting to crawl ashore while a human hand threatens it with a stick. The joke is that those of us exhausted by the modern world wish we could go back in time, shoo the creature back into the water, and stop evolution in its tracks—sparing ourselves the present day of war, pestilence, and internet memes. As it turns out, one of *Tiktaalik*'s close relatives did just that, opting to return to life in open water after its ancestors ventured onto land.

A new study from the laboratory of **Neil Shubin**, who codiscovered *Tiktaalik* in 2004, describes *Qikiqtania wakei*. The fossil species closely resembles *Tiktaalik* but has features that made it more suited to life in the water than its adventurous cousin. The new fossil includes partial upper and lower jaws, portions of the neck, and scales. It also features a complete pectoral fin with a distinct humerus. Missing from the bone? The ridges that would indicate where muscles and joints would be on a limb geared toward walking on land. Instead, *Qikiqtania*'s upper arm was smooth and curved, more adapted to a life paddling underwater.

Even though *Qikiqtania*'s distinct pectoral fin was more suited for swimming, it wasn't entirely fishlike. Its curved paddle shape differs from both the jointed, muscled legs of tetrapods and the fan-shaped fins of fish we see today. The uniqueness of the adaptation suggests that *Qikiqtania* returned



Qikiqtania wakei (center) had four legs, like its larger cousin *Tiktaalik* (bottom), but was more suited for swimming than walking on land.

to paddling the water after its ancestors developed appendages for walking.

Qikiqtania wakei was small—just 30 inches long—compared to *Tiktaalik*, which could grow up to nine feet. “At first we thought it could be a juvenile *Tiktaalik*, because it was smaller and maybe some of those processes hadn’t developed yet,” says Shubin. “But the humerus is smooth and boomerang shaped, and it doesn’t have the elements that would support it pushing up on land. It’s remarkably different and suggests something new.”

Shubin, the Robert R. Bensley Distinguished Service Professor of Organismal Biology and Anatomy, found

the fossil days before *Tiktaalik* was discovered, at a site on southern Ellesmere Island in the territory of Nunavut in northern Arctic Canada. The name *Qikiqtania* (pronounced kick-kick-TAN-ee-ya) comes from the Inuktitut words *Qikiqtaaluk* and *Qikiqtani*, traditional names for the region. The species designation *wakei* is in memory of the late evolutionary biologist David Wake, a mentor of Shubin’s.

Shubin and his field partner, Ted Daeschler of Drexel University, collected the specimens from a quarry after spotting a few promising-looking rocks with distinctive white scales on the surface. But they sat in storage,

mostly unexamined, while the team focused on preparing *Tiktaalik*.

Fifteen years later, in March 2020, postdoctoral researchers **Justin Lemberg**, AB'04, SM'18, PhD'18, and **Tom Stewart**, PhD'15, CT scanned one of the larger rock specimens and realized that it contained a pectoral fin. Unfortunately, it lay too deep inside the rock to get a high-resolution image, and they couldn't do much more with it once the COVID-19 pandemic forced labs to close.

"We were trying to collect as much CT data of the material as we could before the lockdown, and the very last piece we scanned was a large, unassuming block with only a few flecks of scales visible from the surface," says Lemberg, who is now doing cultural resource management fieldwork in Southern California. "We could hardly believe it when the first grainy images of a pectoral fin came into view."

In the summer of 2020, when some campus facilities reopened, they contacted **Mark Webster**, professor of geophysical sciences, who had access to a saw that could trim pieces off the specimen so that a CT scanner could get closer and produce a better image. Stewart and Lemberg carefully marked the boundaries on the block and arranged a contactless exchange outside their lab in Culver Hall. The resulting images revealed a nearly



Tom Stewart, PhD'15, with the *Qikiqtania wakei* fossil.

complete pectoral fin and upper limb, including the distinctive humerus.

"That's what blew our minds," says Shubin. "This was by no means a fascinating block at first"—but when they studied it more closely, "look at what happened."

Qikiqtania is slightly older than *Tiktaalik*; the team's analysis places it, like *Tiktaalik*, adjacent to the earliest creatures known to have finger-like digits. We tend to think animals evolved in a straight line that connects their prehistoric forms to some living creature today, but *Qikiqtania* shows that some animals stayed on a different path that ultimately didn't work out. Maybe that's a lesson for

those wishing *Tiktaalik* had stayed in the water with it.

"*Tiktaalik* is often treated as a transitional animal because it's easy to see the stepwise pattern of changes from life in the water to life on land. But we know that in evolution things aren't always so simple," says Stewart, who joined the Penn State University faculty this summer. "We don't often get glimpses into this part of vertebrate history. Now we're starting to uncover that diversity and to get a sense of the ecology and unique adaptations of these animals. It's more than simple transformation with just a limited number of species." ♦

PSYCHOLOGY

Shared errors

QUICK STUDY

Quick! Does Mr. Monopoly wear a monocle? If you said yes, you've just experienced the visual form of the *Mandela Effect*: the phenomenon of widespread, specific, and consistent false memories about popular cultural icons. Coined in 2009, the term *Mandela Effect* describes the prevalent mistaken belief that Nelson Mandela died in prison around 1990. For an October 11 paper in *Psychological Science*, neuroscientist **Wilma Bainbridge** and her lab manager and research assistant **Deepasri Prasad** sought to confirm and learn about the visual form of the effect—the VME—by testing one group's ability to choose the original representation of commonly misremembered icons and another group's ability to draw them from memory. The team also wondered whether misremembered details are simply overlooked—do viewers just skip over Mr. Monopoly's face?—so they analyzed how a third group paid attention to images using a technique similar to eye tracking. The team concluded that the VME does exist but can't be explained by any single cause—raising new questions about how false memories form.—*M. S.* ♦

Miss Chloe remembered

A. J. Verdelle, AB'82, writes lovingly, but honestly, of her friend Toni Morrison.

BY CARRIE GOLUS, AB'91, AM'93

A. J. Verdelle, AB'82, was in her late 20s, working as a statistician, when she first heard Toni Morrison speak. Morrison had just published her fifth novel, *Beloved* (Plume, 1987). Hundreds of people had crammed into a Boston church to hear her read.

During the Q&A, an aspiring writer, who had rushed to be first at the microphone, described her dissatisfaction with her own failed stories and asked for advice. Morrison's tart response: "Well, it sounds like you don't know what you're doing." The audience gasped; Verdelle, an aspiring writer herself, was mortified.

All the more astonishing, then, that Morrison—who could be "steely," in Verdelle's description—would become something like a fairy godmother to her. "My relationship with Morrison lasted a third of my life and was not wholly intimate and not fully professional," Verdelle writes in *Miss Chloe: A Memoir of a Literary Friendship with Toni Morrison* (Amistad, 2022).

Eight years after the church incident, Verdelle had completed an MFA at Bard College and written a debut novel, *The Good Negress* (Algonquin, 1995). Before its release, the publisher sent out galley proofs of the book as a holiday gift. A friend of Morrison's sent one on to her; she wrote back describing it as "truly extraordinary." With that description on the cover—one of the few blurbs Morrison supplied in her long career—the success of the then unknown author's novel was all but ensured.

In the summer of 1997, Morrison invited Verdelle to New York for what



Writing *Miss Chloe* "was an exercise in grieving," says A. J. Verdelle, AB'82. "I would write memories down and new memories would come."

Verdelle assumed was a gathering. She was surprised to discover it was just the two of them, a private visit. Morrison was "warm, curious, and engaged, full of good humor and blunt questions." They talked for two hours.

That fall Verdelle began teaching creative writing at Princeton, where Morrison taught. Morrison had set that in motion too.

At Princeton they became friends—though it was never a friendship of equals. Morrison was a generation older, a fact Verdelle acknowledged with the affectionate nickname "Miss Chloe." Morrison was born Chloe Wofford; the honorific "Miss," Verdelle writes, was "a statement of considered, cultivated, well-trained deference—to age, to wisdom, to

Photography by Asia Goffin

significance.” Verdelle was the only one who called her that.

Miss Chloe began as a short piece Verdelle published in the *New York Times* after Morrison’s death in 2019: “Miss Chloe taught me more in short exchanges than I’d learned in years of school,” she wrote. An early draft of the book was structured as a series of lessons. But her editor urged Verdelle to include more information about herself: “You have the friendship that everybody else wished they could have.”

Born Angela Jones, Verdelle grew up in Washington, DC; she dropped “the plantation name,” she writes in *Miss Chloe*, and adopted her maternal grandmother’s maiden name at age 27. Under pressure from her parents to pursue a practical, nonartistic career, Verdelle studied political science at UChicago, did graduate work in the social sciences, and eventually established her own statistics consulting firm. “I can turn words into numbers and then turn numbers back into words,” Verdelle says. “That was how I sold it.”

With a job and a steady income, Verdelle allowed herself to dream. She began by studying the “creativity liter-

ature,” she says, including *If You Want to Write* (G. P. Putnam’s Sons, 1938) by Brenda Ueland and *Flow* (Harper & Row, 1990) by Mihaly Csikszentmihalyi, AB’60, PhD’65. She read and reread books she loved—analyzing, counting scenes, trying to pick apart how good writing worked. “It was a beautiful time,” she says.

Her debut novel, about the struggles of a young girl who is raised to cook, clean house, and set her own dreams aside, was written with the working title “Trash.” (“The working title is like a coat hook,” Verdelle tells her writing students. “You just use it.”) The UK edition is titled *This Rain Coming*, which Verdelle’s agent loved but could never remember: “I know it’s *This Rain Something*.” While mulling over alternatives, “the phrase ‘a good little negress’ just rolled off my tongue,” Verdelle writes in *Miss Chloe*. “The words seemed like the title, and a gift.”

A finalist for the PEN/Faulkner Award and other literary prizes, *The Good Negress* was well and widely reviewed: “I’ve never used the word *genius* in a book review before,” one began. Verdelle, who retains a fascination with numbers, tracked the reviews in a spreadsheet until she hit 150, which she considered a satisfyingly round number.

Meanwhile she had begun a novel about Black cowboys, inspired by her grandfather’s stories of working as a stevedore in Texas. She sold it, unfinished, to a publisher; it remains unpublished.

As Verdelle describes in dispiriting detail in *Miss Chloe*, the project—which has had several working titles, including “The Peter Cotton Tales” and “Meanwhile, Back at the Ranch” (Morrison’s favorite)—was derailed again and again in the publishing process. Verdelle prepared three separate complete revisions, each taking three years. It was this lack of progress that finally led to a rift with Morrison, who told her bluntly, “You don’t need an agent. You need a lawyer.” Ten years later, Verdelle says, she is working on one final revision—and is ready to take Morrison’s advice.

Verdelle has two other works in

An early draft of the book was structured as a series of lessons. But her editor urged Verdelle to include more information about herself: “You have the friendship that everybody else wished they could have.”

progress: a collection of essays on the duality of Black existence, “being marginalized and being central at the same time,” and a writing craft book, “Punch and Beauty,” that systematizes revision. Powerful writing, Verdelle says, “has both punch and beauty.”

She left Princeton after six years, having realized “the best use of my energy would be teaching Joneses, Johnsons, Smiths, Washingtons,” Verdelle writes in *Miss Chloe*. She teaches in the MFA program at Lesley University and coordinates the creative writing program at Morgan State University, a historically Black institution in Baltimore. (Among her reviews on RateMyProfessor.com: “She’s a fabulous teacher. ... I love seeing her around campus and giving her a hug!”) Verdelle encourages her students to experiment with writing longhand, as she does: “I value that connection. Brain to hand,” she says.

When she began *Miss Chloe*, she wasn’t sure she had much to say, so her editor asked for 20 pages. She wrote 100 in six weeks. Published just three years after Morrison died, the book shimmers with beautifully crafted passages, clearly revised and revised again. “I trust that you understand that Toni Morrison was a genius,” Verdelle says. When writing about Toni Morrison, therefore, you have to “write with all you have.” ♦



Verdelle’s book takes its title from her nickname for Morrison.



READ MORE FROM VERDELLE AND AN
EXCERPT FROM *MISS CHLOE* AT
MAG.UCHICAGO.EDU/MISSCHLOE.



Chibueze Amanchukwu, who joined the UChicago faculty as a Neubauer Family Assistant Professor of Molecular Engineering in 2020, is working to improve battery technology—with an eye toward combating climate change.

ENERGY

Leading the charge

Chibueze Amanchukwu seeks a chemical key to sustainability.

BY LUCAS MCGRANAHAN

In April UChicago molecular engineer **Chibueze Amanchukwu** had the opportunity to testify at a congressional hearing on sustainable energy. The takeaway: the government must continue funding basic research into batteries, which should be built in the United States with materials sourced domestically. “One thing that the pandemic has shown us,” he says, “is how fragile supply chains are.”

An immigrant from Nigeria who first arrived in the US as a high schooler, Amanchukwu was offering policy advice to his adopted country for good reason. With Earth’s atmosphere straining under an estimated trillion tons of carbon dioxide, renewable energy sources like wind and solar need to scale significantly—and quickly. And this will require upgrading a technology that Amanchukwu knows a lot about: batteries.

“You don’t always have the sun shining or the wind blowing,” he says. Because these renewable energy sources are intermittent, their ability to replace fossil fuels is limited by the ability of batteries to store energy in the downtimes.

Battery technology is a bottleneck of climate action.

Amanchukwu’s road to working on this problem started when he was a child. If you do well in school in Nigeria, he says, you are expected to become

a doctor, lawyer, or engineer. “I liked math, I liked chemistry,” he says, “and I also knew you could make a living doing that.” When he came to America as a 10th grader, he quickly found himself busy thinking about applying to colleges. “But it was exciting. There was this whole new world of opportunities.”

After majoring in chemical engineering at Texas A&M and earning his PhD at MIT, he joined the UChicago faculty as a Neubauer Family Assistant Professor of Molecular Engineering in 2020, with a joint appointment at Argonne National Laboratory. He says that coming to the Pritzker School of Molecular Engineering was a “no-brainer” because of its alignment with his research objectives and the exceptional quality of its scientists.

Today Amanchukwu’s lab is working to address what he sees as a two-fold problem. First, battery lifetimes need to improve to suit the intense

Photography by John Zich

demands of electric transportation; second, batteries must become cheaper—cheap enough, he says, “to be deployed on the scale that we need to power cities and nations.”

Batteries have three main components: two electrodes (an anode and a cathode) and an electrolyte. The electrolyte, typically composed of a salt dissolved in a liquid, is the medium that separates the electrodes. When electrons are released from the anode,

Batteries must become cheaper—cheap enough, he says, “to be deployed on the scale that we need to power cities and nations.”

they leave behind positively charged ions, which travel through the electrolyte to the cathode. Among these three, Amanchukwu’s attention is squarely on electrolytes.

“Currently the best way we make electrolytes is through trial and error,” he says. But of all the billions of compounds you could put in an electrolyte, how do you know which ones will lead to the most promising and least troubling properties?

The question is pressing because electrolytes are a clear area for improvement in battery technology. For instance, today’s standard rechargeable battery, the lithium ion, relies on a flammable electrolyte that can lead to explosions, while the battery loses significant capacity after about a thousand charges. The formation of disruptive metallic microstructures called dendrites has also been a problem in some lithium-based batteries.

Machine learning may be the key to electrolyte design. Amanchukwu and his lab are training a machine-learning model to help answer an important question: Given a certain chemical compound, what properties will it exhibit as an electrolyte? Answering this

question up front means weeding out unpromising compounds before investing time and money in them.

Amanchukwu is even more interested in the inverse question: Given a desired electrolyte property, which compounds will have it? For example, if you know that a car battery needs to be within a certain voltage range, could the computer model tell you which compounds can pull this off?

Answering these questions requires data. The second question is particularly daunting, since the lab is training its algorithm with previously published electrolyte data—which is limited, Amanchukwu says, by the literature’s focus on a type of chemical that will not pass muster for next-generation batteries. “With all the data skewed toward one specific chemical structure,” he asks, “is the model able to predict a new class of molecules that haven’t been synthesized before?” The answer is unclear.

Amanchukwu’s colleagues recognize the promise of his work. Nanomaterials specialist **Junhong Chen**, the Crown Family Professor of Molecular Engineering, says, “Amanchukwu’s research on electrolytes could potentially transform various electrochemical processes, ... all of which will accelerate our decarbonization efforts.”

“Decarbonization” means not just reducing emissions but removing carbon that is already out there. Carbon capture technology currently relies on one electrolyte to dissolve CO₂ from the air and another to convert it into a valuable product (such as the chemical ethylene, which is vital for manufacturing). Amanchukwu hopes to increase the efficiency of this process—and the commercial viability of the resulting products—by designing an electrolyte that can combine these two steps.

In both battery design and carbon capture technology, Amanchukwu knows he is working on solutions that are in high demand. “If you develop a new battery today that is cheap enough, that is energy-dense enough, it will get deployed tomorrow—the world is hungry.” ♦

W. R. HARPER'S INDEX

GLORY OF WOMANLY SPORTS

Years since the passage of
Title IX, cosponsored by Rep.
Patsy Mink, JD'51

50

Years since Gertrude Dudley
was hired as the University's
director of physical culture
for women

124

Year Mary Jean Mulvaney
became one of the country's
first women to lead a coeduca-
tional athletic department

1976

Rosalie Resch's (AB'73)
school-record softball batting
average

.481

Years Resch, who will retire
in December, has served as a
coach and administrator
at UChicago

48

NCAA individual national
championships won by
UChicago women

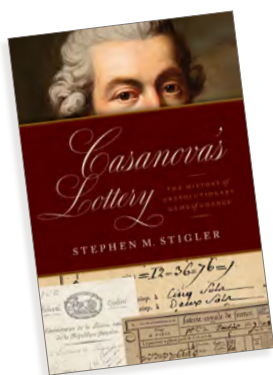
15

UChicago women who have
been named National Athlete
of the Year

6

Fresh ink

A selection of recent books by UChicago faculty members.



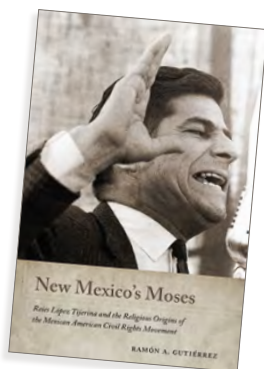
Casanova's Lottery: The History of a Revolutionary Game of Chance

University of Chicago Press

By Stephen M. Stigler

Ernest DeWitt Burton Distinguished Service Professor Emeritus, Department of Statistics

In 1994 a curious **Stephen M. Stigler** ordered a book by mail. Published in 1834, the gambler's guide to France's state Loterie was, he writes, "dirty, worn, and falling apart at the seams"—and drew him into a years-long investigation of the government betting game. Far from the first such contest, the Loterie was nonetheless of particular significance. Active for almost 80 years, except for a brief pause during the French Revolution, it introduced risk (calculated but real) into a national government's financial management to a degree not seen before or since. For the public, too, the Loterie had lasting consequences, causing citizens to view risk in new ways and changing attitudes toward novel financial instruments.—*L.D.*



New Mexico's Moses: Reies López Tijerina and the Religious Origins of the Mexican American Civil Rights Movement

University of New Mexico Press

By Ramón A. Gutiérrez

Preston and Sterling Morton Distinguished Service Professor Emeritus, Department of History

Texas-born activist Reies López Tijerina began as a preacher who, with his family and a small group of other families, set up a cooperative village he called the Valley of Peace in the southern Arizona desert in 1955. By the 1960s, Tijerina had become an impassioned advocate for the descendants of dispossessed New Mexico landowners and an important leader in the Mexican American civil rights movement. In *New Mexico's Moses*, historian **Ramón A. Gutiérrez** examines how Tijerina's activism was shaped by his Pentecostal beliefs, and the religious origins of the movement as a whole. Among his sources are sermons from Tijerina's preaching days, translated into English for the first time here.—*L.D.*



Rules: A Short History of What We Live By

Princeton University Press

By Lorraine Daston

Visiting Professor, the John U. Nef Committee on Social Thought

A thorough history of rules, writes historian of science **Lorraine Daston**, would amount to "little short of a history of humanity." From that "cat's cradle of complexity," her book identifies three consistent types of rules our species has used since ancient times: algorithms, models or paradigms, and laws. Having established these lasting categories, Daston—who has long taught at UChicago in full-time and visiting faculty positions—demonstrates how many forms rules take within them. For instance, they can fall anywhere along three axes: thick or thin in formulation; flexible or rigid in application; and general or specific in domain.—*L.D.*



On the Inconvenience of Other People

Duke University Press

By Lauren Berlant

The late George A. Pullman Distinguished Service Professor, Department of English Language and Literature (1957–2021)

In their final book, completed shortly before their death in 2021, cultural critic Lauren Berlant elaborated the concept of inconvenience, what they call "the affective sense of the familiar friction of being in relation"—especially with other people, whether in passing on the street or half a world away. That sense of inconvenience, they write, "may not achieve significance, consciousness, politics, or clarity," but it attends our attachments and shapes our experiences—and, in Berlant's vision, has revolutionary potential. The ubiquitous frictions Berlant analyzes—looking to sources as far-flung as *Last Tango in Paris* and the Occupy movement—interfere with the fantasy of sovereignty over our own worlds and feelings, they argue. Grappling with the inconvenience of other people may offer a path to new forms of social being.—*L.D.*

PITCHING IN



On July 13, 2021, two things changed **Wilson Cunningham's** life forever: he toured the UChicago campus, and he was drafted by the Chicago Cubs.

Thanks to an unusual agreement with the Cubs, the left-handed pitcher—now a College second-year—is able to pursue a full-time undergraduate education and play professional baseball at the same time. (Read more at mag.uchicago.edu/ballpark-future.)

Though it meant giving up his original plan to join UChicago's team—Cunningham had signed a letter of intent with the Maroons in 2020—he was thrilled by the opportunity to have “the best of both worlds,” he told UChicago News. During the academic year, Cunningham practices on campus, following a plan devised by Cubs training staff that he calls “quantitative and regimented”—a fitting approach for the computational and applied mathematics major. In the summer he heads to Arizona to play for the organization's Rookie-level team, the lowest rung of the minor leagues. (This year an injury shortened his season, though he did get to pitch his first inning as a professional.)

The two worlds are less different than you'd think, he told the *Chicago Tribune*: “Just fewer conversations about Aristotle and more about Jacob deGrom.”—S. A. ♦

QUICK STUDY

NEUROSCIENCE

Sense of loss

Scent and memory are closely linked, and signs of Alzheimer's disease often appear in olfactory and memory-related areas before other parts of the brain. UChicago surgeon and ear, nose, and throat specialist **Jayant M. Pinto** wondered if changes to a person's ability to smell over time might predict dementia. For an *Alzheimer's & Dementia* paper published online July 28, Pinto's team analyzed data from a longitudinal study of older adults, identifying participants who had undergone yearly assessments for sense of smell, cognitive function, and signs of dementia. The researchers found that a rapid loss of smell for people with normal cognitive function predicted a higher risk of dementia and, in patients who had received brain MRIs, lower gray matter volume in the brain areas related to smell and memory. This research could lead to a simple and accessible smell test to help detect and treat dementia early.

—M. S. ♦

For the record

NEWEST NOBELIST

Douglas W. Diamond, the Merton H. Miller Distinguished Service Professor of Finance at the University of Chicago Booth School



of Business, was awarded the 2022 Sveriges Riksbank Prize in Economic Sciences in Memory of Alfred Nobel. The Royal Swedish Academy of Sciences honored Diamond and two other economists for improving “our understanding

of the role of banks in the economy, particularly during financial crises.” His pioneering research has changed the way people view banks and laid the groundwork for how central bankers, regulators, policy makers, and academics approach modern finance. Diamond is the 97th Nobel laureate associated with the University of Chicago.

MILLER’S MACARTHUR

Reuben Jonathan Miller, AM’07, a sociologist who studies mass incarceration and how it shapes people’s lives, has been named a 2022 MacArthur Fellow. Awarded by the John D. and Catherine T. MacArthur Foundation, the prestigious fellowship recognizes individuals from across disciplines for “exceptional creativity in their work.” As one of this year’s 25 MacArthur Fellows, Miller—an associate professor in the Crown Family School of Social Work, Policy, and Practice—will receive a five-year grant of \$800,000. His future research includes two large-scale international projects: a study of violence and a study of Black emancipation. Miller is among the more than 50 people associated with UChicago to have won a MacArthur Fellowship.



WORD ECOLOGY

Salikoko S. Mufwene, PhD’79, was elected in May to the American Philosophical Society, the nation’s oldest learned society. Mufwene, the Edward Carson Waller Distinguished

Service Professor of Linguistics and the College, is one of the world’s foremost experts on globalization and language changes. His current work centers on evolutionary linguistics from an ecological perspective, focusing on language birth and death as well as on how languages have been affected by colonization. Mufwene and 36 other scholars join the selective society, which has elected fewer than 6,000 members since 1743.

PME TRANSITION

Matthew Tirrell, dean of the Pritzker School of Molecular Engineering and distinguished service professor in PME, has announced plans to transition out of his role as dean on September 1, 2023. Tirrell has led the molecular engineering program since its inception in 2011. Under his leadership, more than a dozen multi-investigator collaborations have been founded with PME as the leader or a central participant, including the Center for Hierarchical Materials Design, the Chicago Quantum Exchange, and the Chicago Immunoengineering Innovation Center. Tirrell will continue his research, which focuses on polyelectrolytes and biomedical nanoparticles, following his time as dean.

SAFETY EFFORTS

In July the University announced the launch of the Violence Intervention Fund to support evidence-based violence reduction and prevention efforts. The \$15 million fund, to be used over the next three years, is part of the University’s broader efforts to improve community safety in a collaborative way, including both enhanced security measures and community-driven interventions to address the root causes of violence. The fund adds to UChicago’s ongoing investment in violence reduction initiatives focused on South Side communities and residents, particularly efforts supporting youth, people at elevated risk for involvement with violence (either as offenders or victims), and trauma reduction programs.

SMART DIRECTOR

Museum director, curator, and scholar **Vanja V. Malloy** has been appointed as the Dana Feitler Director of the Smart Museum

of Art. She will lead UChicago’s fine arts museum and its exhibitions, public and arts education programs, and student and faculty collaborations. Malloy joins the Smart Museum from the Syracuse University Art Museum, where she served as director and chief curator. While there she reconfigured the university’s permanent collection display and oversaw the creation of a new strategic plan that centered diversity and inclusion in the museum’s goals. Her appointment began October 1.



SOUTH SIDE STEM

In September UChicago’s Physical Sciences Division, Biological Sciences Division, and Pritzker School of Molecular Engineering hosted the first annual South Side Science Festival on campus. The festivities brought together more than 2,500 attendees for a day of outdoor science exploration, exchanges with faculty and student researchers, in-person experiments, and demonstrations. Events included molecular geneticist **Jocelyn Malamy** explaining the anatomy and life cycle of jellyfish, synthetic chemist **Bryan Dickinson** extracting DNA from a strawberry and building a DNA model with candy, and chemist **Dmitri Talapin** making ice cream with liquid nitrogen.

CHICAGO CLIMATE CENTER

The US Department of Energy has awarded Argonne National Laboratory and a team of academic and community leaders \$25 million over five years to advance urban climate science by studying climate change effects at local and regional scales. Argonne and 16 partners, including UChicago, will establish a center called Community Research on Climate and Urban Science (CROCUS). Focused on the Chicago region, CROCUS will work with organizations and students to collect on-the-ground data and develop climate models. Using community input to identify questions and specific areas of urban climate change to study will help ensure the research directly benefits local residents.

From left: Photography by Jason Smith; photo courtesy John D. and Catherine T. MacArthur Foundation; photography by Katie Carmickle



Scholar of scares

Adam Lowenstein, AM'94, PhD'99, reconsiders the role of "the other" in horror.

BY MAUREEN SEARCY

Adam Lowenstein, AM'94, PhD'99, a professor of film and media studies at the University of Pittsburgh, lives in the city where famed horror director George A. Romero launched the *Living Dead* zombie franchise. Lowenstein, long influenced by Romero's social commentary, describes how the horror genre treats the "monstrous other" in *Horror Film and Otherness* (Columbia University Press, 2022). His comments have been edited and condensed.

What film most inspired you to pursue horror studies?

Night of the Living Dead (1968) stands out because I screened it at my bar mitzvah party when I was 13. To this day, I have friends who have never forgiven me for assuming that they would enjoy it as much as I did.

What's your favorite Romero film?

Martin (1978). It feels like a perfect balance between Romero's two creative

impulses. He's a master of the fantastic, fictional, and supernatural; he's also a very keen and sensitive social documentarian. *Martin* was filmed in Braddock, Pennsylvania, a struggling steel mill town outside Pittsburgh, and the movie is at least as much about economic struggles as it is about a vampire. Romero finds a way to meld those two things so perfectly that you feel almost magically guided to the insight that it's not the vampire that threatens Braddock—it's the economic collapse that's vampirized this community.

What current filmmaker might you consider a spiritual descendant of Romero?

The groundbreaking work Jordan Peele has done is very much in the footsteps of Romero. The idea that race can count in a horror film is certainly something that Romero opened up in *Night of the Living Dead*, with Duane Jones as the rare African American lead at the time, but even more emphatically with the

five sequels. Each one is a remarkable revision of the original.

What role does horror play in social justice?

As much as we may want to imagine the cause of social justice as good or bad, progressive or reactionary, with us or against us—it doesn't work that way in the world. Social justice gets established and grows through hard work over long periods, through all kinds of unlikely alliances and partnerships, negotiations and compromises. Horror films are an honest and realistic forum in which to imagine how social justice in the real world might work—it's going to be flawed and messy, and it's sometimes going to look exactly the opposite of what we're hoping for.

What's next?

After finishing *Horror Film and Otherness*, I had a feeling like there was some unfinished business. With horror, nothing is ever at rest. Everything is at least undead. But there was something about Jewish otherness that kept speaking to me. The book I'm working on now, tentatively titled "The Jewish Horror Film: Taboo and Redemption," focuses on these questions: What is a Jewish horror film? Is there a definition of Jewish horror? Or is it a sort of provocation to talk about things that haven't received the attention they might deserve—or about histories that we thought we understood?

Does studying horror change your enjoyment of it?

For me, it's never worked that way. The enjoyment and the analysis are so intertwined that I don't see one as getting in the way of the other. The films that touch me on the deepest level are also the ones that scream out for my analysis—sometimes quite literally. ♦



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PRESERVE AND CONNECT

*With an eye on digital and traditional resources alike,
Torsten Reimer is leading the UChicago Library
into a complex future.*

BY LAURA DEMANSKI, AM'94

For **Torsten Reimer**, the potential of libraries in our digital age is unbounded. At Imperial College London in the 2010s, Reimer led the development of a cross-campus data infrastructure that vastly increased access to faculty research. As head of content and research services at the British Library, he focused his attention on the revered institution's legion of users from around the world and their evolving needs. This April Reimer moved to Hyde Park with his wife and young child to become University librarian and dean of the University of Chicago Library.

This interview has been edited and condensed.

Why the University of Chicago?

Having studied and worked at universities that take pride in advancing society through research, I found the University of Chicago's research focus very appealing. Together with its location in a vibrant city, the proud history, terrific collections, and impressive buildings of the library were a strong draw too. In Germany [where Reimer earned his history PhD from Ludwig Maximilian University of Munich], university library systems often consist of small independent libraries, so leading a library that brings its services and collections together was another strong point. There's a very solid foundation but also the opportunity to have a conversation across campus about what we want the role of the library to be in five, 10, 15 years—and then to build on what is already here.

What are some of the new roles you foresee the library playing?

Historically the role of university libraries has been to col-

lect material, mostly from the outside world, and then to make it accessible within the organization. In an environment where more is published online and most people go to search engines to find it, our role expands. It includes supporting the creation of knowledge in digital form and helping faculty and students push that knowledge out to the world. Libraries can help make publishing processes easier and make the exciting fruits of research at UChicago widely findable and usable. In addition, we need to think not just about our local collection but also about the global collection of knowledge and how we can ensure transparency, reproducibility, and equitable access to information.

Libraries face challenges different from those of other organizations going through the digital transformation. Others can shift all their resources into digital, but that's not a sensible approach for us. After all, libraries are custodians of cultural heritage and historical material in print. In humanities research in particular, print continues to have a key role. So it's not digital replacing physical, but thinking about how both can support each other, and about the spaces that will facilitate this. If you're a musicologist, for instance, you might want to see original printed sheet music and historical writings, you might want to listen to different recordings, and you might want to do computational analysis of that music. Libraries can be the space to do that.

On the computational research side, there's a drive to make the research process more transparent and reproducible. That means making available not just publications but also the data that went into the research: the collection materials used, the protocols, the code. These are all becoming part of the scholarly record, and librarians need to help users track those materials and make sure they remain usable

Others can shift all their resources into digital, but that's not a sensible approach for us. After all, libraries are custodians of cultural heritage and historical material in print.



in the long term. It's a classic preservation challenge made much more complex by dynamic digital objects.

Can you give an example of how the library can more actively support the creation of knowledge in digital form?

One topic on many people's minds is climate change, where much of the work is built on complex simulations using large-scale data and specialized software. The more the world talks about the impact of climate change and how to deal with it, the more we'll want to look not just at the data but also the models and code, which you need to properly assess the data. Libraries can facilitate the preservation of digital research, assuring persistent access.

Or, if a historian wants to understand how decisions have been made or how communication has circulated in, say, early modern Europe, one way to track this is through letters. You can create helpful visualizations if you look not at individual letters, but at who's written to whom and how knowledge flowed across the continent. If you want to do network analysis on how thinking evolved over time among European elites, you can make the letters machine readable, and then trace the concepts that are mentioned in them—or do the same on a larger scale if you have digitized newspapers and maps. These types of research would have been impossible before. And by the end you've created a data set of digitized material for use by other scholars.

At the British Library you were focused on users and their experiences. How do you think about different users with different needs at UChicago—for example, undergraduates?

A few years ago, there was a perception that undergraduates would start coming to college super digitally savvy, more so than faculty. We've since learned that knowing how to be a creator on TikTok is not the same as understanding the back-end machinations of the internet or being able to critically evaluate sources. Universities and libraries have provided research training for centuries, and we need to keep evolving our offer to give undergraduates a first-class grounding in the challenges and benefits of working with digital information.

What about users and partners in the community?

The library has done interesting work with the community before. We've been in a project with public libraries across the South Side to train librarians to help patrons who are looking for medical advice. We work with public schools by, for instance, bringing items from Special Collections to teach about. I would like for us to develop a strong civic engagement strategy that develops joint programming and provides information resources and training.

I'd also like to see the library raise funds to set up apprenticeships in library information management aimed at South Side residents. Like other parts of higher education, libraries struggle to recruit from a pool of applicants as diverse as we wish; we should train more people to come into librarianship from different backgrounds.

These partnerships work both ways. I am continually impressed by public libraries and how on a shoestring budget they manage to be very creative. We can help them in many ways, and also we have things to learn from them.

What is most on your mind right now, several months into the job?

Staff recruitment and organizational development is first. We lost a lot of staff in the “great resignation,” so we have to recruit and build a new team.

Then we are looking at spaces, the services we offer, and the future needs for collection development and storage. What services can best be provided where, how we can respond to users’ needs for more and more flexible spaces for solitary study, group study, group work and teaching, and so on. For the Regenstein in particular, we also need to improve spaces for staff and think more about users’ journeys through the building.

In parallel, we are investing in digital services—for example, around open access and research data. We have also just submitted a multimillion dollar bid in partnership with

I developed a strong interest in history, not so much as it happened, but how it was remembered and how the received memory of what happened then shaped current and future events.

and future events. I looked at how, over about 260 years, public discussion in early modern England constructed the idea of England, and later Britain, as a maritime nation.

the Humanities Division to improve access to digital collections, data, and research tools—not only library collections but also faculty research. In the long run, I envision a space to explore all the exciting work that comes out of the University of Chicago.

Can you describe your PhD work in history?

As an undergraduate I spent a lot of time on digital projects, which I really enjoyed. But as a historian I wanted also to do something that built on an archival collection. Over time I developed a strong interest in history, not so much as it happened, but how it was remembered and how the received memory of what happened then shaped current



Photography by John Zich

I looked at everything I could find: early historical descriptions of England, 16th-century pamphlets about the fishing industry, navigational manuals, newspapers, theater, music, pageantry and court ceremonies, government publications, debates in parliament. By tracing these discourses over a long period, you could see that the English invented their own mythology and every generation added something to it, taking the previous discussions and using them for particular political interests. I saw a lot of this reflected in the debate on Brexit.

Did you consult both physical and digital resources?

I used more physical collections, partly because not everything was digitized at the time. But I also feel there was something about the materiality of sitting in the English wing of the Bodleian Library surrounded by 16th-century pamphlets and prints—an experience we have not found a way to re-create in the digital realm. If purely from an emotional perspective, that really mattered to me. It also emphasized the need to think about print and digital together. One is not going to replace the other. We want to preserve both and make them available to our users in the way that fits their research purposes best.

Which libraries have meant the most to you as a user?

One of the libraries I feel most attached to is the Bavarian State Library in Munich. It has terrific collections, it's located right next to the university, and I found the librarians willing to treat an undergraduate student seriously—which was not my experience at all libraries. I am also closely attached to the British Library in London, although I wish its humanities reading rooms had more windows. The British Library was built partly to preserve the books; it's a closed environment where you step out of the world to just focus on your research. But after a long winter in the rare books reading room I was dying to see daylight again!

I love the old reading rooms at the Bodleian Library. Reading early modern materials in a room that existed at

the time they were written is a wonderful experience. Maybe two years into my PhD, when I had lots of separate ideas, I remember sitting there and having one of those click moments when I felt, there's a story emerging here. I've always looked at history as essentially storytelling—a story based on good research and evidence and reasoned argument, but still a story. It was the first time that I felt I really knew what the story of my PhD would be. To an extent it was the environment that helped me get to that point. I can't point to a single book that provided that; it was having all these materials around me and engaging with them in those surroundings every day.

What do you read for pleasure?

I still have an attachment to the weird and wonderful world of 16th- and 17th-century pamphlets and books, though I don't read them on a daily basis. Currently I enjoy a sub-genre of fantasy/sci-fi literature called urban fantasy: stories that are set in a world that's not quite ours. My favorite series is *Rivers of London*, which tells the story of a young policeman who discovers that the supernatural world is real and that the Metropolitan Police have a small unit investigating supernatural crimes. The author spent much time in archives in London digging up historical anecdotes. He takes the city that I love and its history and writes witty stories about supernatural beings interacting with everyday London life. The creative use of history, crime fiction storytelling, fantasy, and contemporary issues combine to make me very happy.

What else would you like readers to know?

Being new here, I really appreciate talking to people who use the library—but also to those who don't use it because it may not serve their needs very well. I want to put out an invitation to all who read this. If you have

strong views on the library, or feel we could do better, then I would like to have a conversation with you and learn what we could do. ♦

Write to Torsten Reimer at reimer@uchicago.edu.

**I love the old
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at the Bodleian
Library.
Reading
early modern
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the time they
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DRAWING ON RESEARCH

Chemist Bozhi Tian's art and science recast reality.

BY MAUREEN SEARCY
ILLUSTRATIONS BY BOZHI TIAN

At first glance, you may see a serene lake at sunset or delicate petals on a winter-blooming tree. But look closer at UChicago professor of chemistry **Bozhi Tian's** artwork and you might notice these images don't quite capture the world as it is. They meld scenes of nature with hints of technology, much as his research merges biological and synthetic systems.

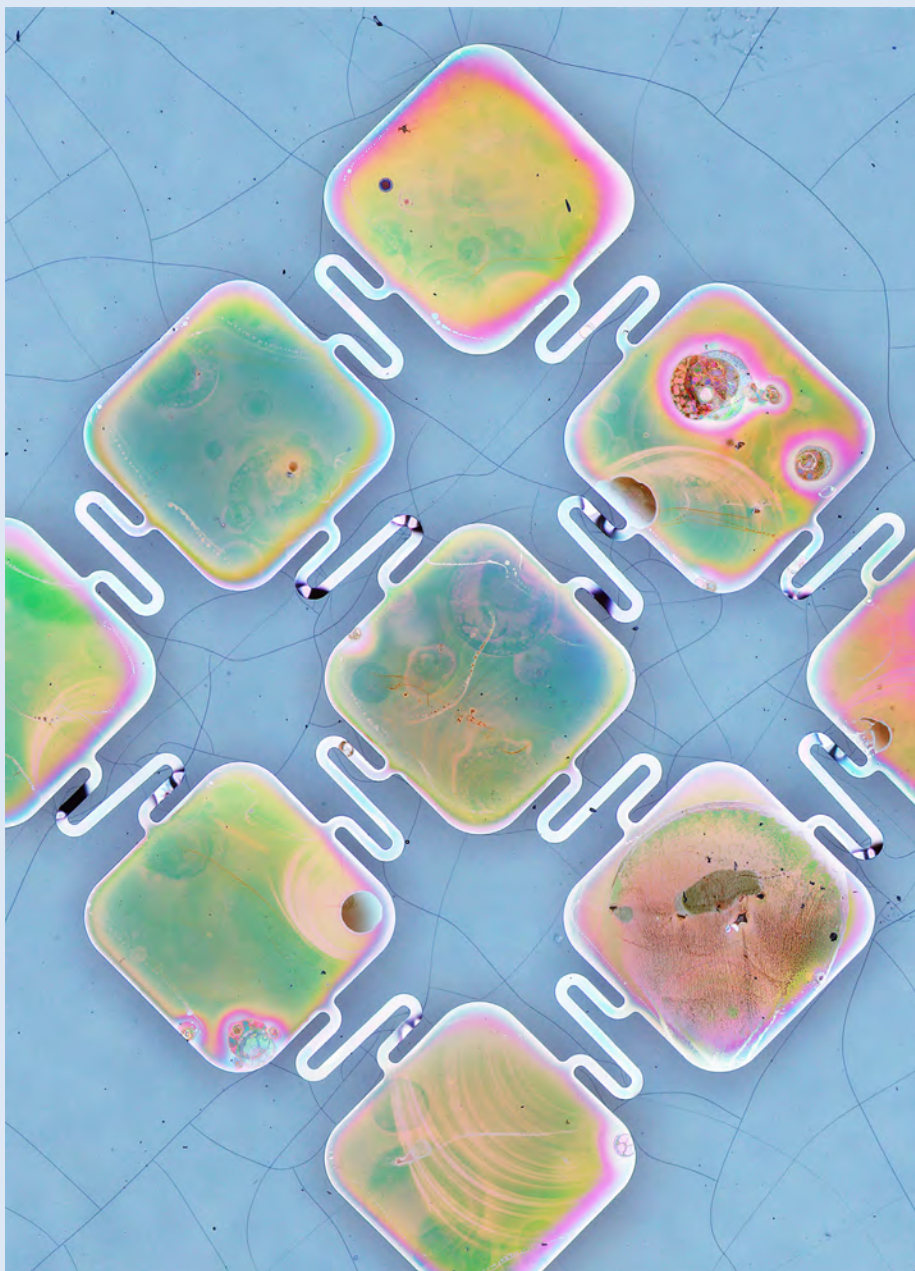
A materials scientist who works with semiconductors for biomedical applications, Tian designs devices to stimulate or modulate parts of the anat-

omy, such as the heart and neurons. One project his lab has been working on for almost eight years is a solar powered pacemaker. The team is also exploring technology to influence microbes, including an edible material that could modulate the gut microbiome, potentially helping to treat gastrointestinal ailments like inflammatory bowel disease.

Tian's research is inspired by the natural world: its shapes and textures and patterns. And that influence suffuses his artwork, often created in conjunction with his science: a riverscape with a nanowire forest, a neural cell framed as a snowcapped mountain. These are created digitally, but Tian has been painting and drawing since childhood.

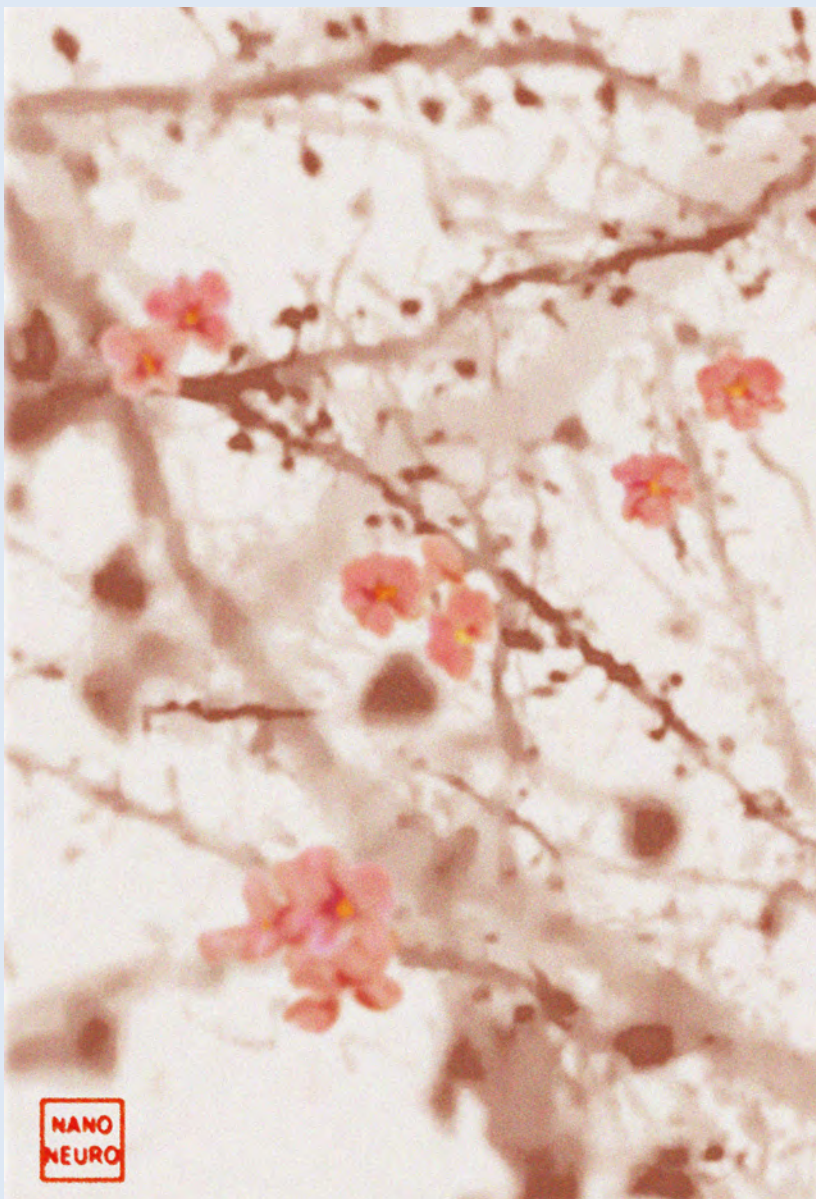
Bioelectronics on the rise

To represent interfaces where electronics and cells seamlessly integrate, Tian created this composite image, superimposing a photograph of a flexible bioelectronic device onto a Chicago harbor. Shown across the bottom half of the image, the device is itself a composite: a rolled sheet of engineered vascular tissue embedded with wires that might one day be able to measure proteins or other chemicals in blood. Tian used vertical elements—the foreground electrode grids and the background masts—to “imply an upward progression of the field of bioelectronics.” Always sensitive to color, Tian chose warm hues “to give a feeling of harmony and positivity,” noting that a harbor is a place of security and comfort. “While the background and the foreground show very distinct objects,” says Tian, their juxtaposition presents a shared spirituality.



Transformative stain

The opalescent swirls on silicon membranes, as seen here under an optical microscope, aren't created by dyes or pigments. The color comes from a process called stain etching, which eats through the surface of the silicon, leaving holes that scatter light, creating colored “stains.” But the process does more than cast psychedelic patterns—it creates nanoporous material that functions like a solar cell. Normally solar cells need at least two layers of different material to work, but Tian's single-layer method creates soft, flexible, and extremely small solar cells that can be used inside the body. A tiny optical fiber carries light from outside to power them. “This is transformative because without the etching, the material is almost useless,” says Tian. But after a simple engraving process, it can turn light into electricity and help a heart keep pace.



Nano-neuro blossoms

Highlighting recent breakthroughs in neural sensing and modulation, and the potential for biomaterials to treat neurological disorders, Tian illustrated a plum blossom tree. Its branches are neuron dendrites—treelike protrusions that carry signals from other neurons—as seen under an optical microscope. Tian invoked traditional Chinese painting elements: diffuse outlines, a black and dark red color palette, and a red seal in the corner. China's national flower, the plum blossom holds special meaning. The plant, which blooms in the winter, signifies perseverance. "That's the key message I want to highlight for this image. This is a tough field," says Tian, who is the only faculty member working in bioelectronic stimulation interfaces at the University of Chicago. "We need perseverance to actually push through."

Encouraged by his father, Tian started practicing calligraphy when he was three years old. He branched out to painting at six and started experimenting with design software at 15 or 16, when his father bought him his first computer. (Around that time, he was falling in love with chemistry and devoting more attention to science.) He still enjoys making analog art but finds it time-consuming.

At Shanghai's Fudan University, where Tian earned bachelor's and master's degrees in chemistry, his devotion to art and to science began to coalesce. He joined a research lab that designed and synthesized porous materials—orderly and

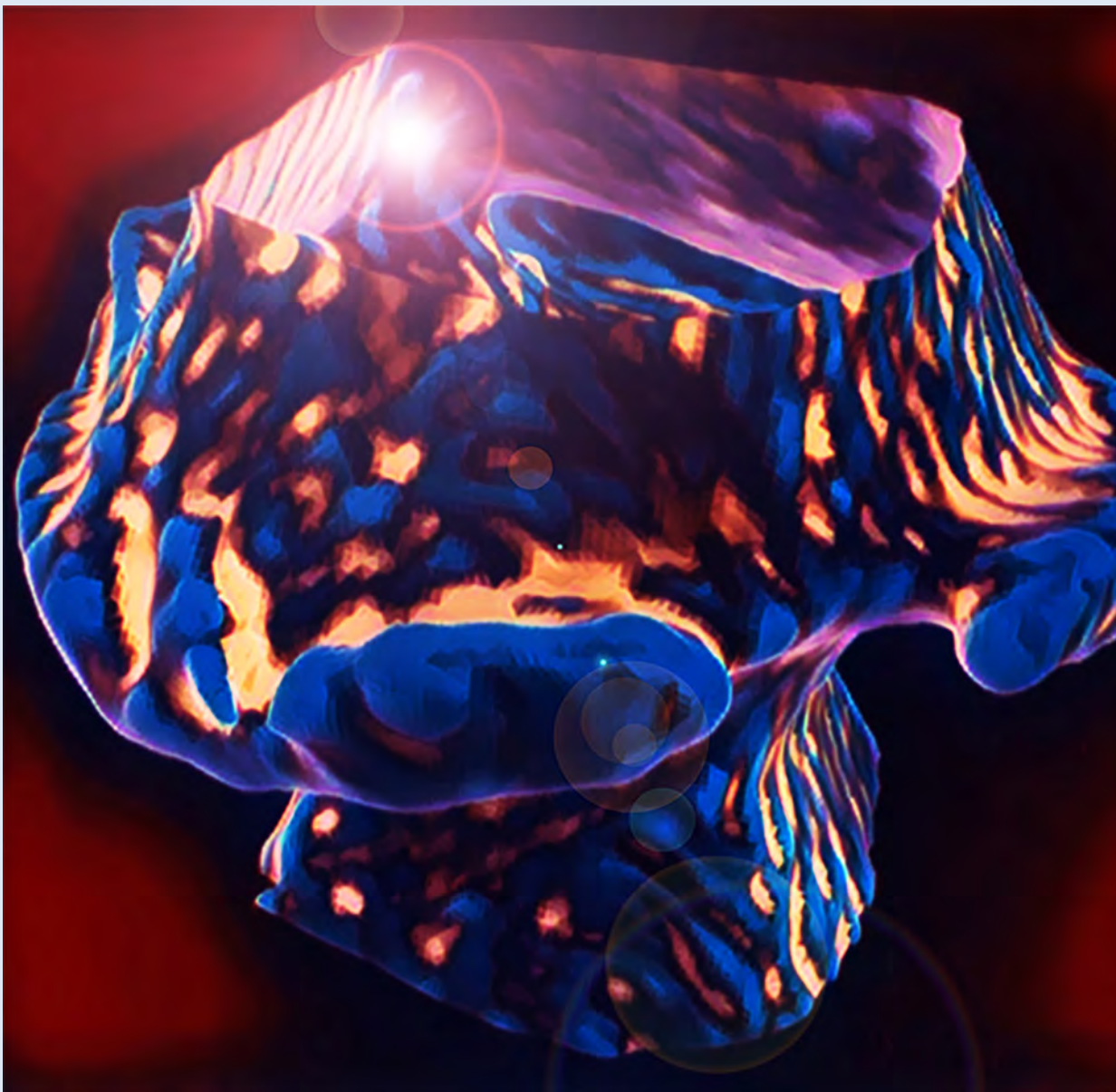
geometrically structured with nanoscale pore size. Such structures exist in nature but not at the same scale, Tian says. The 2D and 3D arrangements fascinated him. "It's essentially an art piece," he thought.

Both scientists and artists must be innovative and imaginative, says Tian—inspired in how they re-create their vision of the world. This multidimensional creativity is particularly evident in one of his lab's new research directions, what he calls "synthetic reality." The team is focusing on designing tissue-like materials, but not in the traditional tissue engineering sense (such as growing artificial organs or materials

Nanowired bioelectronics

Semiconductor nanowires have played a significant role in Tian's research since graduate school. In this landscape, every element represents a cellular or nanowire feature and "tells you how the entire nanowire bioelectronics field has evolved," he says. The mountains are cells; the river is the extracellular matrix (a network of proteins and other molecules between cells); the bridge is an intercellular nanotube (a conduit between cells); the sun is an extracellular vesicle (a membrane-enclosed globule that aids in cellular communication). In the distance, the green trees represent early research, which focused mainly on straight wires. Downstream, branched shrubbery and zigzag logs indicate new nanowire geometries. The wire bent at about 60 degrees on the mountain face depicts a device that records information from inside a cell—part of Tian's PhD research.





for direct medical use). “We’re thinking more broadly,” he says.

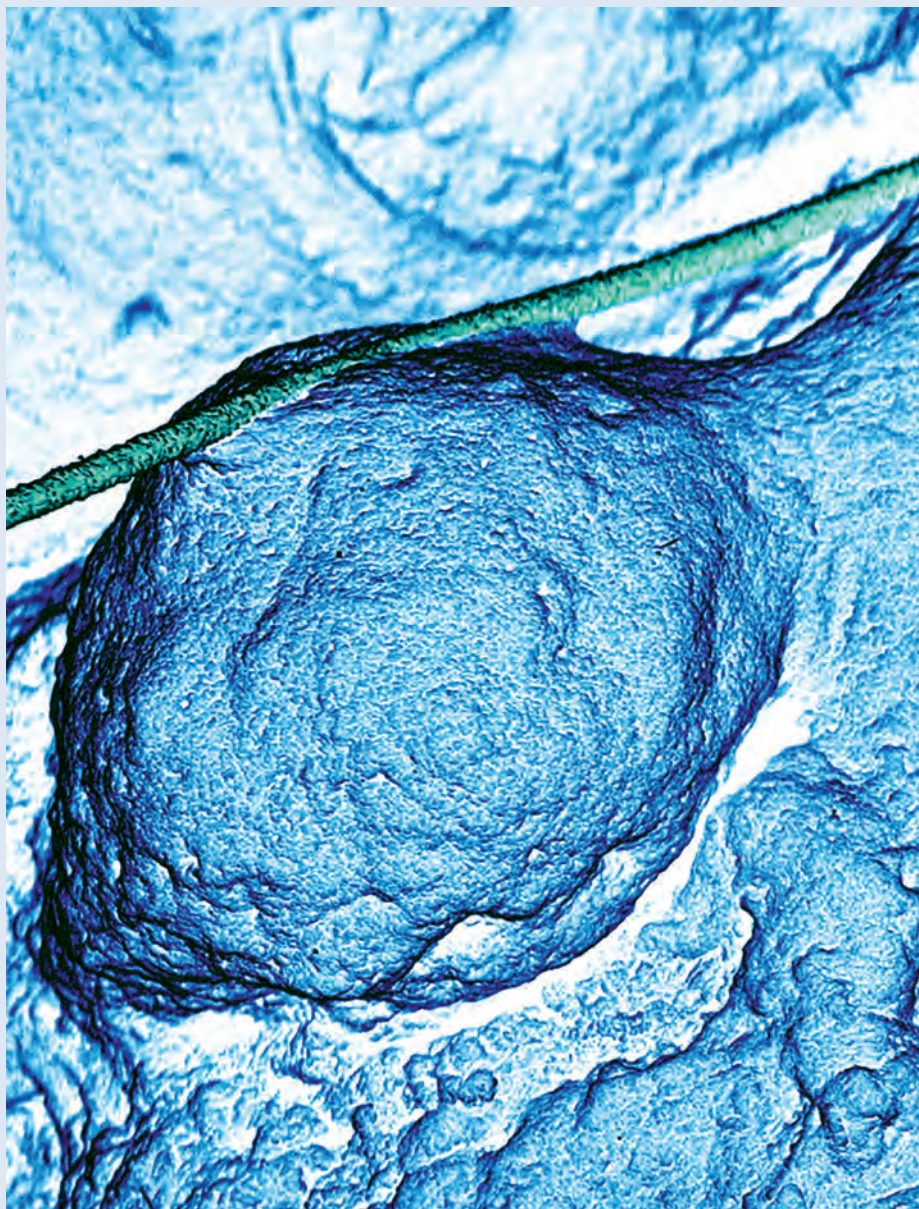
Imagine incorporating organic tissue into your surroundings—an idea that struck Tian on a recent visit to the intensive care unit of Comer Children’s Hospital to meet with a collaborator. There it occurred to him that premature babies have physical and emotional needs that would have been met by their mothers’ bodies, but they are treated inside what is basically a batting-lined box. Perhaps the team could create an environment like a womb. “We don’t really need reality, as long as it feels like reality,” he says. “That should be enough.” Likewise,

some stringed instruments traditionally use gut string, made from animal intestines, which produces a warmer sound than steel. But a synthetic gut-like tissue might produce an equally beautiful tone. Reality: inspired by nature, but made in a lab.

Tian believes that combining science and design is good business—it sells innovation through communication. “It helps motivate people,” he says, “bringing us together through storytelling.” But he admits that creating art is also a sort of compromise. He finds illustration relaxing but sometimes feels guilty for neglecting his research. This way, he doesn’t have to choose. ♦

Engraved curvature

Tian's lab creates 3D nanostructures using a classic printmaking technique: lithography. Using atomic gold as a lithographic mask, the team chemically etches silicon into complex shapes. Tian built this 3D reconstruction using a series of electron microscope pictures. The image shows only the surface of a skeleton-like silicon object, part of a material designed to adhere tightly to tissue. The colors highlight the difference in curvature: blue portions curve outward while gold dips inward. The original version used blue and red—a typical color palette for science—but Tian's choice to replace red with gold points toward his humanistic impressions. "This etching, this engraving, seems like a very painful process for a material," he says. It creates loss, but it's also part of growth and reaching maturity. The etching process, to him, lets inner strength shine through.



Light excitement

Imagine a snowy mountaintop with a gondola cable straddling the peak, but on a nanoscopic scale. This scanning electron microscope image that accompanied an article published in winter 2018 shows a neuron with a silicon nanowire, which works like a solar cell, perched on top. When Tian shines a light on the wire, it converts photons into electric energy, stimulating—or exciting—the neuron. This technology can either activate or silence neurons and could help treat neurological brain conditions or restore vision to a damaged retina, for instance. Most methods for neural activation are either mechanically invasive or require genetic manipulation of target cells. Like the neurons they were studying, "we were extremely excited," says Tian, to see the device work.



The Hanna Holborn Gray Special Collections Research Center holds a rare copy of the Yiddish children's book *Di Kukavke Tshvitshevavke* ("The Chirruping Cuckoo"). Translated by Yoysef Ravin from the original 1920s Ukrainian volume by Yuriy Budiak, both editions share illustrations by Ya. Leus. The poem and illustrations have been reprinted in the trilingual *Toward Hopeful Skies* (Naydus Press, 2022). As the poem teasingly points out, cuckoos lay their eggs in other birds' nests; here, a giant baby cuckoo pushes in front of its smaller "siblings" to be the first to eat.

A LITTLE BIRD TOLD ME

*How a Twitter conversation led to
a new trilingual children's book.*

BY CARRIE GOLUS, AB'91, AM'93

The translation of “The Chirruping Cuckoo” began with a tweet. **Jessica Kirzane**, assistant instructional professor in Yiddish, had discovered a charming children’s book in the Hanna Holborn Gray Special Collections Research Center. “The Chirruping Cuckoo,” by Yuriy Budiak with illustrations by Ya. Leus, was originally published in Ukrainian as *Zozulia-Rehodzulia*. Its author, at various times a shepherd, sailor, pharmacist, soldier, civil servant, and teacher, was associated with the peasant literary group Pluh (Plow). Soon after the book’s publication in the 1920s, it was translated into Yiddish by Yoysef Ravin and published with the same illustrations.

A rhyming picture book, “The Chirruping Cuckoo” takes the bird to task for her questionable parenting: the cuckoo lays eggs in other birds’ nests, leaving her hatchlings to be raised by sometimes comically smaller birds.

Kirzane showed the Yiddish version of the book to her Modern Jewish Civilization class during a trip to Special Collections last Winter Quarter. The cheerful, whimsical drawings are particularly striking, she says, because “Ukrainian Jewish history is a

pretty gruesome thing in this period.” During the Russian Civil War, Jewish communities in Ukraine were systematically destroyed.

After class, Kirzane shared the cover on Twitter: “A poignant picture book,” she wrote. When Jordan Finkin, a friend who is the rare book librarian at Hebrew Union College, saw Kirzane’s tweet, he emailed her about a children’s book by the same author among its holdings: *Bushl der Vanderer* (“The Wandering Crane”).

Just a few days before this exchange, Russia had invaded Ukraine. Kirzane and Finkin decided to translate the two bird stories and publish them in one volume as a fundraiser for the Hebrew Immigrant Aid Society, a refugee resettlement agency.

The new book *Toward Hopeful Skies* (Naydus Press, 2022) is trilingual—English, Yiddish, and Ukrainian. Kirzane translated the cuckoo story; Finkin translated the crane story. (A third translator, Oksana Shcherba, translated the Yiddish version of the cuckoo story back into Ukrainian, since a Ukrainian version was not easily available.)

Kirzane is well known as a translator of Yiddish literature, but she had never translated children’s poetry. When translating Yiddish poetry written for adults, she

doesn’t usually keep the rhyme scheme. But here, “I leaned into the rhyme.”

In places, that emphasis brings a fascinating shift in meaning. Translated literally, one couplet reads, “All you do is sing and get on people’s nerves / You’ve sworn off your children.” Kirzane’s version features a sight rhyme: “All you do is chirp and bother / You don’t care to be a mother.”

The different sounds, when read aloud, are “jarring,” says Kirzane, just like the cuckoo “doesn’t quite fit as a mother.” And changing the emphasis from “children” to “mother” is significant: “Rather than just leaving her children behind, the bird is leaving behind her whole identity.”

The Yiddish title, *Di Kukavke Tshvitsheravke*, presented a different challenge. *Kukavke* is easy: “cuckoo.” She translated *tshvitsheravke* as “chirruping,” replacing the Yiddish rhyme with English alliteration, while preserving some of the onomatopoeia of the original. The original, she says, is a playful, rhyming neologism: “something like ‘silly little girl-thing that twitters.’” ♦



READ ABOUT KIRZANE'S
TRANSLATION PROCESS AT
[MAG.UCHICAGO.EDU/KIRZANE](https://mag.uchicago.edu/kirzane).

A full-page photograph of an astronaut in a yellow and silver space suit, seated inside a spacecraft module. The astronaut is wearing a helmet with a clear visor and is holding a black object in their right hand. The background shows the interior of the spacecraft with various panels, lights, and equipment. The word "PROFILE" is written in yellow capital letters in the top left corner.

PROFILE

THE RIGHT CUTS



John Glenn (Ed Harris) in orbit around Earth in Philip Kaufman's (AB'58) *The Right Stuff*—a memorable sequence edited by Fruchtman.

Academy Award–winning editor Lisa Fruchtman's (AB'70) life in film.

BY SEAN CARR, AB'90

wasn't a real movie person or television person," Lisa Fruchtman says of her high school self. "I was really a book person."

Yet during her career as a film editor, she has helped shape some of the most significant and popular American movies of the past 50 years: *Apocalypse Now*. *The Right Stuff* (for which she won an Oscar). *Children of a Lesser God*. *The Godfather, Part III*. *My Best Friend's Wedding*.

It wasn't a path Fruchtman, AB'70, saw laid out before her; it's one she discovered, step by intuitive step.

While a student at Manhattan's High School of Music & Art, studying viola, Fruchtman favored character-driven and mostly foreign films—she names *A Thousand Clowns* and Satyajit Ray's *Apu Trilogy*—the kind she could catch at the Thalia on the Upper West Side, "but I never thought of making films. I was very academic."

She found the College a perfect fit, as well as the recently launched New Collegiate Division, where she could design her own concentration in the history and philosophy of science. She created a phenomenology course with a professor at the Divinity School. When she wanted a literature course, she fashioned one on Fyodor Dostoyevsky, Albert Camus, and William Faulkner with the late Edward Wasiolek of Slavic languages and literatures and comparative literature. "I was very into the life of the mind," she says, but—with the Vietnam War raging and the University's relationship with the Black community in Woodlawn at a nadir—also "politicized."

As graduation approached, Fruchtman was conflicted: Science or the law? She remained politically engaged while working as a lab assistant—her lab was run by a professor active in Science for the People, which had grown out of the antiwar movement—and inevitably got to know the members of Kartemquin Films, a collective focused on making documentaries about social issues, such as labor unions and the treatment of the elderly. (Kartemquin, which

Fruchtman was an assistant editor and new to the profession when she worked on *Apocalypse Now*, but several scenes she edited—including this one, of a USO visit from three Playboy Playmates—made it into the film.

included **Gordon Quinn**, AB'65 [Class of 1964]; **Stan Karter**, EX'66; **Jerry Teman**, AB'57; and the late Jerry Blumenthal, AB'58, AM'59, hit the national scene in 1994 with *Hoop Dreams*.)

Kartemquin is where Fruchtman discovered film editing. "I saw this craft that I never even knew existed, which was a ... combination of analytical thinking, cerebral thinking, and creative thinking," she says. Kartemquin took her on as an unpaid apprentice and eventually, "because they were great guys," as a paid assistant. By the time her then boyfriend—now husband, **Norman Postone**, MD'72—headed to Montreal for his medical internship, Fruchtman had learned enough to land a job at the National Film Board of Canada.

"I still didn't think I was going to do it as a career," she says. "I thought that I was just stalling, honestly, until I could decide what to go to graduate school in. But working [at Kartemquin] was really the beginning of my great film education."

After Montreal, Postone accepted a residency in San Francisco. It wasn't the best time for Fruchtman to relocate to the Bay Area: the public TV station had just closed, putting a lot of documentary editors out of work. But it was also home to director Francis Ford Coppola's production company, American Zoetrope, and Fruchtman "lucked into" a short-term opportunity on the film he was shooting, *The Godfather, Part II*.

At 22, Fruchtman had never heard the term "lined script." It turned out to be a copy of the script that includes detailed notes—taken during shooting by a script supervisor—on the different angles and shot types (long shots, close-ups on different characters, number of takes) for every scene in the movie. That way an editor knows what footage he—not often she, in those days—has to work with. Fruchtman was brought onto the film to review the footage and redo the lined script for a complicated and crucial sequence: up-and-coming gangster Vito Corleone (Robert De Niro) stalking the neighborhood enforcer, Don Fanucci, from the rooftops of the Lower East Side.

After completing the assignment, Fruchtman interviewed to work as an assistant to Richard

Marks, one of the film's editors. "I did not think that I was interested in feature films," Fruchtman says. "I actually had not ever seen *The Godfather* part one." But she got the job—and a crash course in big-time moviemaking.

In those days, the assistant's job was to keep track of every piece of film—the reels and reels of shot footage and all the small bits, called trims, created when the editor started cutting. And the assistant had to be right there next to the editor, handing them what they needed when they needed it. Fruchtman compares it to a nurse assisting a surgeon. It was grueling work, she says, but essential to learning the literal, physical craft of editing. "You put this scene, this shot, together with that scene, with that shot, and it works or it doesn't work. You take it apart, try a different take."

Marks recruited Fruchtman to be his assistant on Coppola's next venture, *Apocalypse Now*. This time she had a request: Could she have some scenes to edit herself? He gave her a few he figured wouldn't be in the final film. Fruchtman worked on them at night, after assisting Marks all day.

Some of her scenes made it into the final cut, including a USO visit from a trio of Playboy Playmates, who helicopter into the heart of the jungle and unleash pandemonium before being whisked away—the fall of Saigon foreshadowed as unnerving frat party farce. Coppola had shot the sequence with eight separate cameras, which Fruchtman shaped into just over five indelible minutes. "I did make the scene sexier than it had been before," she says with pride. As the only woman on the team and the youngest, "I wasn't afraid to do that." Coppola liked it too. When another editor left during the film's grinding two-and-a-half-year production, Fruchtman asked to interview and was hired to replace him—"very much still the junior editor," but an editor nonetheless.

Apocalypse Now shared the top prize at the 1979 Cannes Film Festival, but its critical reception in the States was mixed—"an adventure yarn with delusions of grandeur," wrote the *New York Times*. The film has only grown in stature over the years and now sits at number 30 on the American Film Institute's list of the greatest American movies. (You'll also find it at number three in the Motion Picture Editors Guild's *CineMontage*





**COPPOLA HAD SHOT
THE SEQUENCE WITH
EIGHT SEPARATE
CAMERAS, WHICH
FRUCHTMAN SHAPED
INTO JUST OVER FIVE
INDELIBLE MINUTES.**

Magazine list of the best-edited films of all time.) Like many of her colleagues, including Coppola, Fruchtmán recalls her experience on the movie as both “wonderful” and “excruciatingly difficult.” She also realizes her luck at being part of it in the first place, knowing that it would have been harder to climb the rungs in the LA studio system. *Apocalypse Now* was a Hollywood movie, but the postproduction work, including editing, was done in San Francisco—a different, less hierarchical environment. “It wasn’t that I was determined to be in the movie business,” Fruchtmán says. “It’s that I just had remarkable opportunities very early on.”

That Bay Area film community also included writer/director **Philip Kaufman**, AB’58, who in the early 1980s was prepping an adaptation of Tom Wolfe’s *The Right Stuff* (Farrar, Straus, and Giroux, 1979). Fruchtmán had read the book—“fantastic”—and went in for an interview with Kaufman.

“Phil felt like a friend and colleague right from the beginning, I think, because of our shared background at Chicago,” Fruchtmán says. Despite the decade-plus that separated their time at the University, she feels the connection tipped him off about her thinking process and what interests she would bring to the movie.



Lisa Fruchtman, AB'70, credits Kartemquin Films with introducing her to the craft of editing.

Fruchtman and the other editors divvied up the scenes based on what subject matter each of them would have to master. The test pilot sequences? Time to learn about airplanes. The astronauts? Welcome to rocket school. One of Fruchtman's sequences was John Glenn's three orbits around Earth. She had two requirements: the scene must stick to Glenn's real flight transcripts and, per Kaufman's brief, "it has to be about wonder. It has to be about being out in space for the first time, looking down at Earth for the first time." How to do that was up to her. The sequence required weeks of creative trial and error with an array of raw materials, including a model of the *Friendship 7* capsule manipulated on strings, matte paintings, NASA footage of Earth,

a moonrise animation by the late experimental filmmaker Jordan Belson, and Ed Harris's awe-struck performance.

Creating big feelings was the prime directive on *The Right Stuff*, Fruchtman says. "It appears to be a story about all of these incredible achievements. What it really is is a story about a kind of ephemeral thing called 'the right stuff,' ... which is an emotion, which is a kind of quality, a quality that's based on courage."

The film earned Fruchtman's team the Oscar for best editing. Still, she had to lobby director Randa Haines (and her own agent) for her next feature, because it was such a change of pace from the big films Fruchtman had worked on previously. But she wanted to stretch herself.

Photography by Jane Wattenberg

Children of a Lesser God—Fruchtman’s first time editing solo—is a romance between a teacher for the deaf (William Hurt) and a deaf woman who works at the same school (Marlee Matlin). The film offered unique challenges. To make sure hearing audiences could understand the film, Hurt had to speak aloud what he and Matlin signed. The filmmakers had also decided that a deaf person should be able to watch the film and see every moment of signing. That essentially meant that Fruchtman had to edit in two languages simultaneously. “I thought of it as cutting with three different combs, you know,” Fruchtman says. “Cutting for clarity, cutting for rhythm, and then cutting for emotion.” The movie received several Oscar nominations including for best picture, best actress (Matlin won), and best screenplay—but not for editing.

As proud as Fruchtman is of her work on the film, she understands why it didn’t draw the attention of some of the other, bigger movies she’s worked on. *The Right Stuff* and *Apocalypse Now* pack a lot of sound and action into every frame. She compares *Children of a Lesser God* to a solo violin performance; so it’s appropriate, Fruchtman says, that it’s “invisible to people, what actually had to be done to achieve that movie.”

Cut to 2005. Fruchtman had continued building her feature editing credits—*The Godfather, Part III*; *The Doctor* (a reunion with William Hurt and director Randa Haines); and *My Best Friend’s Wedding*, to name just three—and she was busy editing different projects for HBO Films. But ever since participating in an American Film Institute’s Directing Workshop for Women, she’d kept her eyes open for a project to direct. She felt she’d found it in Ursula Hegi’s novel *Stones from the River* (Poseidon Press, 1994). Fruchtman appreciated how the book asked big questions—“How did the Holocaust come about? How did ordinary, decent people go in this direction?”—by focusing on a small town in Germany between the two world wars. HBO had funded a screenplay, but after changes in the division, the project stalled. Fruchtman spent several years working to get the project moving elsewhere, with no success.

In 2010, during that frustrating process, Fruchtman happened upon another story. She heard about Kiki Katese, a theater director from Rwanda who had started that country’s first all-female drumming troupe, made up of women from both sides of the 1994 genocide. Katese now wanted to help the women open Rwanda’s first ice cream shop.

Fruchtman, trying to make a fictional movie about how individuals made the Holocaust possible, saw this true story as its mirror image: “How do people come back from a genocide with their humanity intact?” At the same time, Fruchtman thought a small documentary would be a good move after working so long to make a big, ambitious feature. “Of course,” she says, “there are no small movies. There are no easy movies.”

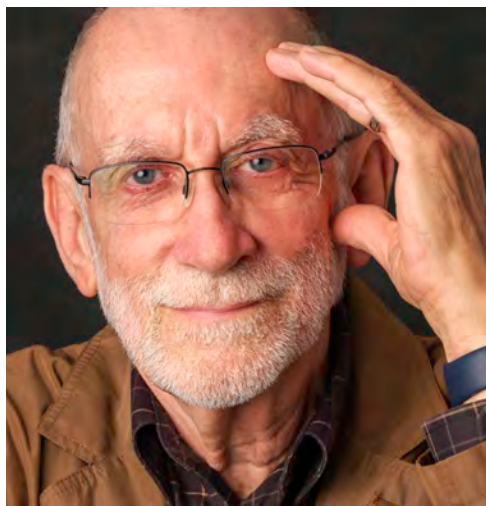
With her brother Rob, a documentary filmmaker, Fruchtman spent a year and a half in 2010 and 2011 traveling back and forth to Rwanda. They documented the stories of different women involved in the troupe and the launch of the ice cream shop, Inzozu Nziza, which translates as “Sweet Dreams”—the name Lisa and Rob would give to their film.

Surprisingly, Fruchtman says, the editing was one of the hardest parts of the project. “It had the genocide and it had ice cream. It has a lot of joy and a lot of sadness. Finding the right rhythm and the right weave of those stories was really quite difficult.” *Sweet Dreams* premiered at the United Nations headquarters in New York in 2012 as part of the 18th commemoration of the Rwandan genocide and has screened at film festivals around the world, bringing broader attention to Katese’s initiatives.

Fruchtman has ideas for other documentaries she hopes to direct or produce. Dramatic films too, even a limited series—“a whole new world for me,” she says. As an editor, she’s no longer looking for two-and-a-half-year tours of duty, so she’s sharing her expertise as a consultant on films that have gotten, she says, “just a little bit lost.”

After almost half a century cutting and shaping films, Fruchtman helps remind other filmmakers that editing is about going through “a process of play and discovery without getting too lost. And it’s a very, very fine, very fine line.” ♦

ROOTED IN JUSTICE



The “grandfather of restorative justice” looks back on a career spent advocating for change.

BY SUSIE ALLEN, AB'09

In 1978 **Howard Zehr**, AM'67, was asked to lead a new program in the Elkhart, Indiana, probation department. The Victim Offender Reconciliation Program, as it came to be called, facilitated conversations between crime victims and offenders.

Zehr was wary. As a scholar of crime and an advocate for criminal

justice reform, he felt uncertain about working inside the machine he had spent years critiquing. He worried, too, that spending time with victims would make it more difficult for him to fight on behalf of offenders trapped in what he saw as an unjust system.

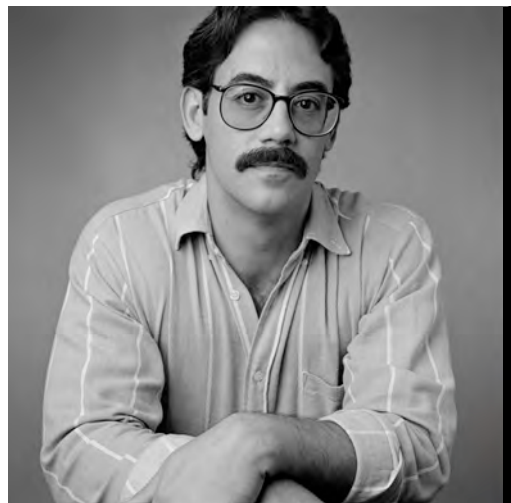
Witnessing the conversations changed Zehr's view of criminal justice. The Elkhart program focused on crimes

such as burglary that are considered nonviolent, but Zehr noticed that many victims experienced burglary as a violent crime. They felt violated, and they wanted answers. Why my house? Why that day? If I had walked in, would you have killed me? Are you sorry? Courts, which focus on determining guilt and handing out punishment, offer no time for such questions.

The criminal justice system didn't just fail offenders, Zehr realized. It failed victims too. The conversations taking place in Elkhart did what the legal system couldn't: they allowed victims to express their pain and offenders to reckon with the harm they had done. The program “shook up my world,” Zehr says. “That's when I began to rethink everything I thought I knew about justice.”

He saw in victim-offender interactions the beginnings of a new approach to harm and its aftermath that he later called *restorative justice*—a process that, in his words, aims to “collectively identify and address harms, needs, and obligations, in order to heal and put things as right as possible.”

Zehr has been called “the grandfa-



Photography by Howard Zehr, AM '67



Howard Zehr, AM'67, united his criminal justice reform work and passion for photography with this portrait series featuring people serving life sentences. Zehr photographed his subjects in 1996 and again in 2021 for the books *Doing Life* and *Still Doing Life*.

ther of restorative justice” and is proud of the label, but quick to qualify it. The idea of accountability through conversation has deep roots: many Indigenous groups around the world have for centuries used community dialogue to resolve conflict. Zehr sees himself not as an inventor of restorative justice but rather as a communicator on its behalf.

Zehr has always been a talker. Growing up in Indiana, he was a ham radio enthusiast who spent hours chatting with new friends from around the world. “I was learning to network—a skill which would turn out to be vocationally important,” he wrote in a recent essay.

Zehr’s commitment to justice and compassion has even deeper roots. He was raised in a socially conscious Mennonite household, and his family’s life centered on faith. Zehr’s father, Howard Sr., was a pastor, and his mother, Edna, wrote articles for the Mennonite publication *Christian Living*.

Howard Sr.’s work introduced Zehr to figures including Vincent Harding, AM’56, PhD’65, also a Mennonite

minister. Harding, who would go on to write several of Martin Luther King Jr.’s speeches, stayed with the Zehrs several times. “I have a very distinct memory,” Zehr says, “of sitting at the dining room table while Vincent tried to help this naive White kid understand something about racial justice.”

But Zehr knew understanding was less important than doing. The Mennonite tradition emphasizes “taking Jesus’s word seriously for action in the world,” Zehr explains, “as opposed to just believing things.”

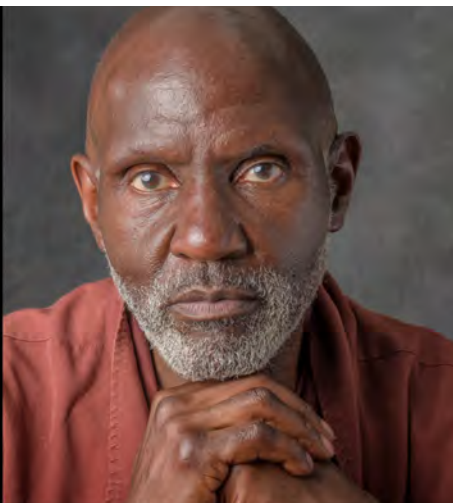
So, shortly after enrolling at Goshen College in the early 1960s, Zehr decided that transferring to a historically Black institution was the right way for him to concretize his commitment to anti-racism. He applied to Morehouse College and was accepted.

There were a handful of other White students at Morehouse, but most enrolled for a single exchange semester and were seen by the rest of the student body primarily as interlopers. Zehr worked hard academically to show he was taking the experience seriously and tried to absorb as much as he could about race, racism, and

privilege. He found a mentor in the college’s president, Benjamin Mays, AM 1925, PhD’35, who helped Zehr secure a scholarship from the NAACP Legal Defense Fund—“as a minority student,” he notes wryly.

After Morehouse, not knowing what else to do with himself, Zehr enrolled at the University of Chicago for graduate school in history. His master’s thesis, later expanded into a doctoral dissertation at Rutgers University and then a book, was a statistical analysis of crime in France and Germany in the 19th century. (*Crime and the Development of Modern Society: Patterns of Criminality in Nineteenth Century Germany and France* was rereleased in 2020 by Routledge. “Apparently,” Zehr says, sounding as surprised as anyone, “it became kind of a classic in the history of crime and the use of quantitative materials.”) In 1971 he joined the history faculty at Talladega College, a historically Black liberal arts college in Alabama.

While teaching at Talladega, Zehr became involved with legal defense work and prisoners’ rights efforts—natural outgrowths of his religious commitments, academic expertise in



crime, and anti-racism efforts. In 1978, needing a change from teaching and feeling more drawn to social justice work, Zehr decided to leave academia and move back home to Indiana. After a short period directing a halfway house, he began leading Elkhart's Victim Offender Reconciliation Program.

He spent the next four decades working to articulate and advance restorative justice, first through the Mennonite Central Committee, the church's peace and relief organization, and then as a faculty member at Eastern Mennonite University in Harrisonburg, Virginia. He wrote about "RJ," as it came to be abbreviated—his book *Changing Lenses: A New Focus for Crime and Justice* (Herald Press, 1990) is now in its third edition—taught it, and helped policy makers around the world implement it.

He consulted with leaders in New Zealand, for example, as they overhauled the country's juvenile justice system and devised a new process that blends restorative practices and traditional Maori approaches to conflict resolution. Under the updated system, if a young person is accused of a serious crime and doesn't deny it, they are

typically referred by the Youth Court to a family group conference—a structured meeting involving the offender and his or her family, social workers, and police, as well as victims and their supporters. The conference results in a

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series of recommendations for how the offender can make amends. Defended hearings—akin to a trial—are generally reserved for cases where the offender denies guilt.

To Zehr, this best-of-both-worlds approach allows restorative justice to focus on victims and their needs, and

the Western legal tradition to do what it does best: adjudicate guilt and innocence. Other restorative justice proponents take a different view and would prefer to see restorative approaches sit outside of—or even replace—police, courts, and prison.

However victim-offender dialogues happen, they can be powerful for all involved. Sometimes the conversations help offenders experience true remorse for the first time; Zehr remembers the case of a serial rapist who said that talking to one of his victims allowed him to understand the ramifications of his actions in a way that neither prison nor therapy had done. Often, by meeting offenders, victims can let go of fears they've carried for years.

Over the past decade, restorative justice has become something of a buzzword, leading to misunderstanding and misuse. Ironically, Zehr, who was initially so nervous about working with crime victims, finds that many programs billed as restorative don't focus enough on victims and their needs. Because restorative justice is often proposed from the left and by advocates of criminal justice reform, it is

Photography by Howard Zehr, AM '67



From left: Photography by Howard Zehr, AM'67; Portra/iStock

sometimes dismissed as soft on crime and offenders. But being less punitive, in Zehr's view, isn't the same thing as being soft: many offenders describe meeting with victims as painful—and a form of punishment in itself.

Alongside these misinterpretations, Zehr also watched his ideas grow in unexpected ways. He learned recently that the Smithsonian Institution has created a Center for Restorative History that partners with people and communities who have been harmed by their portrayals in museums or simply excluded from them. His students and mentees have “gone on and taken it to whole new arenas that I never even imagined,” Zehr says, “far surpassing anything that I would have done.”

Since 2013, when he retired from teaching, Zehr has intentionally taken a less active role in the restorative justice movement. Instead he's been focused on other interests while he allows a new generation to carry the work forward.

Zehr has always loved photography and found ways to incorporate it into his work; his books *Doing Life: Reflections of Men and Women Serving Life Sentences* (Good Books, 1996) and *Still*

WHAT IS RESTORATIVE JUSTICE?



In a 2014 interview, reprinted in the forthcoming book *Restorative Justice: Insights and Stories from My Journey* (Walnut Street Books), Zehr summarized his vision for restorative justice.

The criminal justice system tends to ask three questions:

- What laws were broken?
- Who did it?
- What do they deserve?

Everything focuses around making sure offenders get what they deserve. That is usually punishment.

There is nothing for the victim because the victim isn't really a part of the criminal justice system. The crime is considered to be against the government, against the state.

Restorative justice changes the questions. It asks:

- Who's been hurt in the situation?
- What are their needs?
- Whose obligation [is it to address those needs]?

Restorative justice focuses on needs and obligations and not so much on what the offender deserves. The victim is just as important as the offender in this process.

Restorative justice turns the situation so that the victim's needs are addressed and the offender's obligations are discussed and worked with. The whole concept is based on the reality that we humans are rooted in relationships, and that relationships matter.

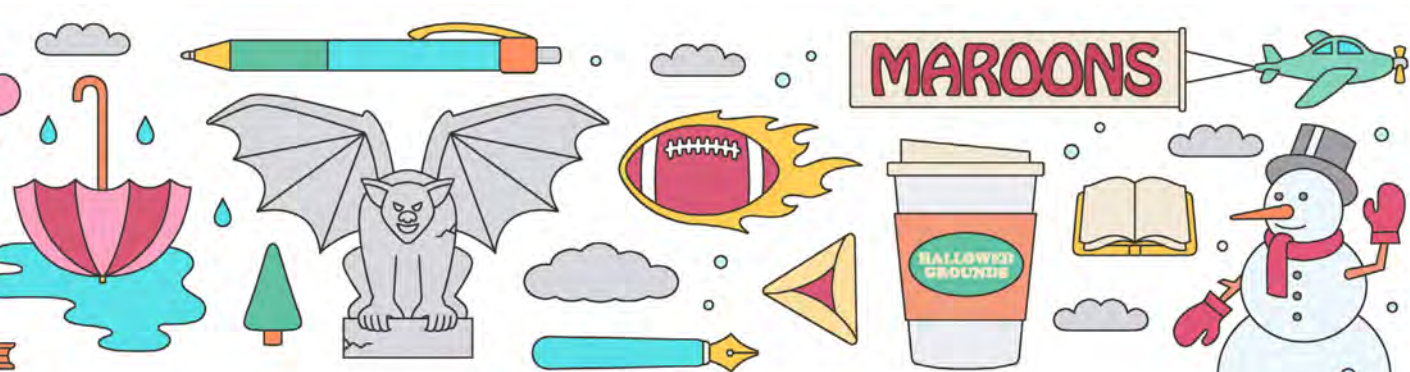
Doing Life: 22 Lifers, 25 Years Later (The New Press, 2022) feature portraits of prisoners serving life sentences. Now he's begun doing volunteer work as a hospice photographer. He's still writing—mostly technical articles for ham radio operators, a welcome return to his childhood hobby.

Zehr borrows a phrase from the writer Barry Lopez in describing his current outlook: “Hopeful, but not optimistic.” He has seen criminal justice reform efforts wax and wane and interest from politicians come and go. Ultimately he thinks smaller-scale, community-based programs have the best chance of promoting accountability

and healing in the aftermath of crime.

The tension between optimism and realism has been with Zehr from the beginning. In the afterword to *Changing Lenses*, he admitted that he sometimes found his own ideas impossibly utopian when considering “my own anger, my own tendencies to blame, my own reluctance to dialogue, my own distaste for conflict.”

But, he went on, “I believe in ideals. Much of the time we fall short of them but they remain a beacon, something toward which to aim, something against which to test our actions. They point a direction.” We can always decide which way to walk. ♦



Ring! Nobel bells for Heckman, Thaler,
Myerson—making econ haler—

Plus Diamond, Kremer, Hansen, Fama
(this sentence lately gained a comma).

At institutes—OI to EPIC,
Labs, museums, synergetic,

Countless centers and one collegium—
Let insights burst from every cranium.

In spots all 'round this verdant sphere,
Alumni, heartfelt wishes hear.

To Philip Glass, "Paperboy" Reed,
Ana Marie Cox, and Bruce Freed.

Justine Nagan, Kimberly Peirce,
Gordon Quinn: keep indies fierce.

To class scribes Stein, McDermott, Egan,
The one and only Korean Vegan,

Comics maestra Jessica Abel:
Lift glasses and set festive tables.

Good health to you from head to toes,
Bonnie Jo Campbell, Haroula Rose.

GM Ng and commish Silver,
We will you seasons rife with thrillers—

May you relish all life's Ws
Without a single L to trouble you.

College, university presidents rise—
Santa Ono, Thomas Krise—

Chris Eisgruber, Anne F. Harris—
May your academic groves be fairest.

A clarion call for joie de vivre
To Koenig, Sarah; Cicala, Steve;

Plus Sybil Hampton, Matthew Dean,
(Not that) Ken Burns, and Katie Skeen;

Tyehimba Jess, doc Karen Tang,
John Paul Rollert, Hilary Strang,

Leon Botstein, Brinton Ahlin,
Yuval Levin, Aliza Levine.

Thanks, Fred Niell and Justin Kasper
For memories of a dorm reactor

That won't soon dim, much less go poof,
And nor will David Auburn's *Proof*—

Hey! Tony Hopkins, Keanu Reeves!
A brief honorary nod to these

Not-quite Maroons flown in to be
Mere actors of our reality.

To true Maroons, the real McCoys,
That nod plus further heaped-on joys:

Carla Hayden, Matt Martell,
Danny Lyon, W. Kamau Bell.

Andrea Ghez, John Goodenough,
Make space and batteries the stuff

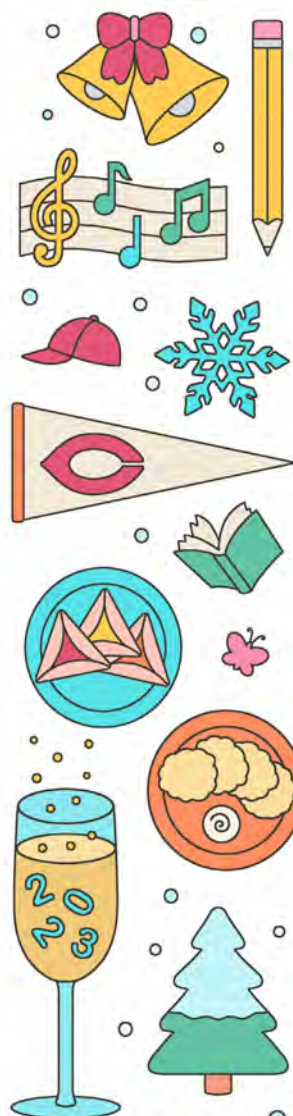
Of better knowledge, ever growing
'Til our minds are overflowing.

Dear Sens. Sanders and Klobuchar:
To auld lang syne, add au revoir,

For next year, each with our obsessions,
We'll meet again with brand-new questions.

Crescat scientia, let knowledge grow;
Vita excolatur, there are miles to go.

Illustration by Jackson Gibbs



NOTES ON A CRIME

*Dental expert turned forensic scientist
Wilmer Souder, PhD 1916 (1884–1974), testified
against mobsters, fraudsters, and murderers.*

BY MAUREEN SEARCY

In March 1932, aviator Charles Lindbergh's 20-month-old son was kidnapped from his nursery near Hopewell, New Jersey, and held for ransom. In May Charles Lindbergh Jr.'s body was discovered. A German carpenter named Bruno Richard Hauptmann was convicted of the crime—based in part on the handwriting analysis and testimony of Wilmer Souder, a publicity-shy physicist working in the fledgling field of forensic science.

Souder, PhD 1916, kept his involvement with the “trial of the century” secret. He kept such a low profile that near the end of his career, he was dubbed Detective X by *Reader's Digest*. His crime-fighting legacy was all but forgotten until nine dusty green notebooks surfaced in 2014. They told the story—in Souder's nearly illegible handwriting—of how he became a forebear of federal forensics.

Born in Salem, Indiana, in 1884, Souder attended the University of Indiana before joining the National Bureau of Standards, a federal agency

established in 1901 to set standards for scientific and industrial measurements. After two years, Souder left to earn his PhD at the University of Chicago, studying physics under Nobelists Albert A. Michelson and Robert Millikan. Souder focused on the photoelectric effect—when a material emits electrons as light shines on it. (Millikan's 1923 Nobel Prize was based partly on the research Souder conducted.) This work gave Souder a grounding in the art and science of precise measurements.

Eventually Souder returned to the bureau to work in its division of me-

trology, the scientific study of measurements. His focus was thermal expansion, how certain substances change under different temperatures—for example, a dental filling in contact with ice cream or hot soup. In 1919 Souder established the Department of Dental Research to standardize dental materials. This became the work he is best known for, with a prestigious dental research award named in his honor.

Less well known is the physicist's side gig: helping to convict gangsters, tax evaders, and murderers.

America's first federal crime lab was housed at the National Bureau of Standards, which handled forensic analysis on hundreds of cases for government agencies. Souder was the driving force behind its foray into forensics, yet his identification lab was but a footnote in the bureau's history—a literal footnote in *Measures for Progress: A History of the National Bureau of Standards* (US Department of Commerce, 1966).

That changed in 2014, when physicist Kristen Frederick-Frost, a museum curator at the bureau's succes-

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WAS ALL BUT
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DUSTY GREEN
NOTEBOOKS
SURFACED.**



Wilmer Souder, PhD 1916, conducted firearm and document analysis for hundreds of investigations in his National Bureau of Standards identification lab.

sor agency, the National Institute of Standards and Technology, was designing an exhibition on forensic science history. She uncovered a meticulous—though incomplete—record of Detective X’s investigations in a box of notebooks dating back to 1929. Frederick-Frost teamed up with analytical chemist John Butler, a leader of the institute’s efforts to strengthen the scientific validity of forensic science. Their research revealed Souder as a rigorous scientist intent on legitimizing the emerging field of forensics through precision and circumspection.

Souder’s interest in applying science to crime likely began in 1913, when Albert Osborn, one of the earliest document examiners, sent micrometers (precision measurement instruments used with microscopes) to the bureau for calibration. Souder, who had tested the devices, eventually followed Osborn into the world of document analysis, studying how handwriting, typewriter models, and ballpoint pens left unique marks. With a close eye, scientists could, in theory, tell a forgery from the

real deal or connect a note to its writer.

Souder also established ballistics research in his lab, matching ammunition to the gun that fired it based on markings etched on the bullet. Using a recently invented comparison microscope, which allowed an examiner to view two objects side by side at the same magnification, Souder could match up scratches and grooves in minute detail.

While Souder was analyzing evidence for criminal cases, he was developing standards for methodology and interpretation, the purview of his agency. Adding measurement to observation helped support evidence with data, which could be compared case to case and used to assess an expert’s qualifications—thus standardizing forensic science.

Between 1929 (well into his criminology career) and his retirement in 1954, Souder worked on 838 cases, almost all for the federal government. Nearly 300 cases were for the Treasury Department, which famously investigated gangsters for tax evasion.

The Lindbergh kidnapping-turned-murder investigation was an exception. The New Jersey State Police approached Souder soon after the baby’s disappearance in the spring of 1932, with more than a dozen ransom notes to analyze. Souder concluded that all had been written by the same person.

In his records, Souder coded the Lindbergh case as the Adamson case and gave his police department contact an alias. (The actual Adamson/Lindbergh notebook has yet to be found.) As with other casework, he eschewed the spotlight to protect himself and his family. Despite his best efforts, the *Chicago Tribune* somehow discovered his identity and leaked his involvement in the Lindbergh case. In a box of family memorabilia Souder’s granddaughter offered the institute’s museum was a gun-carry permit stating, “Witness in criminal identifications for Federal & D.C. Governments. Personal protection desirable for such service.”

The Lindbergh baby’s remains were accidentally found about a month after the family paid the ransom with

marked bills. Lindbergh's father-in-law was a US senator and therefore the pool of potential suspects vast. Souder analyzed more than 8,000 documents from the Senate office building in less than three weeks (it's unclear whether he had help), but no matches were made.

Following a nationwide search, Hauptmann was caught in New York passing the marked bills and put on trial. Eight handwriting experts, including Souder and Osborn, testified that samples of Hauptmann's writing matched the ransom notes. He was convicted and sentenced to death.

Hauptmann's guilt has long been questioned, yet handwriting analysis was just one of several pieces of circumstantial evidence. Many clues were obtained through old-fashioned (nonscientific) detective work, including artist sketches, the discovery of marked bills in his possession, and the conclusion that wood from the home-made ladder used to reach the nursery window matched the wood of Hauptmann's attic floor. Even though traditional police work largely won the day, the public's imagination had already been captured by the possibilities of forensic science. A newspaper article from 1929 that covered Souder's work announced, "Scientific Sherlock to Supplant Gumshoe Detective."

The high-profile Lindbergh case spurred New Jersey to establish its own state crime lab, and the FBI founded its crime lab in 1932. Souder recommended scientific instruments and taught lab personnel. In 1940 the US Postal Service founded its forensics lab, with Souder training its document examiners. He also wrote about forensics research for trade and agency publications to help other investigators learn his methods.

Since Souder began his criminology work, forensic science has proliferated in law enforcement. Popular

culture depictions have even created a phenomenon called the "CSI effect," where jurors who watch police and crime scene procedural shows tend to put a high degree of expectation for and trust in forensics. But the validity of forensic science—particularly analysis of pattern and impression evidence, including handwriting, ballistics, blood spatter, and shoe and tire treads—has been called into question, with DNA testing overturning wrongful convictions built on such evidence.

Modern crime labs are primarily run by law enforcement agencies, with

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FINALITY. THEY
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NOT GUILTY.**

foundations in prosecution rather than fundamental science. Critics claim some techniques lack rigorous empirical testing; some, while scientifically sound, have results that can be misinterpreted by unqualified experts; and some are purely junk science. The use of bite mark analysis has embroiled the forensic science community in controversy, resulting in verbal sparring—and at least one assault—at national meetings. In 2015 an FBI audit revealed that its own testimonies on microscopic hair analysis contained errors in at least 90 percent of the cases reviewed.

Criticisms of modern forensics were precisely what Souder was trying to prevent. He maintained that without proper metrics and consistently trained interpreters, forensic science is merely

a matter of opinion. An article he wrote for *Army and Navy Journal* in 1932 on firearms identification outlines what he deemed the minimum standards for his field. He notes that some critics of ballistics "condemn experts as absolutely unreliable and a menace to the state," and admits that, given the inconsistency between forensics labs, such skepticism may be justified.

Forensic scientists, he writes, must be trained in metrology using advanced equipment, and expert witnesses must be evaluated on their ability to collect and interpret data. He also acknowledges that firearm identification methodology isn't perfect: "It is the duty of the expert to admit his inability to solve the problem."

Today there is no federal regulatory agency overseeing crime labs, and forensic science has drifted away from metrology. The National Institute of Standards and Technology is no longer involved with court cases, but its forensics division is dedicated to strengthening the field through research and improved standardization by focusing on science, policy, and practice.

"We have the legal community wanting finality. They want guilty, not guilty," said Butler, now special assistant to the institute's director of forensic science, during a symposium about Souder. "The scientific community, however, operates without that certainty." So how do you explain that to someone who wants definitive answers? By "having standards and standardizing the way things are done," as Souder advocated a century ago.

In 1954, after he had been fighting crime a micrometer at a time for four decades, one newspaper announced, "Here's a bit of good news for the underworld": Wilmer Souder, "one of the world's foremost criminologists," was retiring. He planned to spend his leisure time reading detective stories. ♦

PEER REVIEW

WHAT ALUMNI ARE THINKING AND DOING

GOOD CHEMISTRY

In 1892 Chicago meatpacking magnate and philanthropist Sidney A. Kent told the University trustees that he had decided to “erect and furnish” a chemistry building on campus. He meant what he said, overseeing every detail—and paying the bills as they arrived. Kent Chemical Laboratory (shown here in an undated photo) opened in 1894.

52

*Notes and
Releases*

54

*Alumni
Essay*

56

*Alumni
News*

72

*Advanced
Degrees*

77

Deaths

NOTES

A SELECTION OF ALUMNI WHOSE NAMES ARE IN THE NEWS

PATIENT AND ADVOCATE

Tokoya Williams, LAB'00, AB'04, was featured in the *Chicago Tribune* for her efforts to lessen racial disparities in breast reconstruction surgery. Williams originally planned to become a cardiac surgeon but changed her focus after receiving a breast cancer diagnosis during medical school. While preparing for reconstruction surgery, she noticed how few images of Black patients were available, making it difficult for her to visualize the results of her procedure. Now a research fellow in Northwestern's Division of Plastic Surgery, she is working to address diversity in patient imagery, understand why so few Black patients receive breast reconstruction surgery after cancer, and reduce postsurgical scarring in patients of color.

SYSTEMIC CHANGE

Dorene P. Wiese, AM'82, and **Trina Reynolds-Tyler**, MPP'20, were named by the Field Foundation of Illinois as 2022 Leaders for a New Chicago. The awards honor racial justice advocates and organizations that address systemic issues in underserved communities. Partnering with the MacArthur Foundation, the Field Foundation chose 10 leaders who each receive \$25,000 and another \$25,000 for their organizations. Wiese is chief executive officer of the American Indian Association of Illinois, which she founded in 2007 to provide educational programs, academic and social support, and financial planning for American Indian people. Reynolds-Tyler is director of data for the Invisible Institute, a Pulitzer Prize-winning nonprofit journalism production company on Chicago's South Side.

REPRESENT

Barbara Flynn Currie, LAB'58, AB'68 (Class of 1962), AM'73, received the 2022 Simon-Edgar Award for her "forceful, creative, consequential, and civil leadership in the Illinois General Assembly." The award is given to current and former state or local government elected officials dedicated to public service, statesmanship, and bipartisanship. Currie served as an Illinois state representative from 1979 to 2019 and was appointed House majority



MUSEUM MUSE

Eric Elshtain, PhD'10, the Field Museum's poet in residence since 2017, has an exhibition at the natural history museum featuring graphic panels of his poetry. The panels, in English and Spanish, are installed near the displays that inspired his work. Those include some of the Field's most famous residents: SUE the tyrannosaur; Máximo the titanosaur, the largest dinosaur discovered thus far; and a model of "Lucy," a 3.2-million-year-old hominid. Elshtain spends each Thursday stationed around the museum with his typewriter, helping visitors turn their impressions into poetry. The show, *Poems by Eric Elshtain*, opened in April—National Poetry Month—and runs through April 2023.

leader in 1997—the only woman in the state's history to hold this position.

BUILDING EQUITY

Paul King, EX'60, received *Engineering News-Record Midwest's* Legacy Award. King was honored for his efforts to increase diversity in the construction industry. Beginning in 1969, he and other Black contractors in Chicago led a series of protests against local construction projects that led trade unions—then almost exclusively White—to create new opportunities for Black members. King also worked to secure the passage of a 1976 amendment to a public works program that required state and local governments applying for federal contracts to reserve 10 percent of funds for minority-owned businesses. He later founded UBM Construction, the largest Black-owned contractor in Illinois.

WINNING BEAT

Hyde Park Herald staff writer **Aaron Gettinger**, AM'17, won a Lisagor Award

in May for best political reporting in a nondaily newspaper or magazine. His winning article from 2021 examined 20th Ward alderwoman Jeanette Taylor's decision to get vaccinated against the COVID-19 virus despite her hesitancy. The article addresses a history of nonconsensual medical experimentation and a declining health care infrastructure on the South Side. The Lisagor Awards were established in 1977 by the Chicago chapter of the Society of Professional Journalists.

KILLER SETS

In September **Rich Murray**, AB'94, received the Emmy Award for Outstanding Production Design for a Narrative Program (Half Hour) for his work as set decorator on the Hulu series *Only Murders in the Building*. Murray's previous credits include *And Just Like That ...*, *Madam Secretary*, and *Little Miss Sunshine*. It was his first Emmy Award and nomination.

—Susie Allen, AB'09, and
Maureen Searcy

Photography by Lucy Hewitt, © 2018 Field Museum

RELEASES

ALUMNI BOOKS, FILMS, AND RECORDINGS



SLAVES FOR PEANUTS: A STORY OF CONQUEST, LIBERATION, AND A CROP THAT CHANGED HISTORY
By Jori Lewis, AB'00, AM'00; The New Press, 2022

Long after European nations officially banned slavery in the territories they colonized, the continent's demand for peanut oil—used to lubricate machinery during the Industrial Revolution—ensured that slavery and indentured servitude would endure in West Africa well into the 20th century. In *Slaves for Peanuts*, journalist **Jori Lewis** taps archival sources from two continents to chronicle a little-known chapter in African history, including stories of enslaved people who took back their freedom.

ON ROTATION
By Shirlene Obuobi, MD'18; Avon, 2022

The debut novel by cartoonist and cardiology fellow **Shirlene Obuobi** features a protagonist in the midst of a quarter-life crisis. Ghanaian American medical student Angie Appiah feels pressure from her parents to do everything right, but when she bombs an important exam, gets dumped by her lawyer

boyfriend, and falls for a sexy artist, the path to success seems uncertain. Set in Chicago, the coming-of-age story captures the joy and intensity of embarking on a career in medicine.

HORSE RACING THE CHICAGO WAY: GAMBLING, POLITICS, AND ORGANIZED CRIME, 1837-1911
By Steven A. Riess, AM'69, PhD'74; Syracuse University Press, 2022

Even in the 1880s, when the Chicago White Stockings won five National League pennants, the most popular sport in the city was not baseball but horse racing. By the late 19th century, Chicago was second only to New York as a center for thoroughbred racing and off-track gambling. Historian **Steven Riess** traces the rise and fall of the sport's popularity and its relationship to big-city politics, social class, syndicate crime, and corruption.

BENEFIT STREET
By Adria Bernardi, AM'89; University of Alabama Press, 2022

Writer and translator **Adria Bernardi**'s third novel weaves a tapestry of people,

cities, and the relationships that hold them together. In the unnamed provincial capital of an unnamed country, a circle of women meet every Tuesday at a local teahouse. They share the details of their everyday lives against the backdrop of an increasingly authoritarian regime and the threat of war and displacement.

BABYLOST: RACISM, SURVIVAL, AND THE QUIET POLITICS OF INFANT MORTALITY, FROM A TO Z
By Monica J. Casper, AB'88; Rutgers University Press, 2022

"Every day, small persons die in their first year of life, often quietly and invisibly," writes sociologist **Monica Casper** in the introduction to *Babylost*. US infant mortality rates are among the highest in the industrialized world—and Black and Native American babies are far more likely than White babies to perish before their first birthdays. Presenting her research along with women's stories of loss and grief, Casper explores the social and cultural forces shaping this tragedy.

—Elizabeth Station

For additional alumni book releases, use the link to the *Magazine*'s Goodreads bookshelf at mag.uchicago.edu/alumni-books.

RETURN SERVICE

A coach's lessons went well beyond tennis.

BY KIM ALLAN WILLIAMS, AB'75, MD'79

Some called him “St. Christopher.” My nickname for him is one I never shared with him—or anyone else—until now: “Chris Scott scientia; vita excolatur.” I used to say that to myself jokingly, but if we go back 50 years, it’s clear that Christopher Scott and my University of Chicago experience were so intertwined that it makes perfect sense.

It started in the summer of 1970, before my senior year of high school, when, along with about 60 other inner-city kids, I participated in the Office of Special Programs’ NCAA-sponsored tennis camp at Stagg Field. It was the initial year of that program, and the director, Larry Hawkins, had recruited Chris Scott to teach tennis. After finding out that he was the U of C’s varsity tennis coach, I approached him during a break and asked what it would take to become a student at the University. I told him that I had always wanted to attend but had been warned by my high school guidance counselor not to apply because the University of Chicago did not take kids like me from the Chicago Public Schools system. As an honor student, I had been told, I might be able to get in at University of Illinois Circle Campus.

Chris paused the tennis class for a few minutes, walked across the street to a pay phone, came back, and told me that after class I should go to an address on Woodlawn Avenue. It turned out that, without any hint, preparation, or warn-

ing, he had arranged for me to have a college interview at my dream school.

Fast-forward 16 months, and I was a 16-year-old UChicago freshman trying out for Chris’s varsity tennis team, thinking I was a tennis player because I had won a few high school matches. Chris was very clear about one thing—there was no way I was going to make that team with my experience. But if I worked really hard, maybe I would make the team as a junior, after the “big four” (**Allen Friedman**, AB’73; **Jonathan Rosenblum**, AB’73; **Dan Rosenhouse**, AB’73; and **Alex Terras**, EX’73) had graduated.

I thought I could prove myself to Chris by winning the intramural tournament for my dorm, Upper Rickert. But I lost in the first round, 6–0, 6–0 to another freshman, **Terence Lichtor**, AB’75, PhD’80, MD’80. Terry went on to win the tournament and was slotted for number five singles behind those four upperclassmen. My response was to study the sport and to practice as much as I could, sometimes for six hours on a given day. By spring I had challenged my way up to number seven, but in college tennis only six players are in the starting lineup.

**Don’t you realize
he’s given up on
the rest of us?
You’re the only one
who has a chance!**

In the first varsity match of the spring, I played as a sub at sixth singles, but the next day I beat our number six player, **Dean Krone**, AB’74, JD’85, in a challenge match. That put me in the inner circle—the starting lineup—and Chris began to mentor me more intently. He challenged everything about my game, both mechanically and mentally. I remember asking team captain Alex Terras, after a particularly difficult practice, why Chris was so tough on me. Nothing I did was ever good enough, it seemed. I was singled out for every little mistake or unforced error. I never forgot Alex’s answer: “Don’t you realize he’s given up on the rest of us? You’re the only one who has a chance!”

After that varsity season, Chris introduced me to the African American tennis scene in Chicago. The Chicago Prairie Tennis Club, one of the oldest US tennis organizations, sponsored me to play Chicago District Tennis Association (CDTA) tournaments in the 18-and-under category. I lost all eight tournaments in the first round. But after a full year of “the life of the mind,” recognizing that I could learn more than a bit from losing, I stayed at each tournament to watch the top seeds play. I gathered information about stroke mechanics, tactics, and strategy.

That fall I came back to the University of Chicago, and I never lost a challenge match for the rest of my college career. As I was now the number one singles player, Chris was able to secure my invitation for the CDTA’s 18-and-under Super Excellence program,



The tennis team in 1975. From left: Daniel Hayes, AB'78, MBA'79; Robert Smartt, AB'76; Terence Lichtor, AB'75, PhD'80, MD'80; Kim Williams, AB'75, MD'79; Wayne Threatt, AB'75; Kenneth Kohl, AB'79; and Coach Chris Scott.

where I could play with ranked players. With his demanding mentorship, in a tough athletic environment, I excelled. I qualified for the NCAA in both my junior and senior years and achieved high rankings in both the US Tennis Association and its African American counterpart, the American Tennis Association (ATA). More important, I gained life lessons and developed problem-solving and strategic-thinking skills—including a high level of frustration tolerance—that became the underpinnings of my medical career.

Throughout this time, Chris was pushing me for more and better. My best year of tennis came after my first year of medical school, when I achieved the number one national ranking in the ATA. Chris had by then served as my coach, mentor, professional doubles partner, and surrogate father. He tried to convince me to defer my second year of medical school and play on the professional tennis circuit. It was fortunate, in retrospect, that a back injury at a qualification tournament for the 1976 US Open derailed my professional tennis aspirations. I con-

tinued my medical training and settled for local and regional prize money to help defray educational expenses.

After medical school, I trained in internal medicine at Emory University, and I got to see Chris play in the 1979 ATA national tournament in Atlanta. He didn't look good. He appeared short of breath and lost to a less-skilled player. It turned out that this was the first manifestation of his severe multi-vessel coronary heart disease and congestive heart failure. He underwent bypass surgery but never recovered enough to play competitively.

After I returned to the University of Chicago to complete cardiology training, he came to me for advice. I referred him to a senior colleague since I'm not a fan of treating family members, which he essentially was. But we had extensive conversations about nutrition, eating habits, and their effects on health. It was just a few years later that I received the fateful call from the emergency room at Chicago Osteopathic Hospital: Chris had sustained a cardiac arrest on the tennis court and could not be resuscitated.

Chris never got to see the full effects of his mentorship and how he essentially created a pathway through a simple phone call and constant badgering—more accurately, inspiration—for a socioeconomically deprived inner-city kid from the South Side of Chicago. He inspired me to become a medical school professor, one of a very few African American chiefs of cardiology or medicine department chairs, a scientist, a clinician, an educator, a health policy advocate, and a guideline author, now internationally known for promoting the field of cardionutrition in order to prevent premature cardiac events. Like his. ♦

Kim Allan Williams, AB'75, MD'79, is the current chair of the Department of Medicine at the University of Louisville School of Medicine and editor in chief of the *International Journal of Disease Reversal and Prevention*. He served as president of the American Society of Nuclear Cardiology from 2004 to 2005, board chair of the Association of Black Cardiologists from 2008 to 2010, and president of the American College of Cardiology from 2015 to 2016.

ALUMNI NEWS

FROM THE CLASSES, SCHOOLS, AND DIVISIONS

To protect the privacy of our alumni, we have removed the class notes from this section. The remaining advertisements and photos have been consolidated to reduce the number of pages. If you are an alumnus of the University of Chicago and would like class notes from our archives, please email uchicago-magazine@uchicago.edu.



Frankfurter school: At the 1951 Orientation Week picnic, Anthony St. Clere Berkeley Gage, EX'53, serves a hot dog to F. Champion Ward, dean of the College. Archives do not reveal whether Ward ate a Chicago-style dog (Vienna beef topped with yellow mustard, sweet relish, onions, tomatoes, pickle spear, sport peppers, and celery salt on a poppy seed bun), an MLA-style dog (the existence of which was posited on Twitter this past summer—toppings unknown), or one made in a competing academic style. What toppings would belong on an MLA dog? And what might MLA pizza be like? Share your deep-dish thoughts with uchicago-magazine@uchicago.edu. (Photography by Stephen Lewellyn, AB'48; UChicago Photographic Archive, apf4-02351, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)

What's new? We are always eager to receive your news, care of the Alumni News Editor, *The University of Chicago Magazine*, 5235 South Harper Court, Chicago, IL 60615, or by email: uchicago-magazine@uchicago.edu. No engagements, please. Items may be edited for space. As news is published in the order in which it arrives, it may not appear immediately. We list news from all former undergraduates (including those with UChicago graduate degrees) by the year of their undergraduate affiliation. All former students who received only graduate degrees are listed in the advanced degrees section.



Home economics: In 1961 Eugene F. Fama, MBA'63, PhD'64, then a graduate student, tries to focus on something other than family. Daughter Marybeth, LAB'77, AB'83, peers helpfully into a drawer; in the background, wife Sallyann snuggles their son Eugene Fama Jr., LAB'79, AB'84. The couple would later have two more children: Christopher Fama, LAB'81, MBA'91, and Elizabeth Fama, AB'85, MBA'91, PhD'96. When her father won the 2013 Nobel Memorial Prize in Economics, Elizabeth Fama recalls on her website, "three generations of Famas exploded with pride (publicly, in Stockholm)." Did you live with family members—parents, children, siblings, or others—while you were at UChicago? (And did they win any prizes?) Send your family story to uchicago-magazine@uchicago.edu. (Photography by Albert C. Flores, EX'62; UChicago Photographic Archive, apf4-02890, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)

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“Perambulate the oblong spheroid up the turf!”: UChicago cheerleaders strike a power pose in 1969, the same year varsity football returned to the University. The student body responded with cheers: “Themistocles, Thucydides, the Peloponnesian War / X squared, Y squared, H₂SO₄./ Who for? What for? Who we gonna yell for? / Go, Maroons!” Since Big Bertha, the enormous drum of the Big Ten years, was long gone, Big Ed (named in honor of UChicago president Edward Levi, LAB’28, PhB’32, JD’35), the world’s largest kazoo, had to be subbed in. Where fun comes to die, indeed. Were you an athletic supporter? Send your stories from the stands to uchicago-magazine@uchicago.edu. (UChicago Photographic Archive, apf7-01688, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



Political football: When Hanna Holborn Gray (center left) became the first woman president of UChicago in 1978, the kazoo tradition was still going strong. During her first Autumn Quarter at UChicago, she invited Chicago mayor Michael Bilandic and his wife, Heather Morgan, to Stagg Field, where they gamely joined in the kazoo playing at halftime. Four months later, Bilandic was blamed for the city’s slow response to the infamous blizzard of 1979, paving the way for Chicago’s first woman mayor, Jane Byrne. Did you meet any famous politicians while you were at UChicago? Send your tales of political intrigue to uchicago-magazine@uchicago.edu. (Photography by Mary Bartholomew, UChicago Photographic Archive, apf1-00683, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



Barbie dreamhouse: Members of all-girl band Barbie Army (from left: Tina Matlock; Jean Lyons Lotus, AB'88 [Class of 1986]; Mary Dean, AB'87 [Class of 1986]; and Tanya Mushinsky, AB'90) play a set in the WHPK studio, lined floor to ceiling—then and now—with vinyl records. To learn about the band's recent reunion show, see the columns for the Class of 1986 and the Class of 1988. (Photo courtesy Jean Lyons Lotus, AB'88 [Class of 1986])



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Sara Toussaint, AB'00

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the vital role of alumni volunteers,
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UChicago Alumni



Pipe dream: When John W. Boyer, AM'69, PhD'75 (shown here in 1987), the Martin A. Ryerson Distinguished Service Professor in the Department of History, was appointed dean of the College in 1992, could he have had any notion that he would become its longest-serving dean? Over three decades, Boyer has transformed the College: updating the Core curriculum, more than doubling enrollment, establishing the Odyssey Scholarship Program, developing UChicago's unique Civilization Abroad programs, and more. At the end of this academic year, Boyer will become senior adviser to the president, with responsibilities involving global education and public discourse. He will also continue to teach in the College, including his popular study abroad course in Vienna. The College is collecting alumni memories of Boyer. Please send your memories to uchicago-magazine@uchicago.edu. (Photography by Keith Swinden, UChicago Photographic Archive, apf1-11920, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



Palimpsest: Layers of text interventions have been added to the bodies—but not the faces—depicted in this undated photo of the 1977 artwork *Children of Goodwill* (also known as *Childhood Is Without Prejudice*) by William Walker. The mural, on the south side of the 56th Street Metra underpass, was restored in 1993 by Olivia Gude, MFA'82, and Bernard Williams; restored again in 2009 by Nicholas Kashian and Gude; and yet again in 2018 by Damon Lamar Reed and Williams. What is your favorite (or least favorite) public art in Hyde Park? Send your critical thoughts to uchicago-magazine@uchicago.edu. (Photography by Andre Robotewskyj, AB'93; UChicago Photographic Archive, apf7-04781-009, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



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Nuclear plant: In this 1949 photo, Norbert J. Scully, SM'40, PhD'42, uses a Geiger-Müller counter to check tulip bulbs for radioactivity before they are planted. Scully, a plant physiologist and then chief of Argonne Laboratory's Radiology Experiment Station, was a specialist in plant responses to radiation. Did you work in a lab when you were at UChicago? Send your science stories to uchicago-magazine@uchicago.edu. (UChicago Photographic Archive, apf2-00475, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)

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DEATHS

TRUSTEES

Richard J. Franke, trustee emeritus, died April 15 in New York City. He was 90. Franke served for 22 years as chief executive officer of the Chicago investment management firm Nuveen. He also co-founded the Chicago Humanities Festival and helped establish the Franke Institute for the Humanities at UChicago to encourage new projects across departments and disciplines. Franke held a bachelor's degree from Yale and an MBA from Harvard. At Nuveen, he quickly rose to senior executive positions and often hired new analysts with advanced humanities degrees as well as those with MBAs. With his wife, Barbara, Franke made numerous gifts to the University in support of the Franke Faculty Fellowships, Franke Dissertation Completion Fellowships, and the Barbara E. and Richard J. Franke Distinguished Service Professorship, held by the Franke Institute director. Among Franke's honors are the National Humanities Medal and membership in the American Academy of Arts and Sciences. He is survived by his wife, two daughters, and three grandchildren, including **Maya R. Goldman**, AB'15.

FACULTY AND STAFF

Kenneth W. Dam, JD'57, the Law School's Max Pam Professor Emeritus of American and Foreign Law, died May 31 in Long Grove, IL. He was 89. The son of a Kansas farmer, Dam graduated first in his Law School class and clerked for the US Supreme Court. He joined the Law School faculty in 1960 and for many years directed the school's program in law and economics. Dam also served as the University's fourth provost from 1980 to 1982. He took three leaves of absence from the University to work in government, serving under George S. Schultz in the Office of Management and Budget in the 1970s and as Schultz's deputy secretary of state during the Reagan administration. Later, as deputy secretary of the treasury under George W. Bush, Dam coordinated international efforts to eradicate the sources of financing for terrorist groups after the September 11 attacks. Along the way he authored several books on economic policy and served in top corporate and nonprofit roles. He is survived by his wife, Marcia; a daughter, **Charlotte Dam**, LAB'96; a son; and two grandchildren.

Helmut Krebs, a master machinist and a manager in the Physical Sciences Division's central machine shop, died April 17 in Chicago. He was 87. Over a 50-year career, Krebs designed and built precision instrumentation to support University research in the physical and medical sciences. He partnered with faculty in chemistry, physics, and other disciplines—who, in the era before computers, would bring their hand-drawn blueprints

to the shop, seeking Krebs's advice—to build the designs for many successful complex instruments. Krebs collaborated with former UChicago chemistry professor and 1986 Nobel laureate Yuan T. Lee to produce a crossed beam molecular scattering apparatus. Krebs was granted several patents, and late in his career mentored undergraduates as manager of the Student Machine Shop. He is survived by his son, **Werner G. Krebs**, LAB'92, SB'96, SM'96; two sisters; and a brother.

John P. Schiffer, of Downers Grove, IL, professor emeritus of physics and former director of the physics division at Argonne National Laboratory, died June 6. He was 91. During his nearly 70-year career, Schiffer contributed to research on nuclear structure, crystalline beams, and neutrinoless double beta decay. He helped develop a spectrometer concept that is now part of several radioactive ion beam facilities, and he advanced US and international nuclear physics through his service on advisory committees. Born in Hungary, Schiffer immigrated to the United States at age 16 and earned physics degrees at Oberlin College and Yale. His many honors include a Guggenheim Fellowship and the American Physical Society's Bonner Prize in Nuclear Physics. He is survived by his wife, Marianne; a daughter, **Celia Schiffer**, AB'86; a son; and three grandchildren.

1940s

Susan Hubbell Dawson, AM'44, died March 6 in Baton Rouge, LA. She was 101. During World War II, Dawson worked with the Red Cross and enrolled in what is now the Crown Family School of Social Work, Policy, and Practice. Her social work career included assignments at a New York City settlement house and in the Baton Rouge public schools. In 1962 Dawson joined the social work faculty at Louisiana State University, where she mentored students, taught, and published and edited research on social welfare until her retirement. Her husband, Joseph G. Dawson Jr., AM'47, PhD'49, died in 1996. She is survived by a daughter, a son, four grandchildren, and seven great-grandchildren.

Leonard Newmark, AB'47, of La Jolla, CA, died May 2. He was 93. One of the last surviving founding faculty members of the University of California, San Diego, Newmark joined its faculty in 1963. He hired the original faculty for the linguistics department and helped recruit social scientists in various fields. His research focused on Albanian language, the history of English, and language acquisition. In retirement Newmark produced the *Oxford Albanian-English Dictionary* (1998) and earned membership in the Albanian Academy of Sciences. He is survived by his wife, Ruth; a daughter; a son; and two grandchildren.

Lawrence P. Malkin, AB'49, died April 19 in New York City. He was 91. Malkin's long career as a foreign correspondent included reporting on the Six-Day War for the Associated Press and on the 1978 Afghanistan Revolution for *Time* magazine. Writing from Paris, London, New Delhi, and Madrid (as well as Washington, DC), he won an Overseas Press Club Award in the 1960s and later covered Wall Street for the *International Herald Tribune*. His book *Krueger's Men: The Secret Nazi Counterfeit Plot and the Prisoners of Block 19* (2006), the true story of Jewish concentration camp prisoners ordered to produce counterfeit currency for the Nazis, was translated into eight languages. He is survived by his wife, Edith; two daughters; and three grandchildren.

1950s

Stasha Furlan Seaton, EX'52, of Hoboken, NJ, died June 11. She was 98. Raised in Slovenia, she fled the country with her family before the Axis invasion in 1941 and lived briefly in New York before returning to Yugoslavia to fight with the Partisans against Hitler and Mussolini. Seaton later reentered the United States as a war refugee and completed degrees at Barnard and Bryn Mawr Colleges. As a doctoral student in philosophy at UChicago, she studied with Richard McKeon, among others. Moving to Washington, DC, and then Maryland, Seaton became an elementary schoolteacher. In retirement she published a memoir, *War Changes Everything: The Character, Courage, and Survival of a Slovenian Girl and Her Father During World War II* (2014). Survivors include her daughter, **Jessica Seaton**, JD'87, and a grandchild.

Robert S. Levine, MD'53, died June 21 in Grand Rapids, MI. He was 92. After graduating from what is now known as the Pritzker School of Medicine, Levine served as a US Air Force flight surgeon. Relocating to Grand Rapids in 1963, he became a partner in a private surgical practice and helped develop the surgical team for a kidney transplant program. He later served as medical director for the Cigna health plan in Arizona. In retirement, Levine continued his interest in the improvement and support of health care, studying single-payer health care systems around the world and advocating for senior citizens. He is survived by his wife, Margaret; a daughter; a son; and two grandchildren.

Dennis Cunningham, AB'55, died March 5 in Los Angeles. He was 86. A civil rights lawyer, he won major settlements for clients including the Black Panthers, Attica prison inmates, and environmental activists. Cunningham entered the College at age 15 and performed in Chicago theater companies after graduation. Inspired by the civil rights movement, he attended Loyola

University Law School at night and passed the bar in time to defend protesters arrested at the 1968 Democratic National Convention in Chicago and cofound the People's Law Office. Following the 1969 police raid in which Black Panther leaders Fred Hampton and Mark Clark were killed, Cunningham joined the legal team that successfully sued authorities on behalf of the survivors and the two victims' families. He is survived by his partner, Mary Ann Wolcott; three daughters; a son; a brother; and three grandchildren.

John J. Thomas Jr., AM'56, died April 16 in Indianapolis. He was 90. A longtime resident of Chicago and of South Holland, IL, Thomas was a retired urban planner who worked for the City of Chicago Department of Planning and Development, the Metropolitan Water Reclamation District, and other public and private agencies. Survivors include his daughter **Jacqueline Marie Thomas**, LAB'68, and two grandchildren.

Marshall Carl Petring, MBA'58, died July 15, 2021, in Loveland, CO. He was 91. After high school in Nebraska, he worked as an aerial photographer in the US Navy and attended the University of Colorado. With his MBA, Petring became a hospital administrator in Cleveland, Pittsburgh, and Colorado. He joined the Joint Commission in 1977, surveying Veterans Administration hospitals around the country during a 20-year civil service career. He is survived by his wife, Elva; a daughter; three sons; four stepchildren; seven grandchildren; eight step-grandchildren; and three step-great-grandchildren.

Irving Rosenthal, EX'58, died April 22 in San Francisco. He was 91. While pursuing graduate studies in human development, Rosenthal edited the University-affiliated journal *Chicago Review*. The spring 1958 issue featured poetry by Beat Generation writers Allen Ginsberg and Jack Kerouac, among others, and an excerpt from what eventually became William S. Burroughs's novel *Naked Lunch*. Facing pressure from University officials to sanitize future issues, Rosenthal and other editors instead resigned and cofounded the journal *Big Table*. After leaving UChicago, Rosenthal spent time in Cuba, Morocco, Spain, Greece, and New York. He moved to San Francisco in 1967, published the novel *Sheepier* the same year, and started a commune known for its print shop, free food program, and *Kaliflo* er newsletter. Rosenthal's survivors include members of the commune, where he lived until his death.

Wallace Elzie Reed, AB'59, PhD'67, of Seattle, died March 1. He was 84. Born and raised in the Pacific Northwest, he earned degrees at UChicago and the University of Illinois at Urbana-Champaign and taught for 30 years in the environmental sciences department at the University of Virginia. In Charlottesville Reed served on the school board and Virginia's air pollution control board. After retiring in 2001, he and his wife, Kathrine Miller Reed, AB'64, moved to Salem, OR.

An avid gardener, he was active with the Willamette Valley chapter of the American Rhododendron Society. Reed's wife died in 2020. He is survived by a daughter, **Lynn Reed-Povlsen**, AB'88; a son; a brother; and two grandchildren.

Judith Cohen Thomé, SB'59, of Friedrichshafen, Germany, died April 17. She was 83. Born in 1939 at Chicago Lying-in Hospital, Thomé belonged to a family with many University ties. Both of her parents were alumni and her father, political scientist and rabbi Hyman Ezra Cohen, PhD'28, PhD'33, served on the UChicago faculty. As a student in the College, Thomé met her husband, Klaus-Peter Thomé, EX'59, who died in 2017. She is survived by daughter **Barbara Ruth Thomé**, AB'83 (Class of 1984); two sons; two brothers; and six grandchildren.

1960s

Alfred Nye Page II, MBA'62, PhD'64, of Tampa, FL, died March 31. He was 84. With his MBA and doctoral studies in philosophy, finance, accounting, and economics, Page joined the faculty of the University of Washington. In Seattle he hosted and produced a public television show, interviewing guests who included famous authors and corporate executives. Page later served as dean of the business school at the College of William and Mary—where a scholarship and teaching award were endowed in his name—and at the University of Tampa and University of Missouri at Kansas City. He is survived by his wife, Lynn Manos Page; a daughter; three stepchildren; and a grandchild.

Carol Easter Henry, SM'63, PhD'66, died June 20 in Kingston, Jamaica. She was 85. After earning a doctorate in microbial genetics, Henry served as a research plant pathologist in Jamaica's Ministry of Agriculture for a decade. In 1979 she joined the faculty of Chicago State University, eventually chairing the Department of Biological Sciences until her retirement in 1999. A dedicated scholar, teacher, and mentor, Henry held many prestigious fellowships and authored numerous scientific publications during her academic career. She served on the board of the Chicago Horticultural Society and supported the education of Jamaican students of all ages with her philanthropy. She is survived by a daughter, three sons, a sister, and nine grandchildren.

Benjamin M. Blumberg, SM'65, PhD'74, died April 28 in Chicago. He was 79. A neuroscientist at the University of Rochester, Blumberg earned his doctorate in biochemistry at the University. He was also a talented pianist who studied French, German, Russian, Portuguese, and Latin and traveled the world with friends, family, and his partner for many years, Rita Lenertz. After experiencing profound hearing loss, Blumberg could no longer enjoy concerts, operas, or theater, but he continued to write and publish scientific papers and was an avid reader. He is survived by two sisters.

Daniel Sudran, AB'66, died June 13 in San Francisco. He was 78. Beginning in 1969, he worked as a community organizer for the United Farm Workers under Cesar Chavez. Sudran, who hated science in school, fell in love with it as an adult. He founded Mission Science Workshop, a freewheeling science education center for children, in 1991. Sudran is survived by his partner, Consuelo Zamora.

Leighton M. McCutchen, PhD'66, died May 17 in Heath, MA. He was 88. Born in the former Belgian Congo to missionary parents, McCutchen attended Davidson College and Union Theological Seminary and did clinical training at the Medical College of Virginia and Staunton State Hospital before earning his doctorate in the Divinity School. After a brief time as a Presbyterian minister, he taught psychology and philosophy of religion at Hartford Seminary Foundation. Moving to Heath in the early 1970s, he developed an independent practice as a community psychoanalyst and clinical psychologist with his wife, Martha. After retiring in 2002, he wrote poetry and tended to his family's sugarbush. He is survived by his wife, two daughters, a son, and five grandchildren.

Susan Wimmer Nathan, AM'66, PhD'71, of Pittsburgh, died May 5. She was 80. After earning degrees at Vassar College and Boston University, Nathan completed her doctorate in comparative human development at UChicago. A clinical psychologist, she spent more than 25 years at Children's Hospital of Pittsburgh. She moved to Mercy Hospital in the late 1990s, where she cofounded A Child's Place, a child advocacy center. Remembered by colleagues as a caring, compassionate clinician and mentor, Nathan remained with A Child's Place until her retirement. Her husband, Robert L. Nathan, LAB'50, died in 2019. She is survived by a daughter and a sister.

Louis Harold Ickler III, MBA'68, of Kaneohe, HI, died February 19. He was 82. After earning his undergraduate degree at Yale, Ickler worked at Boeing as an engineer and later enlisted in the US Navy. With his UChicago MBA he headed to Wall Street, enjoying a career as a securities analyst in New York and California. Ickler bought his first sailboat in the mid-1970s and participated several times in the Pacific Cup yacht race from San Francisco to Oahu. After the 1990 race, he and his wife, Kim, stayed in Hawaii, where they enjoyed sailing the islands with their friends and golden retrievers. A founding member of the Pacific Cup Yacht Club, Ickler also was active with the Kaneohe Yacht Club. Survivors include his wife.

Cheryl K. Nickol, BFA'69, died November 1, 2021, in Bristol, England. She was 76. Nickol met her husband, **Derek Hawkins**, MBA'69, on the day they graduated from the University. In 1973 they moved to England, where she became involved with local community activities including a campaign to support adult learning services, an effort to save a riverside park from development, and the neighborhood watch. She is survived by her husband and two sons.

1970s

Ellen B. Bogolub, AB'70, died March 7 in Se-tauket, NY. She was 73. With her master's in social work from New York University and doctorate from Rutgers, Bogolub became a social worker and psychotherapist in New York City. In 1991 she joined the faculty of the School of Social Work at Adelphi University, where she also taught undergraduate literature courses and published the book *Helping Families Through Divorce: An Eclectic Approach* (1995). An accomplished cellist and avid reader, Bogolub traveled widely with her husband, Neil Friedman, before his death in 2017. She is survived by a sister and two brothers.

Thomas Richard Daniels, MBA'70, died April 15 in Sausalito, CA. He was 82. After earning a civil engineering degree at Lehigh University, Daniels served as an officer in the US Navy from 1961 to 1965. He later worked at a Chicago construction company and at United Airlines, acquiring his private pilot's license in 1967. With his UChicago MBA, Daniels launched a career in real estate investment. He is survived by his partner, Barbara Lea Vogel; a sister; and a brother.

Wendall W. Wilson, AM'71, PhD'87, died July 25 in Victoria, TX. He was 79. Prior to his graduate studies in psychology and anthropology, Wilson earned his undergraduate degree at Rice University and spent a year in India on a Fulbright scholarship. He taught psychology and anthropology at St. Xavier University and later at the City Colleges of Chicago and was also a clinical therapist. Born in Victoria, Wilson retired there full-time in 2019 and was a lifelong member of Trinity Episcopal Church. Survivors include a sister.

Michael A. Fauman, PhD'70, MD'74, of Ann Arbor, MI, died May 31. He was 79. Following his graduate studies in cell biology, Fauman was one of five students admitted to a pilot program in the Pritzker School of Medicine aimed at training PhDs to become physician-scientists. He stayed at UChicago for his psychiatry residency and spent a year on the faculty. Moving to Michigan, Fauman became an academic administrator and published peer-reviewed papers and psychiatry textbooks. He also wrote computer programs and won accolades for his photography. He is survived by his wife, Beverly; three daughters, including UChicago Medicine associate professor of pediatrics **Karen Fauman**; a son; and eight grandchildren.

David N. Toth, MD'72, of San Antonio, died April 8. He was 77. Born in Granite City, IL, Toth earned his undergraduate degree at the University of Illinois at Urbana-Champaign. Along with his MD from the Pritzker School of Medicine, he held a master of public health from Harvard. Joining the US Air Force in 1973, Toth served as a medical officer at bases in Germany and America, achieving the rank of lieutenant colonel. He spent 16 years as a staff physician at the Veterans Af-

fairs Medical Center in San Antonio until retiring in 2010. An enthusiastic walker, Toth cofounded the American Volkssport Association in 1979. Survivors include a son and a grandson.

Drew R. Tomczak, MD'73, of Chicago died March 19, 2020. He was 72. A gastroenterologist, Tomczak was retired from Michael Reese Hospital. He was an avid fisherman who also enjoyed taxidermy, pipe carving, and lures.

Lynn Margaret Poland, AM'74, PhD'81, of Hamden, CT, died July 11. She was 72. Trained at the Divinity School, Poland taught religious studies at Indiana University, North Carolina State University, UChicago, and Bates College, her undergraduate alma mater. Spending 28 years on the faculty at Davidson College, Poland loved life on her small farm in Huntersville, NC, where she opened her heart and home to many rescue greyhounds and, in retirement, discovered a passion for pottery making. She is survived by a sister and a brother.

1980s

Sean Love, AB'87, MBA'88, died July 11 in Dallas. He was 57. A student marshal and Phi Beta Kappa graduate of the College, Love later pursued graduate studies at Harvard University. He served as director of executive compensation at Trinity Industries and Tenet Healthcare. He is survived by his parents and a brother.

Michael Weinberg, AB'87, of Woodstock, NY, died August 22, 2021. He was 56. A businessman, composer, and real estate investor, Weinberg was known for his larger-than-life personality. He worked as a ghostwriter and original managing editor on the bestseller *The Jobs Rated Almanac: 250 Jobs!* (1988). Under his own name, he parodied that work in *Careers in Crime: An Applicant's Guide* (2008). He is survived by his partner, Natasha Shpiller; his mother; and a sister.

Michael S. Novins, JD'89, of New York City, died April 11. He was 58. Before attending law school, Novins earned his bachelor's degree with honors at Binghamton University. His legal career included seven years as a corporate partner at Baker McKenzie, more than a decade as vice president and general counsel at Blyth Inc., and several years as a corporate and securities attorney at Axiom in New York. A world traveler, Novins will be remembered for his sense of humor, warmth, and intelligence. His wife, Nicole Marie Novins, AM'90, AM'91, died in 1995. He is survived by a brother.

1990s

Carol K. Cerney, MBA'91, died February 15 in Largo, FL. She was 70. After launching her pharmaceutical career in Chicago, Cerney moved to Florida, taking a corporate position at Eckerd drugstores. She worked for the National Council for Prescription Drug Programs and later as a pharmacist at CVS.

An animal lover, Cerney found homes for many cats in Madeira Beach, FL, and donated to animal rescue organizations.

Julia YouKyung Chou, MPP'97, died December 11, 2021, in Danvers, MA. She was 49. Born in South Korea, Chou graduated from Duke University and earned master's degrees at UChicago and Harvard. With her training in education policy and program evaluation, she worked at Mathematica in Washington, DC; Leadership, Education and Athletics in Partnership in New Haven, CT; and the Massachusetts Department of Education. Remembered for her acts of kindness, Chou was active at the Chinese Bible Church of Greater Boston. She is survived by her husband, **James Chou**, MPP'98; a daughter; two sons; her mother and father; a sister; and a brother.

2000s

Mary Jill Dupont, PhD'00, of Duluth, MN, died August 16, 2021, of breast cancer. She was 57. Dupont taught, researched, and wrote about US and African American history. A star athlete in high school, she attended the University of Texas at Austin. While pursuing her UChicago doctorate, she served as a student escort to visiting tennis star Arthur Ashe, who encouraged her interest in pursuing research on Black issues and athletes. Joining the history faculty at the University of North Texas in Denton and later at the College of St. Scholastica in Duluth, MN, Dupont won teaching awards and authored numerous articles. She is survived by a sister and two brothers.

Matthew Scott Rahn, MBA'03, of Chicago, died March 30 of brain cancer. He was 47. Raised in St. Louis, Rahn earned his bachelor of science degree at Northwestern and his MBA at Chicago Booth. He had a successful career as a strategy consultant at Accenture and AT Kearney. He is survived by his wife, Mia Kim; two daughters; his father; his stepfather; two sisters; and two half-brothers.

2010s

Elijah Norman Alperin, AB'19, of New York City, died November 1, 2021, in an accident while traveling abroad. He was 25. Born and raised in San Francisco, Alperin attended Japanese bicultural elementary and middle school, igniting his interest in languages and cultures. During his life he visited 36 countries and lived in six. At UChicago Alperin studied history, economics, and languages; he also played club soccer and volunteered in Chicago's Syrian refugee community. Following graduation, he worked at the United Nations High Commissioner for Refugees in Bulgaria, won a Fulbright award to study the integration of refugees in Turkey, and became a case planner with the Arab American Family Support Center in New York City. He is survived by his wife, **Madeline de Figueiredo**, AB'19; his parents; two sisters; a grandmother; and a grandfather.

THE UCHICAGOAN Neil Shubin

*Questions for the paleontologist,
evolutionary biologist, and host
of PBS's Your Inner Fish.*



**What surprising job have you had
in the past?**

I worked in a paper mill stacking and fixing pallets.

**What would you want to be doing
if not teaching?**

Be a fly-fishing guide on western trout streams
or Caribbean ocean flats.

**What do you hate that everyone
else loves?**

A tie: superheroes and social media.

**What do you love that everyone
else hates?**

Fifteen-hour car rides alone in complete silence.

**What book, work, concept, or
idea do you relish teaching?**

The history of life on Earth—how we have come
to know it and what it tells us about who we are.

**What person, alive or dead,
would you want to write
your life story?**

Carl Sagan, AB'54, SB'55, SM'56,
PhD'60.

**Tell us the best piece
of advice you've
received—or the worst.**

The worst piece of advice I
ever received came when
I was a postdoc, from an
eminence who told me
to give up paleontology
because I'd never do any-
thing meaningful.

**What advice would
you give to a brand-
new Maroon?**

Get your ideas out there and don't be
scared to be wrong. Being wrong is
part of the process, if you are always
learning and self-correcting.



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