

THE UNIVERSITY OF CHICAGO MAGAZINE



WINTER 2024, VOLUME 116, NUMBER 2

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EDITOR'S NOTES

YOU SAY YOU WANT A RESOLUTION

BY LAURA DEMANSKI, AM'94

Blogs, remember those? So evanescent, so bygone, so early two-thousands. However. Something I read on a lit blog 20 years ago has me preoccupied and galvanized in this young year.

A commenter—responding to some post that's itself lost to memory—reckoned that her average reading pace was two books a month. She had punched that average, her age, and her life expectancy into a calculator. The number it spat out was 520. Five hundred and twenty books she still had time to read.

Yikes. That few? At the time I was quite a bit younger than the commenter, with a good chance to read more than that. Still, her number haunted me, stark and finite. Whatever my number, it was certainly also finite. I needed to get in gear and start devouring books by the stack.

Alas, the reality over these two decades has been that I find myself reading less, not more. Reader, it pains and shames me to admit that the book habit—once one of the very ways I defined myself—has been, more and more, not my habit.

How could this be? Once upon a time, I was an English graduate student, before that a junior book editor. Once upon a time, I had a younger person's eyesight. Once upon a time, I commuted by train for many blissfully solitary minutes a day. Once upon a time—hardest of all to own up to—I didn't have a smartphone stocked with ready distractions.

Thus, a New Year's resolution, though I have never been a resolutions person, for all of the standard reasons: Arbitrary. Predictable. Disingenuous. Self-punishing. Reading more books seems to skirt those categories, plus it's fun. My goal is one a week, with slim tomes heavily represented.

January brought *The Spy Who Came in from the Cold* and *Call for the Dead* by John le Carré (out of their intended order); Edith Wharton's *Ethan Frome* (taut and bleak); and now Shirley Hazzard's *The Great Fire* (good, but no *Transit of Venus*). A friend who is a resolutions person has advised that the key is to keep going even when I fall off the pace. So far, so good. As you delve into this issue, happy reading from a happy reader.

P. S. Have you ever made a New Year's resolution of the literary kind? Tell us about it at uchicago-magazine@uchicago.edu. ♦

WINTER 2024

mag.uchicago.edu



This page

This print, from *Winter Poem Collection of 1864*, features haiku by members of an Osaka poetry club and was part of the Smart's recent *Poetry is Everything* exhibition—inspired by the Humanities Core course Poetry and the Human.

On the cover

“Oh, to see a great big man entirely made of snow!” As twilight approaches, the quads quiet and everyone retreats to the warmth of the indoors. Illustration by Chris Andrews.

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Research and news
in brief



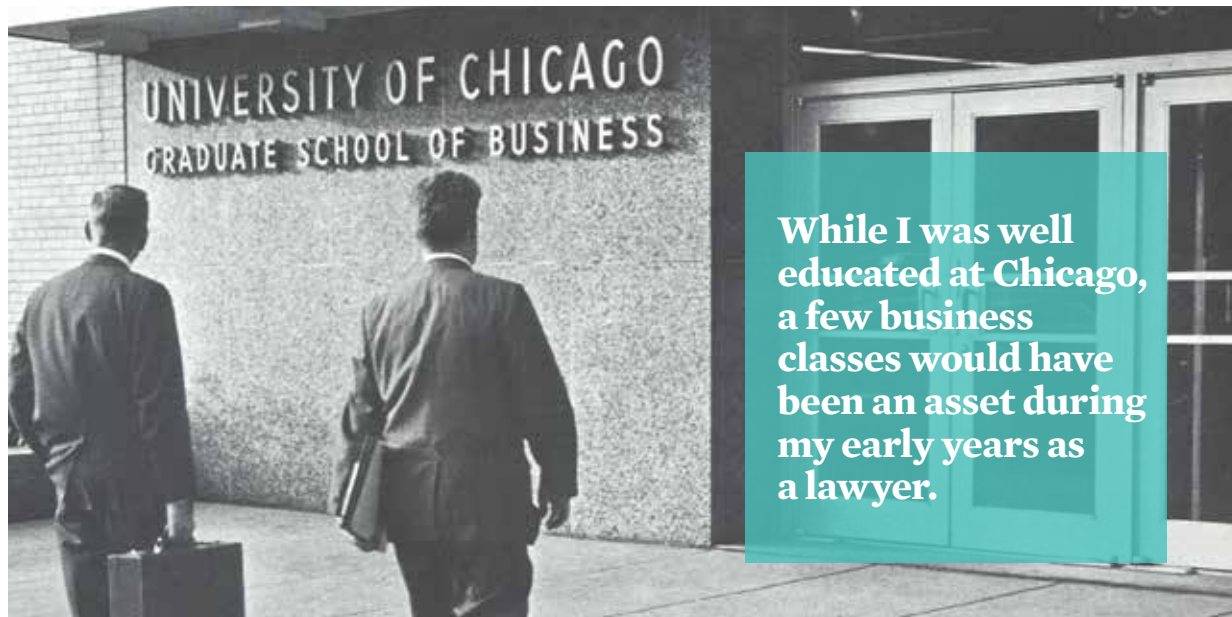
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What alumni are
thinking and doing

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, civility, and style. To provide a range of views and voices, we ask 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.



While I was well educated at Chicago, a few business classes would have been an asset during my early years as a lawyer.

Booth reflections

Thank you for your interview with the dean of Chicago Booth (formerly the Graduate School of Business) (“Booth Values,” Fall/23). One of my biggest disappointments with my college years at the U of C was the inability to take any classes in the business school. While I was well educated at Chicago, a few business classes would have been an asset during my early years as a lawyer. I have always wondered why the University had denied its College students the interdisciplinary benefits of taking business classes to round out their education.

Edward Comer, AB’71
WASHINGTON, DC

Booth Dean Madhav Rajan’s interest in increasing the number of joint programs prompts me to write. In 1963 I chose to attend what was then the nation’s top-ranked school of education to pursue a PhD in educational administration. While at the University I initiated my own joint degree program by

also pursuing an MBA. At the time the business school was of middling rank. Nonetheless I received an excellent business education that has served me well. Following military service, I returned to the University’s Graduate School of Education as assistant professor and assistant dean and then associate professor and associate dean. Following my brief four-year tenure, I left to join the federal government, motivated, in part, by the University’s increasing disinvestment in the School of Education. After more years of disinvestment, the University eliminated the school. Meanwhile, the business school began to receive the significant

investments that propelled it to its current top rank.

Education alumni never received a satisfactory rationale for the decision. Chicago had been a leader of American education since the days of its founding with John Dewey. The consequence has been that American education has been deprived of Chicago-style intellectual leadership. That America’s schools could benefit from such leadership is indisputable.

The success of business and the demise of education may have been a case of “follow the money.” Or it may have been a reflection of a society that values short-term economic growth over long-term growth powered by a better-educated citizenry. I would have expected more of the University.

Arthur E. Wise, MBA’65, PhD’67
POTOMAC, MARYLAND

The success of business and the demise of education may have been a case of “follow the money.” Or ...

UChicago continues to take a leadership role in education through the Urban Education Institute and its four units. Learn more at uei.uchicago.edu.—Ed.

I read with interest and growing concern “Free Expression at the Fore” (Fall/23). The three representatives you specifically mentioned—ACLU, American Library Association, and PEN America—are notoriously anti-free speech. They espouse the “woke” dogma of intolerance, racism, and entitled victimhood. I notice the discussion turned almost entirely on the diversity, equity, and inclusion agenda that promotes not only division and hatred but censorship and cancel culture. I presume this is not what President Paul Alivisatos, AB’81, believes he is launching.

Meredith Spencer Ellsworth,
AM'78, AM'81

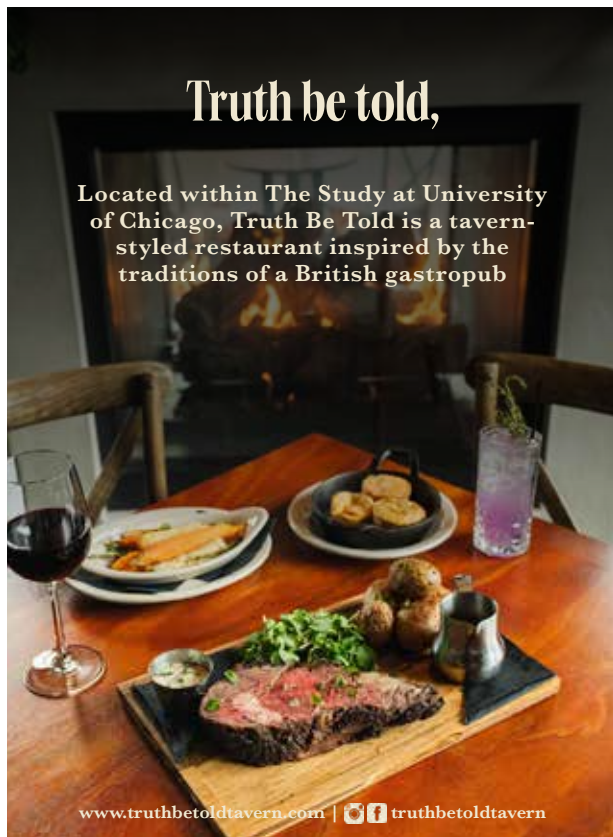
The launch event covered many topics related to free expression. Among those, we chose to emphasize issues of diversity and inclusion in our story. To learn more about the Forum for Free Inquiry and Expression and its initiatives and events, visit thechicagoforum.uchicago.edu.—Ed.



that the free exchange of ideas was the forte of the University of Chicago and the reason why young minds eager to learn are attracted to such an institution. This is why I found the letter to the editor from Elizabeth "Betsy" O'Halloran, AB'91, in the very same issue so ironic ("Speaking v. Seeking," Letters, Fall/23). Just because some-

**Just because
someone disagrees
with you on the
subject of climate
doesn't mean he/
she doesn't deserve
to be heard.**

one disagrees with you on the subject of climate doesn't mean he/she doesn't deserve to be heard. I suspect that attitudes like hers are what give progres-



LETTERS

sives a bad name these days. If we're afraid of the free exchange of ideas, we've already lost the battle. And after all, hasn't freely exchanging ideas always been one of the enduring triumphs of Jimmy's Woodlawn Tap?

Robert Heckmann, AM'80

CANTON, SOUTH DAKOTA

Pride in UChicago

Why I love the U of C (and the *University of Chicago Magazine*, of course). At 101 I still devour each issue, and I'm of-

Kazoos were available for sale and about 30 or 40 people created the band.

ten rewarded with reasons for pride. Two items from the Fall/23 issue: (1) two more Nobelists added to the list ("Top Honors"); (2) the last small paragraph on page 24 about the U of C Library's work on providing access to banned books ("For the Record").

Harold Lieberman, AM'49

ST. CLOUD, MINNESOTA



Play-by-plays

I enrolled in the Law School in fall 1969 and was excited about the return of varsity football to the U of C ("End Zone Play," *Alumni News*, Fall/23). I attended virtually all of the games for

the next three years as it was perfect entertainment on the usually balmy Saturday afternoons. While the quality of play wasn't the greatest, the enthusiasm was—and the stands were reasonably filled with students.

I usually sat near the sports announcers as listening to them directly was more fun than listening to the radio broadcast on a handheld transistor radio farther away. I was also able to listen to the lighthearted jousting and conversations of the three or four members of the radio team during breaks in the reporting. Once an announcer commented on air as another opened a bottle of whiskey and passed it among them: "Oh, I see that Jack Daniels has just joined us in the stadium today."

Since the school had no band, audience members were invited to come onto the field at halftime to perform in the World's Largest Kazoo Marching Band. (Kazoos were available for sale and about 30 or 40 people created the band.) There was even a 10-foot-long kazoo that was carried onto the field and paraded around. At one game, as the band meandered around the field with no real organizers, the radio announcers quipped: "Now the band is forming a bust of Mayor Richard J. Daley. And now the band is forming a bust of President Edward Levi [LAB'28, PhB'32, JD'35]. And now the band is forming the bust by the police of a U of C student's apartment looking for marijuana."

Thanks for a great magazine and the opportunity to reflect back on some good memories.

J. Kenneth Mangum, JD'72

MARICOPA, ARIZONA

Schubert salutations

I was happy to see Barbara Schubert, EX'79, mentioned in the Fall/23 *UChicago Magazine* ("Laser Focus," *Alumni News*). I am also happy to supply a "symphonic story."

I played bass in the University Symphony in 1980–84 (on a University-supplied bass, thank you!). After playing our first concert at Lexington Hall for Halloween 1980, with Barbara decked out in her witch's costume, we opened the newly restored Mandel Hall with an all-Beethoven program

Happy to say we accommodated and hit that high note.

featuring the Egmont Overture, the Mass in C, and the Fifth Symphony. The third movement of the Fifth opens with a cello and bass C-minor chord progression, and the bass section (or me, specifically) sometimes didn't quite hit the high E-flat in rehearsals. At the performance Barbara faced the lower strings to start conducting the third movement, looked directly at the bass section, and mouthed the word "please." Happy to say we accommodated and hit that high note.

I've played the Fifth at least three times with other orchestras since then, but every time I see Barbara mouthing "please" at the start of that movement.

Richard Solomon, AB'84

PLEASANTVILLE, NEW YORK



I first met Barbara as a first-year graduate student playing in the University Symphony Orchestra in the fall of 1994 and found her to be a driven and thorough conductor. This is evident in the detailed effort she puts into every concert: the oftentimes exhaustive rehearsals "until it's right," the costumes and grand concert entrances, and the thoughtful program notes.

Twenty-nine years later, I rejoined Barbara playing in the DuPage Symphony Orchestra, and it's been a great reunion. Having played under a number of conductors who have an unenjoyable, micromanaging style, Barbara's conducting maintains an

From left: Photography by David Travis, AB'71; photography by Dan Coiro. Both photos copyright 2023. *The Chicago Maroon*. All rights reserved. Reprinted with permission.

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LETTERS

overarching goal to make music end to end as much as possible, versus stopping frequently to correct every perceived technical problem. Playing with Barbara allows the music to take flight, and you find yourself engrossed in the magic of the moment, which is exactly where you want to be.

Luke Hollis, MPP'96

ELMHURST, ILLINOIS

I played in the University Symphony Orchestra under Barbara Schubert for four years and felt only the greatest admiration and respect for her. She wrangled two Satinskys—my brother Andrew Satinsky, AB'85, MD'89, and myself—through symphonies, a tour of Eastern Europe, and my senior concert playing the Samuel Barber Violin Concerto. We played an impressively difficult repertoire for a university orchestra without a performance major. I remember one concert playing a piece by Carl Ruggles (whose music is “characterized by highly dissonant, nonmetric melodies” according to Britannica.com). The orchestra got about two minutes in when it became apparent that certain sections, which will remain nameless, had become irremediably lost. Unfazed, Barbara brought us to a halt, started the piece over, and led us to a successful conclusion and thunderous applause. I may have played in orchestras with more uniform skill levels among the players, but never with a more dedicated or skilled conductor.

Deborah Satinsky Cafiero, AB'89

BURLINGTON, VERMONT

The orchestra got about two minutes in when it became apparent that certain sections, which will remain nameless, had become irremediably lost.



Full-stomached defense

There was a before and after to my dissertation defense (“Cheers to Greer,” Alumni News, Fall/23). After: much drinking with pals from the Department of Romance Languages and Literatures and my director, Patrick J. O'Connor, at Jimmy's (my first visit there) followed by a blurry dinner at some Italian place across from the Museum of Science and Industry.

Before, however, remains clearer in my mind, and not just because of the drinking: a big latte and several biscotti at Classics Café, at the urging of my stalwart husband, Henry. According to him, I hadn't had anything to eat since the day before, except a few *cortaditos*, *bien cargados*.

To this day, that lack of appetite remains a mystery to me. I am, as the meme would have it, the sort of person who plans her day around her meals. But then, Hyde Park is a land of wonders and unexpected vistas.

Olga Vilella-Janeiro, PhD'01

DOWNERS GROVE, ILLINOIS

Renewal's costs

The topic of urban renewal in Hyde Park/Woodlawn decades ago is not particularly well-served by the sidebar “John W. Boyer [AM'69, PhD'75] on Hyde Park Urban Renewal” (“Jimmy's Woodlawn Tap: An Oral History,” Summer/23). The massive demolition-and-replacement activities summarized there have been the subject of many books and articles and could be the subject of many more. Yet the brief piece seems a bit of a whitewash. First, the statistical comparisons chosen may minimize the disparate impact. For example,

while “about 58 percent of the total” of 4,371 families whose homes were demolished were African American, what about comparative family sizes? If one group tended to have more children, the total number of persons displaced would tend to be more skewed.

And where did the undefined number of people in the 4,371 dislocated families relocate? What proportion were able to afford to remain in the Hyde Park/Woodlawn area, and were there variances in return rates by race? Yet again (the possible questions are endless), were the demolished units concentrated in particular subareas?

And where did the undefined number of people in the 4,371 dislocated families relocate?

Finally, the relation between intent and effect presents vexing questions here. Undoubtedly the University and its allies sought “to avoid being cast in a racially exclusivist portrait,” but was race discussed behind closed doors—and if so, how? Perhaps a public exhibit of the Southeast Chicago Commission's notes and related materials could be arranged at the Reg.

I don't mean to suggest anything wholly nefarious about either Boyer's short article or the planning and urban renewal activities that are its subject. I grew up in Hyde Park in the 1960s and '70s and took advantage of its stably in-



From top: Photography by William L. Greer, PhD'69, UChicago Photographic Archive, ap12-03949, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library

The poster features a large, stylized heart shape in the background, filled with various patterns and colors. The heart is surrounded by numerous pink and purple balloons, some with the UChicago logo, and several gold and silver stars. At the top of the heart, the word "UChicago" is written in a white, serif font. Below it, the word "ALUMNI" is written in a large, bold, gold-outlined font with a dark brown fill. Underneath "ALUMNI", the word "Weekend" is written in a white, cursive font with a dark brown outline. A dark brown banner with white text reads "MAY 16 → 19 2024". At the bottom of the heart, three people are depicted in a hot air balloon basket, holding onto the ropes. The basket is decorated with flowers and leaves. Below the basket, a dark brown banner with white text reads "WHERE WILL ALUMNI WEEKEND TAKE YOU?". At the very bottom of the poster, there is a silhouette of the UChicago campus, including the White Hall and the Quadrangle, with a white picket fence in front of it.

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LETTERS

tegrated public schools. I would likely not have attended the U of C if it had relocated to California. I also heard lore about how my immigrant grandmother had to quickly sell her income property at 62nd and Greenwood, which she had finally bought with the proceeds of decades of piecework, when the neighborhood “changed” in the early ’50s. The demographic forces involved were huge, rapid, and unpredictable. Still, given the complexity and sensitivity of the topic, perhaps an entire issue of the *Magazine* rather than a compact blurb would have been more appropriate.

Andrew Mine, AB’81

CHICAGO

*For a fuller discussion of Hyde Park urban renewal by Boyer, see his 2015 book *The University of Chicago: A History* (University of Chicago Press), pages 343–54.—Ed.*



Woodlawn Tap wisdom

During the 1960s, when Jimmy’s was my evening living room, there was no table service. The beer of choice was bottled Heileman’s Special Export (brewed in La Crosse, Wisconsin). This was a step up from the Schlitz on tap served in ill-washed pitchers to which we’d add a bottle of Guinness to kill the bad taste. After a few hours of drinking, the table would be covered with a sea of empty bottles, becoming a work of performance art. Sometimes, without warning, one of the help

would come by and collect the empties, leaving the table denizens stunned. All that effort for naught! Like Sisyphus rolling his rock up the mountain, we’d begin again to cover the table.

In later years I drew a different lesson from the table clearing. The community where I now live periodically invites Tibetan monks to visit. One of their activities is to construct a mandala out of colored sand. After several days of meticulous work, the completed mandala is destroyed in a formal ceremony. This act of destruction is a reminder that everything in the world is impermanent and that we should not attach ourselves to anything too strongly. It was at Jimmy’s where I first learned this lesson.

Roger Taft, SB’65, SM’68

LAGUNA BEACH, CALIFORNIA

The oral history of Jimmy’s Woodlawn Tap brought back memories from the early ’80s, one a more conventional UChicago experience, another less so. Divinity School students used to meet at tables in the window of the west room on Friday afternoons. The gathering was modestly dubbed the “Brains Trust,” if I recall correctly. It was more or less by invitation only. After a fortunate seminar presentation in my second year, I got the call and joined my fellows in often heated but always jovial, well-lubricated discussions. I learned as much in those discussions as I did in the classes that spawned them.

My second recollection is more unusual. A graduate student from England via Canada, I was well used to whiling away hours in pubs over a book with a beer or three. In England pub snacks include packets of crisps—chips to your North American readers. After emptying a bag you might well

I learned as much in those discussions as I did in the classes that spawned them.

blow air into it, twist the neck to seal it, then smash it between your palms to make a loud pop. I did so once at



Jimmy’s. A couple of patrons and at least one bar staffer dropped to the floor. I was swiftly identified as the bag popper and only escaped ejection from Jimmy’s because my English accent seemed proof positive of strange foreign ways. The staffer explained to me, with admirably restrained exasperation, that he and the others who fell to the deck thought they had heard a gunshot. Herein lay another kind of learning experience: rural English pubs exist in a very different environment from urban bars in the good old US of A.

Jamie S. Scott, PhD’90

TORONTO

Frivolous focus

I’m confused and put off by the fashion focus in “Three-Minute Eggheads,” an article about a competition for abbreviated doctoral theses (Summer/23).

When describing a cancer biologist’s talk, it’s irrelevant to declare that “[her] black sleeveless dress and a turquoise scarf would win the best-dressed award if there were one,” or to highlight that an astrophysicist discussed her work on exoplanets while “wearing slim jeans with blown-out knees and Vans.”

Unless an individual’s wardrobe choices are clearly relevant—e.g., if the article had been about a fashion show rather than a doctoral thesis contest—including this information is unhelpful at best and harmful at worst. Academia, like many other fields, has a terrible history of detracting from women’s accomplishments by focusing on their physical appearance. Every scholar deserves a chance to have

From left: Photography by John Zich, UChicago Photographic Archive, apf2-04036.
Hanna Holborn Gray Special Collections Research Center, University of Chicago Library

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their work considered on its merits, without additional commentary on their clothing.

I would prefer to have more information about groundbreaking scientific research and fewer of a *Magazine* staffer's musings on who has the best outfit.

Steven Cohen, AB'08

WASHINGTON, DC



Bertha's back

Here are my memories from 1957 about "Big Bertha"—the star of the "Some Drum" article in the Spring/23 issue.

In my years as an undergraduate at the U of C, I worked very hard to achieve the title of editor in chief of the *Chicago Maroon*. In digging into its archives, I discovered the story of the "world's largest drum" and traced her history from her birth in 1922, as a gift from Carl D. Greenleaf, SB 1899, who was the head of the Conn instrument company in Elkhart, Indiana. She was part of a gift of 100 musical instruments to the U of C in the hope that the instruments would create a marching band that would be the "best in the

country" and rekindle interest in football. (A band of 80 men was formed but did not last long because of a decline in football participation and a lack of interest in a marching band.)

When the band folded, Bertha was sent into exile under the west stands of Stag Field—the very place where Enrico Fermi conducted the world's first controlled, self-sustaining nuclear chain reaction. She was later presented to a "grand jury consisting of the health division of Argonne National Laboratory," where she passed a Geiger counter test that pronounced her free of radioactivity.

Snooping around the *Maroon's* archives, I found her story and traced her whereabouts to Texas. The *Maroon* staff then raised enough money to send four students, by car and trailer, to Austin to "borrow" her for a forthcoming rally to promote the return of the U of C to football.

Driving her back to Chicago on a trailer, we met many potential obstacles—all related to her eight-foot-plus size barely squeezing through underpasses.

Safely back at the U of C, we published the May 7, 1957, issue of the *Maroon* with a screaming inch-and-a-half headline: "BIG BERTHA BACK HOME!"

With a return-to-football rally scheduled, we put her on a trailer, and I hauled the lady drum and the intrepid crew who had brought her from Texas (me driving a brand-new Mercury convertible, graciously supplied by a Hyde Park dealership).

The next *Maroon* issue had the headline: "Big Bertha Greeted with Cheers, Hoots" (both pro- and anti-football groups out in force for the parade).

I have no recollection of the reaction at the University of Texas regarding the drum's brief return to the U of C. But I do recall that the authorities in Texas were very cooperative about loaning her back.

Thence returned to the University of Texas, where she remains, happily ever after!

Ron Grossman, EX'57

GARRISON, NEW YORK

Art reunion

"Happiness is an all-night vigil in a queue of art lovers at Ida Noyes Hall." So reported this magazine back in 1968, when participants in the Art to Live With program waited overnight, with books and blankets, for the chance to take home a Picasso, Chagall, Miró, or Goya. Half a century later, a new generation has taken to camping outside the Smart Museum of Art each fall, in tents and sleeping bags—studying, of course, but also filling the night by streaming movies and singing karaoke. Some of the very same artworks were still among the 140 distributed this year, though the collection pool is actively expanding to new areas and eras with the help of students themselves.

The collection will be returned to the Smart in time for Alumni Week-

What do you recall about waiting in line for art? About living with an especially beloved (or bemoaned) artwork?

end, and we thought it would be the perfect opportunity to host an Art to Live With reunion, a chance for you to reconnect with your artwork after all these years. What do you recall about waiting in line for art? About living with an especially beloved (or bemoaned) artwork? Come share your memories or send us a note at smart-museum@uchicago.edu. We'd love to hear from you!

Walker Byrd, Class of 2024
Smart Museum Student Advisory
Committee Member
CHICAGO

Correcting the record

In "Out of the Woods" (Fall/23) we should have said that Fazel Ahadi traveled to the US consulate in Frankfurt to collect the family's visas, not the US embassy. We regret the error.

STRENGTH IN COLLABORATION

BY MARK ANDERSON

EXECUTIVE VICE PRESIDENT
FOR MEDICAL AFFAIRS, DEAN OF
THE BIOLOGICAL SCIENCES DIVISION
AND THE PRITZKER SCHOOL OF
MEDICINE, AND THE PAUL AND ALLENE
RUSSELL PROFESSOR IN THE
DEPARTMENT OF MEDICINE

Since I joined the University of Chicago more than a year ago, I have seen firsthand what makes this such an extraordinary place. As a world-class university, we not only bring together brilliant minds but encourage them to work across disciplines. Here, medicine and science are embedded within the broader ecosystem of the campus—a campus whose reach is amplified by the city it calls home.

Across the Biological Sciences Division, the Pritzker School of Medicine, and the University of Chicago Medicine health system, we work toward our missions in research, education, and clinical care. Our strength lies in our interconnectedness. Last fall we launched our Mission, Vision, and Values framework to better leverage our organizational structure and define our shared set of core values. Designed with input from around 4,000 people across our organization and our community, this framework will enable us to become a more unified enterprise.

The COVID-19 pandemic also underscored the importance of academic medicine. Responding to a public health emergency of this scale required all of us in the field to work quickly and effectively, especially at the intersection of scientific disciplines. The introduction of new vaccines and treatments is a testament to the power of collaboration in science and medicine. We must learn from one another in order to confront the next set of challenges.



This means investing in and expanding our research efforts. In the coming years, we have a plan to bolster grant development and sustain our position as a home for scientific breakthroughs. We also have a vision to create more multidisciplinary institutes, bringing together researchers and clinicians to strengthen the discovery pipeline. So much of biological research is built not just on core biology but on fields such as data science, physics, and molecular engineering—all of which we have in abundance at the University of Chicago. By providing leadership and resources to a wide range of scholars, we can build on our collective expertise in pursuit of shared goals.

At the same time, we must continue to expand access to advanced care. In September we broke ground on the first freestanding cancer care and research pavilion in the state of Illinois (see “Strategic Center,” page 48). Ex-

pected to open in 2027 on our Hyde Park campus, this facility will further our research efforts, improve patient experience, and help reduce health disparities—especially on Chicago’s South Side, which is disproportionately afflicted by cancer.

To better reach and serve our patients, we are also investing in facilities such as a new multispecialty care center in Crown Point, Indiana—which opens this spring—and exploring more opportunities for regional and national partnerships.

Access is vital to medical education as well. As part of an urban research university, the Pritzker School of Medicine offers unique opportunities that should be available to students regardless of their background and ability to pay. This academic year, we modernized our curriculum and began providing full-tuition scholarships for up to half of each incoming class of medical students. Our goal is to make Pritzker tuition- or debt-free by 2027, coinciding with the school’s centennial celebration.

As we begin a new year, I want to emphasize that science and health care are team sports. To fulfill our potential, we must take the time to know and care for each other as individuals. Empathy and kindness are foundational to our success, and the examples I have seen at UChicago Medicine and the Biological Sciences Division are part of what makes me so excited about our future. ♦

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RESEARCH AND NEWS IN BRIEF

LET THE MYSTERY BE

This pair of untitled porcelain sculptures was part of *Ruth Duckworth: Life as a Unity* at the Smart Museum of Art this past fall. Curator Laura Steward calls them and similar works “enigmatic, otherworldly entities that evoke figures from across time.” In September Duckworth’s massive mural *Clouds Over Lake Michigan* took its new place on the Regenstein Library’s first floor. See “Earthbound,” page 38.

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Jeffrey Hubbell and his colleagues at the Pritzker School of Molecular Engineering succeeded in reversing an autoimmune disease similar to multiple sclerosis in laboratory animals.

MOLECULAR ENGINEERING

Fine-tuning immunity

“Inverse vaccine” shows the potential to treat autoimmune diseases like multiple sclerosis.

BY SARAH C. P. WILLIAMS

A new type of vaccine developed by researchers at the University of Chicago Pritzker School of Molecular Engineer-

ing (PME) has shown in the lab that it can completely reverse autoimmune diseases—all without shutting down the rest of the immune system.

A typical vaccine teaches the human immune system to recognize a virus or bacteria as an enemy that should be attacked. The new “inverse vaccine” does just the opposite: it removes the immune system’s memory of one particular molecule. While such immune memory erasure would be unwanted for infectious diseases, it can stop autoimmune reactions like those seen in multiple sclerosis, type 1 diabetes, and rheumatoid arthritis, in which the immune system attacks a person’s healthy tissues.

The inverse vaccine, described in

Nature Biomedical Engineering in September, takes advantage of a natural process in which the liver marks molecules from broken-down cells with “do not attack” flags to prevent autoimmune reactions to those cells as they die by natural processes. PME researchers coupled an antigen—a molecule being attacked by the immune system—with a molecule resembling a fragment of an aged cell that the liver would recognize as friend rather than foe.

“In the past, we showed that we could use this approach to prevent autoimmunity,” says **Jeffrey Hubbell**, the Eugene Bell Professor in Tissue Engineering and lead author of the paper. “But what is so exciting about this work is that we

Photography by Matt Marton

have shown that we can treat diseases like multiple sclerosis after there is already ongoing inflammation, which is more useful in a real-world context.”

The job of the immune system’s T cells is to recognize damaged or unwanted cells and molecules—such as viruses, bacteria, and cancers—as foreign to the body and get rid of them. Once T cells launch an initial attack against an antigen, they retain a memory of the invader to eliminate it more quickly in the future.

T cells can make mistakes, however, and recognize healthy cells as foreign. In people with multiple sclerosis, for instance, T cells mount an attack against myelin, the protective coating around nerves.

Hubbell and his colleagues knew that the body has a mechanism for ensuring that immune reactions don’t occur in response to every damaged cell in the body—a phenomenon known as peripheral immune tolerance, which is carried out in the liver. They discovered in recent years that tagging molecules with a sugar known as N-acetylgalactosamine (pGal) could mimic this process, sending the molecules to the liver, where tolerance to them develops.

“The idea is that we can attach any molecule we want to pGal and it will

teach the immune system to tolerate it,” explains Hubbell. “Rather than rev up immunity as with a vaccine, we can tamp it down in a very specific way with an inverse vaccine.”

In the new study, the researchers focused on a multiple-sclerosis-like

A typical vaccine teaches the human immune system to recognize a virus or bacteria as an enemy that should be attacked.

The new “inverse vaccine” does just the opposite: it removes the immune system’s memory of one particular molecule.

disease in which the immune system attacks myelin, leading to weakness and numbness, loss of vision, and eventually mobility problems and paralysis. The team linked myelin proteins to pGal and tested the effect of the new inverse vaccine. The immune system, they found, stopped attacking myelin, allowing nerves to function correctly again and reversing symptoms of disease in animals.

In a series of additional experiments, the scientists showed that the same approach worked to minimize other ongoing immune reactions.

Autoimmune diseases are generally treated with drugs that broadly shut down the immune system. Such treatments, says Hubbell, “can be very effective, but you’re also blocking the immune responses necessary to fight off infections and so there are a lot of side effects. If we could treat patients with an inverse vaccine instead, it could be much more specific and lead to fewer side effects.”

Researchers have carried out initial phase I safety trials of a glycosylation-modified antigen therapy in people with celiac disease—an autoimmune disease associated with eating wheat, barley, and rye—and phase I safety trials are underway in people with multiple sclerosis. Those trials are conducted by the pharmaceutical company Anokion SA, which helped fund the new work along with the Alper Family Foundation. Hubbell co-founded Anokion and is a consultant, board member, and equity holder with the company.

“There are no clinically approved inverse vaccines yet,” says Hubbell, “but we’re incredibly excited about moving this technology forward.” ♦

EDUCATION

QUICK STUDY

RESTORATIVE PRACTICES

As a disciplinary measure for high school students, suspension doesn’t make the grade. The lost instructional time not only fails to deter bad behavior but also reduces enthusiasm for studying, particularly among Black students. Beginning in the 2013–14 school year, Chicago Public Schools adopted a new approach, instructing staff to reduce suspensions and training them in strategies such as nonjudgmental conflict resolution. Researchers, including Harris Public Policy assistant professor **Anjali Adukia** and UChicago Crime and Education Labs research director **Fatemeh Momeni**, explored the effects of such restorative practices in Chicago’s public high schools. As reported in a September 2023 National Bureau of Economic Research working paper, schools that implemented these practices saw an 18 percent reduction in out-of-school suspension days, a 35 percent reduction in in-school student arrests, and a 15 percent reduction in out-of-school arrests. Students also reported improved perceptions of their school climate, including student-teacher trust, feelings of belonging, and school safety. The findings suggest that restorative practices may offer an alternate approach to improving student behavior and their experiences in and out of school.—*I. R.* ♦

In the weeds

Student teams take on the affordable housing shortage.

BY CARRIE GOLUS, AB'91, AM'93

For the past year, the Institute of Politics (IOP) has been challenging teams of students to solve some of the most intractable problems in policymaking.

The IOP's first policy challenge, The \$1.6 Trillion Question, was held in fall 2022. (The question, if you don't know that horrifying figure off the top of your head, refers to the student debt crisis.) The second challenge, Rerouting: Public Transportation for All, which centered on fixing Chicago's transit system, followed in winter 2023. In spring came Solving World Hunger.

Now it's fall again, and the quarterly challenge is tackling affordable housing. Students must figure out a way to "improve housing affordability in a city or rural area of their choice."

The point of the exercise, says **Heidi Heitkamp**, IOP's director, is to show students how complex these issues are, while encouraging them to consider simple solutions. Many students "want to solve the entire problem," she says, but it's also important to come up with a pragmatic plan that can actually be implemented.

Twelve teams—43 students in total, from the College, the Harris School of Public Policy, and the Divinity School—competed in the preliminary round. Teams had just three minutes to present their proposals and three minutes to answer questions from the judges.

Tonight, a Monday evening in mid-November, it's time for the finals. The three finalist teams have a comparatively luxurious five minutes to present and five more to answer questions. Members of the winning team will receive \$500 each and the chance to share their idea with policymakers. The winners of the student debt competition



Each team had just five minutes to explain extremely complex material and to persuade judge Heidi Heitkamp that their proposal would work.

were able to submit their proposal to a US Senate committee; the winners of the Chicago public transportation challenge presented their plan to the Regional Transportation Authority and the Chicago Metropolitan Agency for Planning.

The small lobby of the IOP, on Woodlawn Avenue just south of 57th Street, is crowded with two semicircles of chairs. Like most of its neighbors on Woodlawn, the three-story brick house has been converted to academic space; the fireplace and the one remaining leaded-glass window suggest this room was formerly the parlor or dining room.

Opposite the fireplace is a table for Heitkamp, the sole judge for the finals. As a US senator from North Dakota (2013–19), Heitkamp was a leading advocate for affordable housing.

Team 1, composed of three College students, presents a proposal called "Streamlining Santa Cruz." Flashing an organizational chart on-screen, they explain that their plan would simplify the structure of the city's economic and housing development department. The goal is to make it easier and faster for private developers to build affordable housing in one of California's least affordable housing markets.

The material is dense and detailed;

to get through it, the presenters adopt a frenzied, auctioneer-like delivery, ending a few seconds over time. "It's an interesting proposal," says Heitkamp, but "aren't you just rearranging the deck chairs?"

("I probably tend to be maybe a little more aggressive than some," Heitkamp says of her feedback style in a later interview. "I really want to treat them with a lot of respect," she says. "I don't think you do that by hand-holding.")

Team 1 is unrattled by Heitkamp's tough questioning. Streamlining the government structure would speed up private development of publicly owned land, they explain. And by publicly owned land, they clarify, they don't mean parkland, but parking lots and other vacant lots.

Next up is Team 2, composed of two College and two Harris students. The team launches into a similarly dense, acronym-heavy proposal: "ADUnlock."

"What's an ADU?" Heitkamp interjects, midway through the second sentence.

"An Accessory Dwelling Unit. Often called a granny flat," fourth-year **Emma Janssen** explains. The group's proposal calls for a federal fund that would support programs at the state level. To unlock the federal fund-

ing, states could choose how to encourage the construction of ADUs: by removing zoning restrictions, streamlining the permit process, offering loans to homeowners to build them, and so on.

“I have a hard time believing that this is going to grow affordable housing for most people,” Heitkamp says. “If I looked at this and I were, you know, a house flipper, man, I’d salivate over this.”

But Team 2 is just as poised as Team 1: “I do think our proposal places a lot of trust in states,” Janssen says calmly.

“Yeah,” Heitkamp chortles. She adds, “If you’re going to do this, there need to be guardrails.”

Finally the all-Harris Team 3 steps up. Their title slide, “N.O.A.H.’s Ark,” appears on the screen over the fireplace.

“It’s not clear to me what Naturally Occurring Affordable Housing is,” Heitkamp cuts in before their presentation even starts. The group is granted an extra 20 seconds to define it. Despite the “natural” in its name, NOAH has nothing to do with parks or other green spaces. It refers to housing that already exists and is reasonably priced, but is in danger of becoming unaffordable.

Team 3 races through its proposal on NOAH housing in Los Angeles. The wide-ranging plan would offer low-cost loans to individual landlords to maintain NOAH housing, while encouraging new construction by fast-tracking the approval process and keeping down construction labor costs. There’s more, too, but—with one sentence to go, the moderator cuts them off.

“So you really think you’re going to be able to get California to waive wage and skilled labor requirements?” Heitkamp says, referring to the construction aspect of their proposal. “Trust me, that’s not going to work.” She’s just as skeptical of the team’s proposed vacancy tax (meaning a tax on second homes) to raise money for the program, and its simplified environmental standards.

Presentations over, she notes how “intractable” the problem of affordable housing is, then announces, “I’m going to go and consult myself.” The competitors laugh.

Just a few minutes later, Heitkamp returns, looking decisive as ever. “I’m actually shocked,” she says. “I liked all these proposals. It may not have seemed that way, but I did. I liked them all.”



Heidi Heitkamp at the judging table.

First she eliminates Team 1, reiterating her deck chair comparison. Next she takes out Team 3: “Where theirs”—meaning Team 1’s proposal—“was too simple, yours was too complicated.” In addition, Team 3’s proposal relied on controversial measures like abandoning environmental standards and wage protections: “I didn’t see a clear path in the proposal to politically getting that done.”

That leaves Team 2: “You’re the winners,” Heitkamp says, sounding a little surprised. The other two teams—who make up the majority of the small audience—break into applause. (In a later interview, Heitkamp explains that she read all the proposals beforehand and did not anticipate this one would come out on top. But the scoring matrix rewarded the team’s persuasive presentation.)

Team 2’s plan isn’t perfect. Even as she’s announcing their win, Heitkamp flags the proposal’s flaws: “How are you going to define ‘family’? How are you going to really make those units affordable?” she says. “But I think the bones were there.” ♦

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PhD student Esha Bandyopadhyay, under a fume hood, uses a sterile drill on a petrous bone from an ancient human. The DNA in this inner ear bone is better-preserved than that in other bones. The resulting powder is used for DNA extraction and sequencing.

GENETICS

The young science of old DNA

Paleogenomicist Maanasa Raghavan maps ancient DNA to chart human history.

BY DYLAN WALSH, AB'05

It was 2006. **Maanasa Raghavan** had just graduated from the University of Toronto with a bachelor's degree in molecular biology when she and her friends headed off to Europe. They were touring not the grand cathedrals nor the ancient forums, but places further into the mists: archaeological sites dating back tens or hundreds of thousands of years. Though she had an abiding love of history and archaeology, Raghavan was unsure how to make a career of it. In fact, come autumn she had plans to begin a PhD in cancer research back in Canada.

Plans changed. While in Europe, Raghavan and her friends volunteered for a time at Cova Gran, a Paleolithic rock shelter in northeast Spain. There they encountered a group of researchers who told them about a recent paper analyzing DNA extracted from a Neanderthal fossil. At first Raghavan thought they were kidding: "I had no idea you could actually get DNA from ancient people," she says. When she realized they were serious, it "suddenly opened the door on a path that would marry my knowledge and training in genetics with my interest in history and archaeology."

Raghavan then earned her master's degree in archaeological sciences at the University of Oxford and her doctorate in paleogenomics at the University of Copenhagen; most labs at the time were based in Europe. Now a Neubauer Family Assistant Professor of Human Genetics at UChicago, she is using the blueprint of genetics to piece together how people have moved and mingled through history. Her primary focus is on the past 10,000 years, connecting the advent of agriculture and, later, the

settlement of cities to the flow of people and their genes around the globe.

The field of paleogenomics, as the study of ancient DNA is known today, was born in 1984, when researchers from the University of California, Berkeley, and the San Diego Zoo traveled to a museum in Mainz, Germany, to collect traces of dried muscle from the preserved skin of a quagga—a zebra-like animal that had gone extinct a century earlier. By mapping part of the genome, the team demonstrated for the first time that DNA can be collected and analyzed long after an animal's death. They used what they found to trace the quagga's evolutionary link to zebras.

Of the two kinds of DNA, nuclear and mitochondrial, the latter was the kind available to these earliest researchers. Being passed down only through the maternal line, the mitochondrial genome yields less information than the nuclear; but, because each cell contains one nucleus and many mitochondria, more of the latter survived over time.

The field grew in fits and starts, then bloomed in the 2000s as sequencing technologies improved and standards

for managing degradation and contamination in ancient samples were codified.

“Prior to these methods, we would take DNA from contemporary populations and then try to extrapolate back in time using population genetics and statistical methods to get a sense of past genetic variation,” Raghavan says. “We don’t have to use those assumptions anymore. We have the empirics to ground our inferences.”

What has come from this work—Raghavan’s and others’—is the refinement and reevaluation of some historical narratives. It had been believed, for instance, that farmers who migrated from the Middle East several millennia ago replaced hunter-gatherer populations in some parts of Europe and interbred with them in others. Starting in 2010, however, studies using ancient DNA were able to investigate the nuclear genome and to produce a more complex picture in which the hunter-gatherer societies were not replaced but rather folded into at least two waves of settlers, first the farmers and then groups of pastoralists from the Caspian steppe. This work is done by sampling DNA from each of these populations and then comparing the genetic fingerprints to determine whether, and to what degree, they lived together and mixed their gene pools to give rise to present-day Europeans.

The uniquely human ability to metabolize milk after weaning is another puzzle that ancient DNA has helped crack. Researchers have generally assumed that this ability, rooted in human production of the lactase enzyme, emerged around the same time as agriculture. The logic, says Raghavan, is clear: we domesticated cattle, and then began milking them. But more recent inquiry using ancient DNA suggests instead that the Caspian pastoralists who migrated into Europe about 5,000 years ago—the Yamnaya culture—possessed the ability to digest milk. Given milk’s dense nutritional value, this particular genetic trait dispersed rapidly.

As paleogenomics has expanded and well-funded labs have become



An ancient human petrous bone.

more common, ethical questions have grown in lockstep. How, for example, can the physical collection of ancient individuals be done sustainably and respectfully? As Raghavan noted, many of them are ancestors of present-day Indigenous peoples who have been subject to centuries of exploitation.

“The push for high-profile publications, coupled with the destructive sampling needs of paleogenomics, has driven extractive and unethical practices,” she says. “Ambition can prevent people from thinking about the damage being done.” Though Raghavan’s lab relies as much as any other on these methods, she and several colleagues are publicly tackling the question of how to most respectfully and dutifully handle such a limited and precious resource.

They are also thinking through broader ethical concerns rooted in histories of colonial extraction. How can Indigenous populations and local researchers be involved in framing and conducting the research? Can these projects provide more explicit benefit to the populations in which they’re rooted, rather than generating a wholly extractive form of knowledge, stashed behind the paywalls of academic journals?

As the field of paleogenomics emerges from adolescence and these matters of ethics are resolved, Raghavan is focused on projects in India, Sri Lanka, Pakistan, Turkey, and South America. She is tracking down ancient traces of adenine and thymine, cytosine and guanine, and from these drafting a sentence or two in the story of humankind. ♦

QUICK STUDY

CHEMISTRY

ATOMIC SWAP

Replacing a carbon atom with nitrogen during drug development is so good at optimizing molecules’ efficacy that chemists call it the “necessary nitrogen effect.” But existing methods of nitrogen insertion are inefficient and unreliable. A study published September 28 in *Science*, led by postdoctoral researcher **Tyler Pearson**, outlines a means to directly replace a carbon atom with nitrogen. This new method lets scientists repeatedly modify an existing molecule quickly and accurately—without starting from the bottom up each time—to determine the optimal structure. Another paper from the same lab appeared November 1 in *Nature*; led by PhD student **Jisoo Woo**, SM’22, it describes a new technique for carbon-to-nitrogen replacement—again, without having to start from scratch—in a molecule that already contains nitrogen. Both methods could help streamline the drug development process.—C. C. ♦



John List, shown here presenting the first segment of the new video course *Economics for Everyone*, wants to get high school students—and everyone else—interested in economics.

ECONOMICS

Micro lessons

John List and Steven Levitt create a bite-sized version of their College econ course.

BY CARRIE GOLUS, AB'91, AM'93

A handsome, well-appointed office at the University of Chicago. To the right, soft light filters through tall leaded-glass windows; to the left, an old-fashioned blackboard stands behind an impeccably tidy desk.

In the foreground sits **John List**, the Kenneth C. Griffin Distinguished Service Professor in Economics and the College, gazing straight at the camera. List wears a blue crewneck sweater, blue jeans, and a friendly, welcoming expression. “Is college worth it?” he asks, as driving electronic music plays. “Why do some inner-city schools fail, while others prosper? Do people

really care about fairness? These are the kinds of questions that can be addressed”—a funky bass line comes in—“if you think like an economist.”

It’s the first installment, “Optimization,” of *Economics for Everyone*, a video version of the eponymous course that List has cotaught with **Steven Levitt**, the William B. Ogden Distinguished Service Professor of Economics, since 2017.

During the short video, which clocks in at just eight minutes and 34 seconds, List defines some basic economic terms. For example, *positive economics* “is what is,” he explains, while *normative economics* “is what should be.” His example of a normative statement: “I think the federal minimum wage should be higher.”

List also defines three key principles of economics: *optimization* (people will choose the best option they can), *equilibrium* (his example: two lines in a grocery store will even out as customers choose the shorter line), and *empiricism* (economists come up with theories, then test them with data).

As List explains optimization more fully, it becomes clear which audience he has in mind: “Think about your teachers or your parents,” he says. “They’re interested in what drives you to study harder.” Circling back to the question about the value of college, he sneaks in a pep talk: “Now I think if you’re watching this video, college is probably for you.”

“They’re really targeted to high school kids,” List says during a Zoom interview from his actual office (his desk in reality features a tall stack of papers leaning as rakishly as the Tower of Pisa). “There are a lot of high schools that can’t afford programs like this.” The goal is, he says, “to broaden the reach and the diversity of people who are taught economics.”

To attempt to connect with their young target audience, the *Economics for Everyone* team also made TikTok videos featuring economics concepts. In one video, a man in a coffee shop is having a loud phone conversation; another man (played by the same guy, in standard TikTok style) admonishes him

Video still from *Economics for Everyone*

for “inflicting some negative externalities on others.”

Nonetheless, “absolutely, the course is meant for everyone,” List says, not just high school students. At Walmart Inc., where List is chief economist, store associates have asked him about the videos.

The second video, “Equilibrium,” is also shot in a cozy, comfortable office. To the left, a wood-paneled wall and marble fireplace; to the right, another improbably neat desk and a poster that advises, “Work hard & be nice to people.” This time **Min Sok Lee**, AM’08, PhD’08, assistant senior instructional professor of economics, sits in the foreground, wearing a black argyle sweater, rolled-up jeans, and sneakers. “How do buyers and sellers interact?” Lee asks. “What happens when everyone is trying to optimize?” In fact, Lee’s “office” is the same room—the faculty seminar room, next to the Starbucks in Saieh Hall—but shot from a different angle and styled with items borrowed from Lee’s real-life office instead of List’s.

List and Levitt came up with the idea of Economics for Everyone, a one-quarter elective for College students, about 15 years ago, List says. The intention was to introduce basic economics concepts to students who will probably never take another economics course.

“Econ is not in the Core,” List says, “which I think is a shame.”

According to the course description, Economics for Everyone: Micro (there’s also a separate quarter-long course on macroeconomics) focuses on “big economic ideas, without the

**Is college worth it?
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inner-city schools fail,
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Do people really care
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math.” Two hundred and eighty students—the maximum number of people who can fit in Kent 107, List says—are enrolled in Winter 2024.

The video version of micro consists of eight units—which include core videos, supplemental explainers, and lists of key terms—with titles like “Why Markets Are Great,” “The

Buyer’s Problem,” and “The Economics of Discrimination.” In addition to List, Levitt, and Lee, contributors to the series include postdoctoral scholar **Angela Doku** and **Greg Kaplan**, the Alvin H. Baum Professor in Economics and the College.

The macro section of the online course is still in progress. Videos should be live by late 2024, List says.

But if there’s no such thing as a free lunch, why are the videos free? “It’s not free,” List points out. “People still have to spend their time to watch it. There is an opportunity cost of time.” (He covers *opportunity cost*—the idea that by choosing one option, of necessity you have to forego other options—in unit one’s fourth video, “Thinking on the Margin.”)

“I want everyone who will watch this to get it for free. I want the entire demand curve,” List says. The goal is not to maximize profits, but “to maximize exposure. I want as many people in the world [as possible] to be exposed to the Chicago way of thinking about economics.” ♦



**MAXIMIZE YOUR OWN UTILITY—
IF YOU BELIEVE THAT INCLUDES
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UNINTENDED COSTS

A recent study shows that unplanned pregnancies have negative, lasting consequences for women’s careers and earnings. For previously childless women, by six years after contraceptive failure, such pregnancies result in a 20 percent loss of income, and the probability of working in a higher-skilled or managerial occupation drops almost 20 points. These effects are even greater for younger women or women enrolled in education. Published as a Becker Friedman Institute working paper in August, the findings were gleaned from the health and labor market data of Swedish women using long-acting reversible contraceptives (i.e., implants or IUDs) when they became pregnant. A one-year contraceptive failure rate of about 1 percent allowed the researchers, including Harris Public Policy assistant professor **Yana Gallen**, SB’09, and economics research associate professor **Juanna Schrøter Joensen**, to conduct a natural experiment comparing the career paths of women whose contraception failed with those whose contraception remained effective. Using data from women who underwent in vitro fertilization, the study also found that women who decide when to have a child see minimal consequences on their participation in the labor market, strengthening the case for the importance of quality contraception.—**R. L. S.** ♦

FILM

In sheep's clothing

A film series at Doc focuses on false preachers.

A few years ago, when **Hannah Ozmun** was watching *Wise Blood* (John Huston, 1979), she realized that “there were actually a lot of movies that were similar.” A dedicated movie fan as well as a PhD student in the Divinity School, Ozmun proposed a series on false preachers to Doc Film’s programming committee. The series was screened on Tuesdays in the Max Palevsky Cinema this past Autumn Quarter.

There’s an overlap with Ozmun’s academic work, which focuses on the history of Protestantism in the United States, especially the intersection of Christianity and consumerism. In many of the movies, Ozmun says, the sign of a false preacher is that “he or she is out to make money off of people.”

The nine-week series, supported by the Martin Marty Center for the Public Understanding of Religion, included the following films, all available to stream.

—Carrie Golus, AB’91, AM’93

Marjoe

Howard Smith and Sarah Kernochan; 1972

Marjoe, which won the 1973 Academy Award for feature documentary, was considered so inflammatory, it was not distributed in the South. The film follows Marjoe Gortner, a child preacher in the 1940s and ’50s, on his final tour. Marjoe—his name is a portmanteau of “Mary” and “Joseph”—collaborates with the documentary team to expose the gimmickry and greed behind charismatic preaching. Of special interest to Maroons: Max Palevsky, PhB’48, SB’48, was executive producer.

Scariness of preacher: 0/10

His father stole the money he made as a child preacher, but Marjoe turns the other cheek: “I believe in karma.”

Notable biblical quotes

Not many. Marjoe prefers to bring his own substantial literary talents to bear: “For seven years I was a heroin addict, pill dropper, LSD tripper. High ridin’ and then low slidin’, bustin’ heads and droppin’ reds ... but then I met a man who was hung up for my hang-ups!”

The Apostle

Robert Duvall, 1997

Robert Duvall wrote, directed, and stars in this film (a performance nominated for an Academy Award in 1998) about a flawed, womanizing preacher, Eulis F. “Sonny” Dewey. After murdering his wife’s lover with a baseball bat—during their children’s baseball game—he flees. Reinventing himself as “The Apostle E. F.,” he starts up a new church and a radio broadcast ... but never displays an iota of remorse.

Scariness of preacher: 7/10

Do not marry this man or have an affair with his wife; all others probably fine.

Notable biblical quotes

“Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me.”

Night of the Hunter

Charles Laughton, 1955

This Southern gothic horror film about a murderous preacher who preys on a gullible widow—“one of the most frightening movies ever made,” according to critic Pauline Kael—was based on a 1953 novel (itself inspired by a true story from more than 20 years earlier). Appreciated now for its stunning cinematography and dark humor, *Night of the Hunter* flopped at the box office. Laughton never directed another film.

Scariness of preacher: 11/10

Two words: finger tattoos. One hand reads “LOVE”; the other, “HATE.” And that’s just a start.

Notable biblical quotes

“Beware of false prophets which come to you in sheep’s clothing, but inwardly they are ravening wolves.”



READ MORE AT MAG.UCHICAGO.EDU/FALSEPREACHERS.

From top: Courtesy Everett Collection; ©October Films/courtesy Everett Collection; courtesy Everett Collection

October 21, 2023

*Creative writing course field trip to the
Chicago River's Bubbly Creek.*



Photography by Jason Smith

For the record

FIVE YEARS, TWO DEGREES

In the 2023–24 academic year, the University established the UChicago Advanced Scholars “4+1” program, which allows College students to complete a bachelor’s degree and a master’s degree in five years. The program will streamline graduate admissions for College students and help improve students’ job or educational outcomes. Proposed by President **Paul Alivisatos**, AB’81, and implemented by Provost **Katherine Baicker**, vice provost and UChicagoGRAD faculty director **Jason Merchant**; and the deans of the participating departments and divisions, the program was piloted during the 2022–23 academic year with nine master’s programs in four divisions. This year the program has expanded to offer 24 master’s programs across seven divisions and schools.

LIFTING BURDENS

The University of Chicago Medicine recently abolished \$173.7 million in debt for patients who received care at its facilities in Hyde Park; at UChicago Medicine Ingalls Memorial Hospital in Harvey, Illinois; or through the UChicago Physicians Group. The debt erasure—part of a collaboration with the Cook County Medical Debt Relief Initiative—went toward a goal of abolishing \$240 million in medical debt for more than 123,000 UChicago

Medicine patients. Debt cancellation averaged about \$2,043 per patient, and more than 75 percent of patients’ households reported an annual income below \$51,000.

Debt relief eligibility is based on income, or on the percentage of debt related to income, and all qualifying accounts will automatically have their debt erased.

THEORY ICON

In January **W. J. T. Mitchell**, the Gaylord Donnelley Distinguished Service Professor in English Language and Literature, Art History, and the College, received the

Modern Language Association’s Award for Lifetime Scholarly Achievement for his research in iconology and his 42 years as editor of the humanities journal *Critical Inquiry*. Mitchell, who joined the University in 1977 and retired from teaching this year, studies the relationship between words and images. As the second and longest-serving editor of *Critical Inquiry*, Mitchell expanded the reach of the journal and widened its range of topics, helping to create what the *New York Times* has called “academe’s most prestigious theory journal.”



INSTITUTE LEADERSHIP

In January **Erik Hurst**, the Frank P. and Marianne R. Diassi

Distinguished Service Professor of Economics and the John E. Jeuck Faculty Fellow at Chicago Booth, was appointed director of the Becker Friedman Institute for Economics.

Hurst has served as the deputy director of BFI since 2017 and succeeds **Michael Greenstone**, LAB’87, who has led the center since July 2017. Greenstone, the Milton Friedman Distinguished Service Professor in Economics, the College, and the Harris School, and director of the Energy Policy Institute at the University of Chicago, was recently appointed the inaugural director of the University’s new Climate and Energy Institute.

PRIMORDIAL KNOWLEDGE

The National Science Foundation (NSF) has awarded \$3.7 million to UChicago as part of a potential \$21.4 million grant to fund the final designs of a next-generation set of telescopes. A collaboration

led by UChicago and Lawrence Berkeley National Laboratory seeks to build telescopes and infrastructure in Antarctica and Chile to map the light from the earliest moments of the universe—the cosmic microwave background. The project, known as CMB-S4, involves 450 scientists from more than 100 institutions spanning 20 countries and is expected to cost \$800 million by the time it comes online in the early 2030s.

TRAINING POLICE LEADERS

The inaugural cohort of the UChicago Crime Lab’s Policing Leadership Academy graduated in October. The academy is the only police management and leadership training program in the United States specifically designed to increase safety and fairness in the nation’s most violent neighborhoods. The 25 members of the cohort are rising leaders in 24 police departments, including those of Chicago, Philadelphia, Dallas, and New York; these cities, collectively, account for more than 20 percent of homicides in America. The academy’s practical and interactive six-month curriculum covers inclusive and ethical leadership, risk management, trust and constitutional policing, and strategic thinking.



PSD DEAN OLINTO NAMED COLUMBIA’S PROVOST

On March 1 **Angela Olinto**, dean of the Division of the Physical Sciences, will become provost of Columbia University. At UChicago for 33 years, Olinto, the Albert A. Michelson Distinguished Service Professor in the Department of Astronomy and Astrophysics, has led the Physical Sciences Division since 2018. She was the first woman in the division to be tenured, to chair a department, and to serve as dean. Former UChicago provost **Ka Yee C. Lee**, the David Lee Shillinglaw Distinguished Service Professor of Chemistry, has been named interim dean.





INTERVIEW

Behind the byline

Physicist Katrina Miller, SM'18, PhD'23, revived her childhood love of writing to forge a career in science journalism.

BY KELLEY TATRO

Growing up in Mesa, Arizona, **Katrina Miller**, SM'18, PhD'23, adored writing and excelled in math, a facility that led her to pursue physics in college at Duke University. Later, while doing research in physics as a doctoral student at UChicago, she realized she could combine all her interests by writing about science for the general public. In June 2023, just weeks after completing her PhD, Miller began working as a *New York Times* Fellow. Her comments have been edited and condensed.

What's it like to work at the New York Times?

It's hard not to be starry-eyed. The world is your oyster there. I report a lot on physics and astronomy. But I also have a lot of flexibility to look for other stories, like on octopus nurseries or wildfires. It's great to be an early-career journalist at a publication that has so many resources.

What was your dissertation about?

I was running an experiment at Fermilab called MicroBooNE. It's a neutrino experiment. Neutrinos come in three flavors: electron, muon, and tau ...

Really? They're called flavors?

Yes, people make a lot of ice cream analogies. My dissertation was to measure the interaction rate of electron neutrinos interacting with the MicroBooNE detector. Years and years down the line, this measurement will be useful for answering big physics questions like, "Why is there more matter than antimatter in the universe?"

Did you already know that you wanted to become a science journalist?

I didn't know science journalism existed when I started my PhD. I always loved to write. I was that kid with notebooks and notebooks full of terrible writing. I didn't develop an interest in physics until I was in college. I took an astronomy elective and was like, "Oh, this is amazing!" I put my writing aspirations on a shelf.

The realization that I wanted to be a science journalist came to me in the first few months of the pandemic. It was when productivity standards were lower for everyone for a few months that I had time to stop and think, What is it that I want to do? I started by trying to get some clips

under my belt. I did the myCHOICE internship at UChicago, a science writing internship, which taught me how to structure a news story. I did three articles for the Physical Sciences Division communications website, and I used those to apply to a mass media fellowship. I took a summer off and went to work at *Wired*. By the end, I decided, "I want to do this!"

Tell me about the #IamProject that you cofounded with your high school friend Rosie Hernandez.

The full title is "I am project for women of color in STEM" [science, technology, engineering, and math]. I've known Rosie since seventh grade, and we always said that we were the first women of color in science that we'd ever known. I remember the moment when I met a Black woman in my field. That didn't happen to me until senior year of college, and it was so influential.

We started this scholarship and every year we raise \$1,000 to just hand a check off to an aspiring woman of color going to a four-year university in a STEM field. We try to use our network to connect them to people in their fields who are at their universities so that they have some type of support network coming in.

We just had our fifth year, and we're pivoting to a new model, putting the scholarship on hold and instead focusing on developing a cohort starting with freshmen women of color who are interested in exploring science or math or engineering and running a series of workshops with them every year so that, by the time they get to senior year, they have all of this knowledge and they have met several women of color STEM professionals and they also have each other. That's our vision. ♦



READ MORE AT [MAG.UCHICAGO
.EDU/MILLER](https://mag.uchicago.edu/miller).

SOMETHING NEW

Sixty years of making and sharing contemporary music at UChicago and beyond.

BY KELLEY TATRO

It's the week before Autumn Quarter, and **Augusta Read Thomas**, University Professor of Composition in the Department of Music and the College, is in her office at Goodspeed Hall to give one of her first lessons of the academic year. A prolific composer whose music is featured on a Grammy-winning recording, Thomas served for nine years as the Chicago Symphony Orchestra's composer in residence. She has been teaching at UChicago since 2011.

Benjamin Martin, a second-year PhD student, arrives at Thomas's door. One of about a dozen doctoral students in music composition, Martin has returned to Chicago after an eventful summer, which included performances of his works at two music festivals: New Music on the Point in Vermont and the Brevard Music Center's Summer Institute in North Carolina. After exchanging warm hellos, he and Thomas settle down to listen to a recording of "Excise," his new work for "piano four hands"—composed expressly for two musicians seated at the same piano—which was first performed during his stay in Vermont.

Thomas sets out a series of colored markers, preparing to mark Martin's score with adjectives that summarize the piece, which will help her articulate what she likes about it, as well as circles and arrows that indicate places where it can be improved.





13.

A hand with a ring is holding a sheet of musical notation. The notation is written on a cream-colored page and consists of several staves of music. The music is written in a modern, minimalist style, featuring a mix of notes, rests, and dynamic markings. The hand is positioned on the right side of the page, holding the edge of the sheet. The background is a plain, light-colored surface.

The musical notation is written on a cream-colored page and consists of several staves of music. The notation is written in a modern, minimalist style, featuring a mix of notes, rests, and dynamic markings. The hand is positioned on the right side of the page, holding the edge of the sheet. The background is a plain, light-colored surface.



Augusta Read Thomas's creative process includes making music illustrations, like this map for a cowritten ballet for reed quintet.

"Excise" opens with one pianist creating a bisbigliando texture (a tremulous effect) as the other delineates an increasingly dense, rhythmically complex arc of sound that roams across the upper half of the instrument's range. Some of the words Thomas chooses to describe the four-minute work are "rich," "poetic," and "beautiful."

Thomas, whose experience with performers runs deep, asks Martin what challenged him about rehearsing the piece with musicians. The Vermont festival has given him a taste for writing virtuosic music that demands a lot of its performers. "I'm trying to get more comfortable asking players to do hard things. This took some woodshedding," he replies, using musicians' lingo to describe especially intense practice sessions. "Now I'm hooked on the idea of bigger asks."

"I can feel you stretching," says Thomas. "It's what we should all be doing every day." Turning to the score, she targets her feedback on how to improve the experience of the complex piece for both listeners and performers. She advises him to reconsider the bisbigliando—its complicated yet repetitive rhythmic figure may make it seem like one pianist is not really listening to the other's wide-ranging, well-contoured line, and it gives too few moments of "lift," points that will buoy listen-

ers' attention. She counsels him to think carefully about how he uses complexity to ensure the music is purposeful: to remain attuned to what performers and listeners need from it in addition to what the composer finds most interesting.

Composers, performers, and listeners: during the volatile 20th century, the vital balance between those key groups often seemed threatened by massive shifts in how music was created and presented. Since its founding in 1931, however, the music department at the University of Chicago has cultivated all three as part of its intellectual and educational mission. In 1964 the department invested substantially in "new music"—newly composed music as well as earlier compositions taking innovative approaches to pitch organization, form, and more—by recruiting New York composer and conductor Ralph Shapey. He not only taught composition students but also created a professional new music ensemble, the Contemporary Chamber Players (CCP).

UChicago has continued to champion the composition, performance, and appreciation of new music on campus and in the city of Chicago while evolving to meet the needs of the moment. In 2004 composer and professor **Shulamit Ran** oversaw



Ralph Shapey conducting the CCP's 1970 world premiere of Jean Martinon's *Vigintuor No. 1*, and years later in his office.

the CCP's renewal as an ensemble called Contempo. Fourteen years later, under Thomas's watch, Contempo became the Grossman Ensemble, part of the Chicago Center for Contemporary Composition, also founded in 1988 and led by Thomas.

Today the music department offers graduate degrees in composition, ethnomusicology, and music history and theory, as well as undergraduate majors and minors in music. Though it does not offer a performance degree, the department encourages all University students—many of them highly gifted amateur performers—to participate in ensembles, currently including 16 formally recognized ones in addition to many informal opportunities to play. "There's a tremendous amount of live music making at the University of Chicago," says Ran, now the Andrew MacLeish Distinguished Service Professor Emerita. "This is a thread that has run through the program for all these years."

When Shapey arrived in the mid-1960s, audiences were still skeptical of much classical music written in the 20th century. Academic music programs were becoming known for favoring a modernist aesthetic that could result in music so complex that some composers believed it beyond the ability of listeners to perceive and of performers to accurately play. For example, a technique called serialism involved constructing compositions from combinations of small series of pitches, rhythms, timbres, and other musical elements. A granular, tightly controlled means of musical organization, serialism challenged—and sometimes upset—listeners untrained to hear such small-scale structures.

Some academic composers in this vein saw themselves as being at the forefront of musical knowledge—as researchers who not only discovered novel ways to write music but who also developed new electronic sounds through technological experiments.

Some imagined music might one day be created by electronic media, free from human variation and error. Not all academic composers took such an extreme position. But compositional complexity became associated with academia and, increasingly, with philanthropic foundations, top-tier performance venues, and prestigious awards.

At the University of Chicago, the music faculty embraced modernist complexity, but also performers and listeners. In 1956 associate professor Leonard B. Meyer, PhD'54, had published the influential book *Emotion and Meaning in Music* (University of Chicago Press), which took listeners' affective responses to be an important measure of a musical work's value. Later, in 1967, he presciently described techniques like serialism—despite their seeming ascendance among the music establishment—as just a handful of options among a dizzying array that modern composers could choose from.

In June 1964 Meyer, by then chair of the department, announced the music department's intention to teach audiences to appreciate new music, with the help of a \$250,000 grant from the Rockefeller Foundation: "If contemporary music is to develop a public, universities must take the lead in educating the new generation of listeners both through formal instruction and through the concerts it presents." The musicians of the CCP, with Shapey as their leader, would perform the latter service.

Shapey was a good person for the job. He wrote challenging, highly dissonant music that nevertheless communicated a sense of voice and affective expression that audiences enjoyed.

He was also a sensitive conductor who relished leading ensembles in the "standard repertoire"—as canonical classical music had come to be known. In his later years, he would embrace the moniker "radical traditionalist," coined by Meyer to describe the way

AT THE UNIVERSITY OF CHICAGO, THE MUSIC FACULTY EMBRACED MODERNIST COMPLEXITY, BUT ALSO PERFORMERS AND LISTENERS.



Shapey blended old and new musical currents. In 1982 he was recognized with a MacArthur Fellowship.

In short order Shapey and his colleagues established the CCP, putting the University and the South Side of Chicago on the map as a place where stimulating music from the 20th century, including brand-new compositions, could be heard in excellent performances. The CCP played several free concerts each year in Chicago and also traveled, performing in venues as illustrious as Carnegie Hall. In 1967 this magazine reported that the CCP was essentially fulfilling its mission to engage audiences, quoting a glowing review in the *New York Herald Tribune*: “Mr. Shapey has built in his new home a splendid ensemble of youngsters who respond with sympathy and virtuosity to the demands of some of the hardest music. ... They were cheered to the sky.”

Composers from all over the world started sending recordings and scores to Shapey, hoping that the CCP would perform their music. His correspondence from the ensemble’s early years contains exchanges with musical luminaries including Milton Babbitt, Luciano Berio, Aaron Copland, Anthony Braxton, Luigi Dallapiccola, Pauline Oliveros, Ellen Taaffe Zwilich, and Elliot Carter.

But in 1973 he chose a record from the piles in his office and discovered instead a new UChicago colleague, Shulamit Ran. Ran says she has no idea who sent him the record. Her piece for voice and small ensemble, *O the Chimneys*, was on the B side of the album, with a better-known composer on the A side. She laughs, remembering how Shapey liked to tell the story—that after he listened, he went to then department chair Robert Marshall, threw the LP on his desk, and said, “That’s our composer!”

THE TECHNIQUE THAT I TEACH IS TOOLS, THAT’S ALL. ONCE YOU’VE GOT YOUR TOOLS, THEN THE FINAL TECHNIQUE IS IMAGINATION.

Shapey and Ran went on to become cherished colleagues and friends. She believes it was largely because they had similar views during a time of sharp divergence about how to write music and teach composition. “My role as a teacher,” she says, “is to help my students develop their own voice and fashion their own tools. ... In other words, not to impose a style on them but for them to find their own way of being themselves in music.” This echoes Shapey speaking to the *Chicago Reader* in 1986: “The technique that I teach is tools, that’s all. Once you’ve got your tools, then the final technique is imagination.” To crystallize his teaching approach, he had developed a basic course in composition that he required all of his students to take. Ran was so impressed by Shapey’s pedagogical gifts that she asked to become one of his pupils herself after joining the faculty.

Before being recruited to the University, Ran had lived in New York in the 1960s and early ’70s and had enjoyed experiencing firsthand the coalescing of two poles in the contemporary music world, labeled by some as “uptown” and “downtown” music. The uptown scene was associated with Columbia University and indebted to European modernists and US academic composers. “Downtown music” was a catchall term for various forms of experiment that had been taking place mostly in and around Greenwich Village. Ran remembers the impactful music of John Cage, composer of the so-called silent work “4’33””; the “Happenings” in Central Park; and concerts of all kinds at Town Hall, which hosted a contemporary music series as well as folk and jazz concerts by musicians including Bob Dylan, Pete Seeger, and bossa nova legend João Gilberto.

Photos courtesy Shulamit Ran (Anne Frank set designer Mark F. Smith, projection designer Camilla Tassi, Indiana University Jacobs School of Music Opera and Ballet Theater)

Pulitzer Prize-winning composer Shulamit Ran, seen here in 2010, transformed the Contemporary Chamber Players into Contempo. The stage shots are from her opera *Anne Frank*, which premiered at Indiana University in 2023.

A younger generation of composers was listening to all of it, fascinated not only by classical music but also by the explosion of US genres that circulated globally, as well as popular and “traditional” music from around the world. By the 1990s, complex modernist approaches to composition had begun to fall out of fashion in the wider music establishment. Also, for the first time, major awards like the Pulitzer Prize for music, awarded to Ran herself in 1991, had gone to people creating music other than classical compositions, with jazz trumpeter and composer Wynton Marsalis winning in 1997 for his album *Blood on the Fields*.

Throughout that generational shift, Shapey continued to lead the CCP, conducting it until 1994 despite retiring from teaching in 1991. Then, after a series of faculty and resident composers led the ensemble, Ran took the helm in 2002 with an eye to change.

Ran had welcomed the pluralism and watched with skepticism as a backlash developed against techniques like serialism. She believes that “music that at times also touched the extremes, but came back from there, eventually brought about some of the most interesting ways in which people refashioned style and language.”

To mark the transition while honoring Shapey’s legacy, in 2004, the ensemble’s 40th year, Ran renamed it “Contempo” and gave it a “new face.” Audiences for the CCP were loyal but had dwindled, even as contemporary music ensembles formed by enterprising young musicians were springing up across Chicago and elsewhere. In her dozen years of programming for Contempo, Ran worked to increase and diversify its audience.

Contempo became more mobile, performing in venues around Chicago. In an annual double bill concert, Ran hoped to introduce people who loved one kind of new music—often jazz—to contemporary classical music and vice versa. She drew on two different kinds of professional ensembles to form the basis of Contempo’s personnel.

Both Eighth Blackbird, which focused expressly on new music performance, and the Pacifica Quartet, which played both new music and the standard repertoire, had long-term residencies at the University. They brought a new sound to Contempo, performing modernist works and collaborating with faculty and students on world premiere compositions.

For Boston Conservatory associate professor **Eun Young Lee**, PhD’11, one of the highlights of her studies in this period was having Eighth Blackbird and Pacifica Quartet create a highly polished recording of her work. As she began to share it, “everyone was saying, ‘Where did you get this recording?’” she recalls. Lee had found it difficult to fit in at the University, having come from a conservatory, the

Manhattan School of Music in New York. But her mentors had encouraged her to persevere and to take advantage of the wider university as well as Chicago at large. Her explorations of the city led her to the Sejong Cultural Society, a Korean cultural organization in the city that helped Lee recognize how she wanted to incorporate folk music from her native Korea into her composition. It remains part of her work today, which is currently supported by a 2023 Guggenheim Fellowship.

By the time Ran retired from teaching in 2015, Chicago’s new music scene had grown in size and inclusivity, with opportunities to hear contemporary composition from a variety of ensembles and in an array of venues throughout the city. The University had infused more resources into the arts as well. In 2012 new music performance on campus found a sleek new home in the Reva and David Logan Center for the Arts. After a few more thriving years as Contempo, under the direction of composers John Eaton and then **Marta Ptaszyńska**, the Helen B. and Frank L. Sulzberger Professor Emerita of Music and the Humanities, the contemporary music ensemble—as well as the composition program more broadly—was ready for another transformation.

Ask today’s music composition students about the arguments over new music in the 20th century, and they blink for a moment before responding. It’s music history to them.

PhD student **Kari Watson**, who describes herself as a “composer, performer, and sound artist,” feels that creating installations and performances as well as concert music exempts them from the constraints of the recent past. “It’s been a real gift to be able to work with a variety of mediums,” they say. “I do not feel haunted by that sort of paradigm, and partially that’s because I didn’t even know that I was trying to fit in. ... Being a composer in this day and age is cool because everyone’s just doing their thing.”

Paul Novak, AM’22, expresses his sense that more artists and musicians are beginning to claim the role of composer: “It’s a moment where it feels like a lot of the voices that have been historically excluded from what could be called classical music or composition are finally being included. ... I also think it’s a moment where there are probably more people who call themselves composers doing vastly different work than ever before, and there is sort of an institutional acceptance of that diversity of work.”

The composition program these students are part of has been reconfigured by Thomas with a newly imagined set of goals and the latest iteration of the CCP/Contempo.

Today's music composition students and recent alumni draw on a wide variety of musical and cultural sources. Clockwise from top: Kari Watson plays modular synthesizer at CHIMEfest 2023; Paul Novak, AM'22, composes at home; a scene from *living to fall [rain]* by Igor Santos, PhD'18; and a scene from Santos's *body_no_thing [fountains]*.

The latter, the Grossman Ensemble, was formed under the umbrella of Thomas's Chicago Center for Contemporary Composition, which expands the purpose of new music programming in the department. The center provides a hub for composers based at the University to work with a top-notch professional ensemble while they premiere new works.

The permanent resident Grossman Ensemble consists of 13 professional musicians from across the Chicago area who perform together regularly. A wide network of composers conduct and write specifically for the ensemble. The community building Thomas emphasizes as both composer and teacher is concentrated at the center and in the ensemble; she notes how both bring together composers at every career stage, from distinguished guest composers to postdocs to graduate students to undergraduates—"so everybody is learning from everybody."

The ensemble also provides composition students with crucial opportunities to hear their work realized. "I don't think it's possible to be a good composer if you don't hear your music regularly," says Thomas. While working with the specialists of the Grossman Ensemble, fledgling composers learn through trial and error, as well as through feedback from their instructors, how to craft music for highly skilled musicians—while making sure it will be appealing to listeners too.

Composer **Igor Santos**, PhD'18, remembers this kind of workshoping with particular gratitude. Santos, who won both the Rome Prize and a Guggenheim Fellowship in 2021, felt he needed "anchoring" in his student years while moving through different phases of experimentation. Throughout his explorations of electronic music and microtonality (musical intervals smaller than those found in Western musical scales), his UChicago composition professors kept him focused on writing his music well.

The lesson still keeps him grounded today as he mingles "found sound"—clips from the environment like ocean waves or snatches of popular music from his native Brazil—with "found footage," bits of video culled from the internet. With all his mentors, he recalls, "There was a particular focus on craft." Thomas was "very good at making sure every single note is meaningful, making sure the flow of the piece works well, the orchestration works well, so there's no dull spots."

Thomas also helps composition students identify recording and publishing opportunities, which are key to building successful careers. In addition to the high-quality record-

ings that can be produced at the Logan Center, the deep well of talent on hand via the Chicago Center for Contemporary Composition helps students pursue the portfolio building that Lee treasured. Still, "The focus has to be on making good pieces and documenting them well," Thomas says. The commissions, grants, and awards that recent students and alumni have received depend most on the quality of the music: "If you do good work, then people will recognize it."

Many of her students also relish the intellectual exchange that the University setting provides, including the chance to think critically about music and other subjects they're passionate about. Santos highlights the importance of his exchanges with the musicology faculty. Current PhD student **Justin Weiss** says that he has come to realize how academic work feeds his creativity. For his minor concentration in music theory, he recently wrote a paper exploring the meaning of silence and how its use has shaped musical practice. The paper was "an analytical project that was searching for compositional inspiration," he says. It formed a kind of conceptual underpinning to the composing he has done since then, including pieces performed by the Grossman Ensemble and the Civic Orchestra of Chicago.

Thomas's penchant for building music communities has proven contagious for her students. Despite the impressive amount of music making already happening under the department's auspices, two PhD composition students lately undertook to further expand new music performance on campus. In 2022 Novak and Weiss, with faculty input from percussionist **John Corkill**, resurrected a group called the New Music Ensemble. "We saw a void," says Weiss. "A lot of performers ... wanted to play new music," but lacked a venue.

They might be graduates of a conservatory pursuing a PhD in music theory; or College students who "are just amazing players"; or still others from any corner of the University. The New Music Ensemble, originally under the direction of conductor **Barbara Schubert**, EX'79, had for many years given all University students a way to participate in the creation of new and recent music. Now, under the batons of aspiring composer-conductors, it will do so again.

The move is firmly in line with the values Thomas has imbued into the Chicago Center for Contemporary Composition. At the same time, it harks back to the mission that Leonard Meyer articulated decades ago—extending a tradition that studily weaves contemporary composition into the tapestry of music making at the University. ♦

**THE FOCUS HAS
TO BE ON MAKING
GOOD PIECES AND
DOCUMENTING
THEM WELL.**

Clockwise from top left: Photography by Edvard Teregov; photography by Emma Foster; photo courtesy Igor Santos, PhD'18



NASA Space Station Task Force
Innovative Utilization of the Space Station Program
Topic: Programs of Artistic Merit In Space

This questionnaire has been developed to measure interest in the idea of allowing a wide range of artists to use the NASA Space Station, and to determine the advantages, disadvantages and potential of such a program. Omit questions A & B if you wish your response to remain confidential.

- A. What is your name? (Optional) SUN RA (Le Sony'r Ra)
- B. Name of Organization (Optional) SUN RA OMNIVERSE ARKSTRA
- C. What is your position in the organization? COORDINATOR ^{DIRECTOR} COMPOSER
- D. Type of Organization: Arts MUSIC Scientific ^{TO NE} SCIENCE Educational ^{SPACE} ORIENTATION
Business MUSIC Other(specify) POETRY/LITERATURE
- E. We are interested in specific ideas for artwork if such a program were to exist: please outline your thoughts in the space below, or attach a separate sheet.

WITHOUT THE PROPER TYPE
OF MUSIC YOUR PROGRAM WILL
BE MORE DIFFICULT THAN NEED BE.
YOU KNOW IT IS SAID "MUSIC SOOTHES
THE SAVAGE BEAST" AND WHAT IS CALLED
MAN IS VERY ANARCHY-MINDED AT PRESENT.

- F. What kind of technology, process or facilities do you or your group employ that might have artistic application relevant to an Art in Space program?

MUSIC THAT ENLIGHTENS
AND SPACE ORIENTATE DISCIPLINE
COORDINATE.

- G. Do you think participation in an Art in Space program could potentially benefit your discipline or organization?

Definitely YES
Possibly
No
Not Sure

Please go on to the next page

MUSICAL VOYAGERS

When Sun Ra asked NASA to send his music to space.

BY CHANDLER A. CALDERON

Throughout most of his career, Herman “Sonny” Blount, better known as Sun Ra, maintained that he had come to Earth from Saturn, where extraterrestrial beings had told him to speak through his music. In the late 1970s, the jazz keyboardist, composer, bandleader, and poet tried to send his music back into space.

He applied to a NASA art program in the hope of getting his music on the *Voyager 1* and *Voyager 2* space probes, which were launched in 1977. NASA’s plan was “to put together what came to be called the Golden Record,” explains **William Sites**, associate professor in the Crown Family School of Social Work, Policy, and Practice and author of *Sun Ra’s Chicago: Afrofuturism and the City* (University of Chicago Press, 2020). The record would bring earthly images; nature sounds; greetings, both ancient and modern; and

music to space—and to whomever might be out there.

Sun Ra exhorts the reviewers of his application, which is housed today in the Alton Abraham Collection of Sun Ra at the Hanna Holborn Gray Special Collections Research Center, to include the “proper type of music”—music meant, like his, to awaken people to the violence of racial oppression, war, and planetary destruction, and to show people, as Sites puts it, “the possibility of a better, more harmonious, and Black-centered future in outer space.” In Sites’s view, while Sun Ra’s experimental jazz may appear wholly improvised and spontaneous, it exemplifies a “balance between music which is searching and exploratory

but also highly crafted and deeply the result of long study and self-discipline and training.”

Sites adds, “Sun Ra always saw his music as space music.” He believed it could “transport us, both figuratively in terms of our minds and our spirits, but also even in some ways literally to outer space.”

Astrophysicist Carl Sagan, AB’54, SB’55, SM’56, PhD’60, chaired the committee that read Sun Ra’s application. Of the committee’s 27 musical selections for the Golden Record, three songs convey 20th-century American culture: Blind Willie Johnson’s “Dark Was the Night,” Louis Armstrong’s recording of “Melancholy Blues,” and Chuck Berry’s “Johnny B. Goode.” Sun Ra didn’t make the cut.

When a reporter asked him whether he was disappointed his music would not be included on the Golden Record, Sun Ra replied, “The outer space beings are my brothers. They sent me here. So they already know my music.” ♦

**Sun Ra always
saw his music as
space music.**

EARTHBOUND


*In Henry Hinds Laboratory and now
the Regenstein Library, Ruth Duckworth's murals
make an art of geophysical science.*

I say I'm a sculptor. That's what I tell people.

—Ruth Duckworth

Since 1969 Ruth Duckworth's sculptural mural *Earth, Water, Sky* (1968–69) has welcomed entrants into the Henry Hinds Laboratory for Geophysical Sciences. Now, more than half a century later, the Smart Museum of Art has installed the longtime visiting artist's massive *Clouds Over Lake Michigan* (1976) near the circulation desk in the Regenstein Library. It's become a defining feature of the busiest area of the Reg.

Both pieces were inspired by the work of earth scientists at the University in the late 1960s and early 1970s. In the following pages, **Laura Steward**, the University's curator of public art, traces the influence of meteorologist Tetsuya "Ted" Fujita on *Clouds Over Lake Michigan*, and **Douglas MacAyeal**, professor emeritus of geophysical sciences, explains how *Earth, Water, Sky* functions as a visual metaphor for a paradigm shift in the earth sciences.—*Carrie Golus, AB'91, AM'93*



Ruth Duckworth with *Earth, Water, Sky*—commissioned by UChicago mineralogist Julian Goldsmith, SB'40, PhD'47, for the Henry Hinds Laboratory for Geophysical Sciences—in 1969.



Clouds Over Lake Michigan

BY LAURA STEWARD

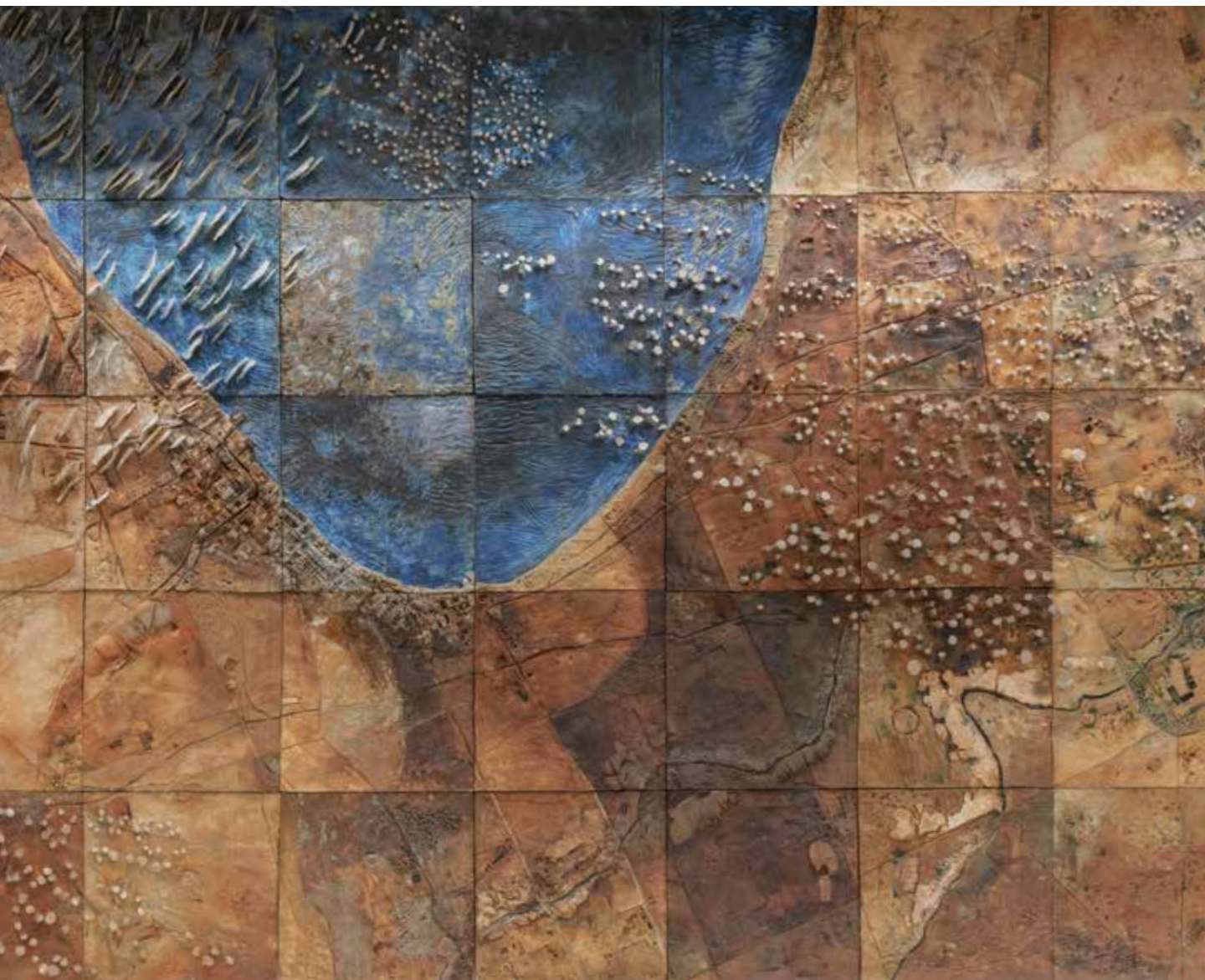
When Ruth Duckworth came to the University's Midway Studios to teach ceramics in 1964, she planned to stay for a year. Instead, she remained in Chicago until her death in 2009—nearly half her life.

Born in 1919 in Hamburg, Germany, Duckworth studied art in England, and she is still primarily known as a British studio potter, rather than an innovative Chicago sculptor. She referred to herself as a sculptor with clay. She sought to make works of timeless beauty derived from the natural world, without regard to the great art/craft divide.

At UChicago Duckworth met meteorologist Tetsuya Fujita, best known for creating the Fujita Scale to measure the force of tornadoes. Meeting Fujita transformed Duckworth's art. His profound influence is obvious in *Clouds Over Lake Michigan* (1976), a massive ceramic sculpture originally commissioned by Dresdner Bank for its Chicago office.

The piece, which depicts an aerial view of the southern tip of Lake Michigan and its shoreline, was installed on the first floor of the Regenstein Library this past autumn—although it looks as though it were specifically designed for the space.

Pages 40–41 and bottom of page 43: Ruth Duckworth, *Clouds Over Lake Michigan*, 1976. Ceramic. Installation view in the Joseph Regenstein Library, 2023. The University of Chicago Public Art Collection. Gift of Choe Global Markets. Photo by Bob. Art © Estate of Ruth Duckworth.



After undergoing restoration to repair the wear and tear from decades of public display, Duckworth's *Clouds Over Lake Michigan* was installed on the first floor of the Joseph Regenstein Library in September.

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Composed of 65 ceramic tiles, each roughly 22 by 22 inches, *Clouds Over Lake Michigan* weighs 2,500 pounds. Duckworth modeled the shapes in the work after the forms that Fujita saw in early aerial and satellite photographs of the earth. The grid pattern is another echo of satellite photography.

When the Regenstein opened in 1969, architect Walter Netsch told the *Chicago Maroon* that the building would not be complete until it had art installed in it.

By his definition, more than 50 years later, it's finally complete.



Earth, Water, Sky

BY DOUGLAS MACAYEAL

Ruth Duckworth captured an enduring moment in scientific discovery with her ceramic portal to the geophysical sciences department's Henry Hinds Laboratory. At the time she was commissioned to create the work, earth science was undergoing a paradigm shift that established, for the first time, the inseparability of earth, water, and sky.

In the mid-1960s, traditional geological knowledge was turned inside out: Earth's crust was mobile, flowing in a great pattern that split continents and opened ocean basins. The plate-tectonics revolution, as it is known now, was strongly resisted as nonsensical for decades.

With the acceptance of plate tectonics and Earth as a planet in its place in the solar system, the earth science community realized it was time to remove artificial barriers between the studies of earth, water, and sky (aka, geology and geophysics, oceanography, and atmospheric science, not to mention many other subfields of present-day earth science).

The creation of the Henry Hinds Laboratory in the mid-'60s was one visible effort toward this uni-

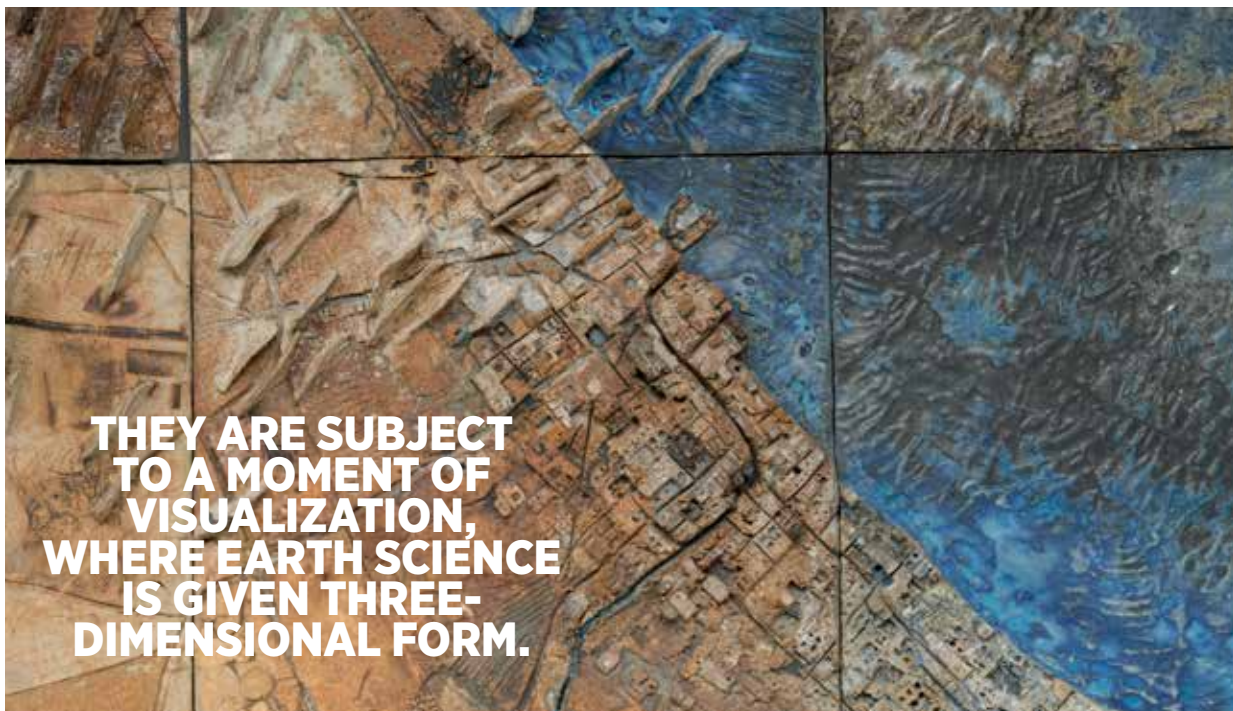
fication: an entryway that forced the perspective of unified earth sciences. Duckworth's involvement was initiated by the newly formed department's chair, mineralogist Julian Goldsmith, SB'40, PhD'47. Goldsmith's science addressed what happens when minerals of the solid earth are exposed to water and sky: they "rust" and fall apart, leaving behind a pasty residue called clay. Clay, and the minerals Goldsmith identified that comprise it, are the materials Duckworth used to construct *Earth, Water, Sky* (1968–69).

While planning the artwork, Duckworth met many scientists, including Ted Fujita, a pioneer in the science of severe weather, tornadoes, and downbursts. Unlike most of his peers, he studied the atmosphere through photographs and visualizations.

Ultimately *Earth, Water, Sky* captured the ethos of the burgeoning "new" earth science. As scores of scientists, students, and visitors enter Hinds Laboratory daily, they are subject to a moment of visualization, where earth science is given three-dimensional form. ♦



Duckworth's *Earth, Water, Sky* (above and at left) and *Clouds Over Lake Michigan* (below) reflect her vision of human life and the natural world: "I think of life as a unity. This unity includes mountains, mice, rocks, trees, and women and men. It is all one lump of clay."



**THEY ARE SUBJECT
TO A MOMENT OF
VISUALIZATION,
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DIMENSIONAL FORM.**



AN UNSEEN LIFE

*The untold story of Cora Belle Jackson, AB 1896,
the first Black graduate of the University of Chicago.*

BY JOHN MARK HANSEN

The University of Chicago student body was racially integrated on the very first day of classes in 1892, but just barely. Its first cohort included a single Black student, Cora Belle Jackson. When she graduated in October 1896, she became the University's first Black alumna (or alumnus). So it says in the FAQs on the University's website. So it was noted in the exhibition *Integrating the Life of the Mind: African Americans at the University of Chicago*, which was presented in what is now the Regenstein Library's Hanna Holborn

Gray Special Collections Research Center from 2008 to 2009. Cora Jackson's enrollment and graduation are the entirety of the information the University has previously given about her—and nearly the entirety of the information it ever compiled about her. Of the path that brought her to the University of Chicago and of the life she led afterward, there has been hardly a word.

Cora Jackson, it turns out, is remarkable not only—indeed, not chiefly—for being the first Black graduate of the University of Chicago. In the 46 years after her graduation, she devoted herself to the “achievements and common welfare of

Cora Belle Jackson, AB 1896, led a life of teaching and service. Her portrait here is based on a 1919 photograph that appeared in the *Chicago Defender*.

the Race,” to quote a report in the *Chicago Defender*, and herself made important contributions to those ends. That she lived a life unnoticed by the University, her classmates, and her teachers is a testament to the segregation of knowledge, concern, and experience even in an outwardly integrated institution in her time.

On that first day of classes in 1892, Cora Belle Jackson entered the Academic College, as the freshmen and sophomores were then known. She had come as a transfer student from Howard University in Washington, DC. Although the official register listed a Hyde Park address, 5429 Jackson (now Maryland) Avenue, she was not a Chicagoan. She was born in her mother’s hometown of Detroit in 1873, and the family soon moved to her father’s adopted state, Ohio, where her younger brother, Harvey Cook Jackson, was born three years later.

Jackson’s father and mother were free Blacks, born before the Civil War into Virginia families who came north. Her father, James, was a steward and her mother, Virginia Cook, known as Jennie, was a seamstress. The Cook side of the family put a high value on education. Jennie Jackson’s father, Major Cook, was a skilled craftsman, a shoemaker. Her eldest sibling, John Hartwell Cook, graduated from Oberlin College and worked as an agent and the chief clerk in the Freedmen’s Bureau, the government agency created to assist the nation’s new Black citizens.

John H. Cook undertook the study of the law in 1869 as a member of Howard’s first law school class and later served as a professor and dean of the school. His wife, Belle Lewis Cook, was also a graduate of Oberlin and an instructor at Howard. They lived on the Howard campus. (The site of their home is now a marked stop on Washington’s African American Heritage Trail.) Their

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son, Will Marion Cook, four years older than his cousin Cora, studied with Antonin Dvořák and made a celebrated career as a composer of songs and musicals for vaudeville and as a mentor to musicians like Eubie Blake and Duke Ellington.

The last Cook sibling, Lucinda, 10 years younger than Jennie and 24 younger than John, attended the preparatory school at Oberlin College. She then moved to Washington to board with her brother’s family and attend Howard’s “model [high] school” and its teacher’s college, or normal school. She later took summer courses at New York University. After graduation Lucinda Cook taught in the segregated public schools in Washington for more than 15 years, rising to principal. At the turn of the century, she moved to Baltimore’s school system for Black students, where she served as a school “supervisor” (principal) and as a teacher in the system’s normal school. (She spent the last 22 years of her career affiliated with the normal school at Wilberforce in Ohio, the first college sponsored and led by African Americans.)

Eleven years younger than Lucinda, Cora Jackson followed her aunts’ and uncle’s path to Washington and better opportunities. As we shall see, Lucinda Cook was likely also involved in the early moves of her niece’s teaching career.

In 1891, after graduating from the “academic course” of a public high school in Washington, Jackson started her studies at Howard as a senior in its college preparatory department. The Howard directory listed her home (permanent) address as St. Paul, Minnesota. According to the city directories for 1890 and 1891, she also worked as a teacher in Washington, residing at an address on the Howard campus, even before her own graduation from secondary school.

When she arrived in Chicago in 1892, Jackson was the second recipient of a University of

**THAT SHE LIVED A
LIFE UNNOTICED BY
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TESTAMENT ...**

Chicago scholarship awarded to the top scorer on the entrance examinations. While a student, she was active in the campus chapter of the Young Women's Christian Association (YWCA), serving as chair of the prayer, missionary, and proper meeting committees and as the vice president during her final year. She also participated in the YWCAs in the city. In 1896 she played a bit part in an "entertainment" at the Auditorium Theatre titled "Thirty Years of Freedom," the proceeds for the benefit of Provident Hospital, founded five years before as Chicago's first Black hospital.

Graduating from the College of Arts, Literature, and Science with a degree in English pedagogy in October 1896, Jackson embarked on a career in which Christianity, education, and the condition of Black women would remain at the center of her concerns.

In 1897 Jackson relocated to Indianapolis, teaching in public high schools. Four years later she moved on to Baltimore and the Colored High and Training School, where she shared a residence with her aunt Lucinda Cook. Jackson stayed in Baltimore for seven years, earning a reputation, her principal indicated, as "one of the most influential and winning teachers our school has ever had." In 1908 Howard called her back to be the "preceptress in charge of the young women of the school": the matron of the women's residence, Miner Hall. Reporting on her arrival, a Howard publication noted that Jackson's mother, Jennie, had come along to assist her, having earlier stayed "with her through her college course in Chicago

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University." (A few months earlier, women in Miner Hall had founded Alpha Kappa Alpha, the first Black college sorority, and held its first induction in Miner Hall during Jackson's tenure.)

She stayed only one year. In 1909 Jackson became the secretary of the "Colored Branch" of the YWCA in New York City. At Howard, the YWCA announced, "her broad Christian culture, superior intellect, tact and ability in dealing with young women attracted much attention, [and] she comes to us with the highest recommendations." She managed the Y's facilities and programs on West 53rd Street in Manhattan. She also gave public talks, in 1910 delivering a lecture on "The relation of education to the economical problems of the colored girl."

After 18 months at the Y, in 1911, despite positive appraisals of her work in the Black press, Jackson abruptly resigned, offering no explanation. Apparently, she went back to education. The 1915 New York Census found her living on West 63rd Street, employed as a teacher, perhaps in a "progressive" school (like UChicago's Laboratory Schools). She stayed engaged with the YWCA and Howard University. At a YWCA meeting in 1915, she gave readings to accompany a performance of Howard's Dunbar Male Quartet. She was still in New York City in 1917, when she accepted confirmation in the Episcopal Church in a service at the Cathedral Church of St. John the Divine.

It was during this time, in the 1910s, that the University of Chicago lost track of her. The 1910 Alumni Directory identified her as a high school teacher in Baltimore. The 1913 edition found her in New York at the address of the YWCA. In 1919, however, the Alumni Association had no record of her location. In 1946, in anticipation of the 50th reunion of her graduating class—the University then considered her a member of the Class of 1897—the Alumni Association appealed for information about the whereabouts of 15 of its members, including her. Cora Jackson, though, was hidden in plain sight—if anyone had the habits to notice or the inclination to look.

As it happened, 1919 was perhaps the most eventful single year in Jackson's life. In May she took a husband, at age 45. Her bridegroom, Samuel R. Parchment, was an immigrant from Jamaica, British West Indies, who had recently worked as a shoemaker. He was 38. They married

THE NEW YORK POLICE DEPARTMENT ANNOUNCED HER APPOINTMENT AS A “POLICEWOMAN.” SHE WAS THE FIRST AFRICAN AMERICAN FEMALE OFFICER IN ITS 64-YEAR HISTORY.

in an Episcopal ceremony at St. Cyprian’s Chapel on 63rd Street. She registered her name as Cora Isabel Jackson and thereafter was known as Cora I. Parchment or Cora J. Parchment.

A few weeks later, the New York Police Department announced Parchment’s appointment as a “policewoman.” She was the first African American female officer in its 64-year history. The news appeared in the *New York Herald* and the *Brooklyn Daily Eagle*; on page 1 of the *New York Age* and the *Birmingham Reporter*, both Black newspapers; and in three brief notices in the *Chicago Defender*, one a front pager.

Parchment was assigned to work in Harlem, her duties “to investigate conditions in the dance halls and other places frequented by girls.” She saw it as a continuation of the pastoral work that had defined her entire career. A *Defender* correspondent recounted her activities in Indianapolis, Baltimore, and New York, and noted her University of Chicago degree. “When a reporter called on Mrs. Parchment, who looks many years younger than 45, he was made welcome by an educated and unassuming woman who consistently declined to accept publicity, a scholar very much interested in the achievements and common welfare of the Race,” he wrote. “She has been resident here for nine years, during which time she has been interested as an active worker in uplift movements.”

Cora Parchment’s police career did not last long. A year later, a Census taker recorded her occupation as “none.” She lived with her husband and mother on West 138th Street in Harlem. He reported his occupation as “real estate agent,” a business in which she probably staked him.

Her marriage also did not last long. By 1921 the couple had separated, and Samuel Parchment was in California, supporting himself as a teacher of theosophy, a modern esoteric religion with influences from Hellenistic philosophy, Hinduism, and Buddhism. A devout Christian, Cora derided

his beliefs before his students and to his face as “the bunk” (or so he said in his divorce suit); a California court granted him a divorce in 1927.

Soon after the separation, Cora Parchment was again found in New York. Over the next 20 years she moved back and forth between Manhattan and Yonkers. In 1925 she was a “volunteer social worker” at St. Cyprian’s, the church in which she was married. The 1925 New York Census recorded her living in Yonkers with her nephew and her mother, employed as a “real estate operator.” In 1927 and 1928 she was active in Republican Party politics in Yonkers. In 1930 she and her mother were back in Manhattan, lodging in the Harlem home of an immigrant from British Guiana. Cora reported being married. Both women worked in “private homes,” Cora as a teacher, Jennie as a seamstress. (Jennie died in Manhattan in 1932.)

The 1940 Census found her again in Yonkers, still “married,” although actually long divorced, and apparently retired. She died in Mount Vernon, New York, in 1942, the coroner ruling her death accidental but the circumstances suggesting suicide: she was “found dead of carbon monoxide poisoning ... while seated in her [niece’s] automobile.” Police investigators discovered she had vacated her home in Yonkers a month earlier and was employed as a live-in maid in Pelham, a mile from where she was found. Whether accidental or intentional, it was a tragic end to a notable life of service.

No word of her passing made its way back to the University of Chicago. How did it happen that the first Black graduate died in obscurity? Did she become estranged from the University, or did she simply drift away? Did she have no friends who kept in touch, not even the other YWCA women? Did she have no classmates who followed her career, no professors who charted her professional achievements, not even the other pedagogues? Did nobody who knew her read the *Chicago Defender*?

Sadly, for her and for us, the answers are not difficult to imagine. ♦

John Mark Hansen is the Charles L. Hutchinson Distinguished Service Professor in Political Science and the College and the author of *The City in a Garden: A Guide to the History of Hyde Park and Kenwood* (Chicago Studies Publication Series, 2019).

STRATEGIC CENTER

As construction begins on a next-generation headquarters, Kunle Odunsi and UChicago's cancer specialists are ushering in a new era of research and care.

**BY LAURA DEMANSKI, AM'94
PHOTOGRAPHY BY JASON SMITH**

Photography by Jason Smith

Outsmarting cancer is a long game, says **Kunle Odunsi**. The director of the University of Chicago Comprehensive Cancer Center (UCCCC) has devoted his career in gynecologic oncology to doing just that.

Arriving in 2021, Odunsi was drawn to UChicago by the potential to join forces with partners, including Argonne National Laboratory and the Pritzker School of Molecular Engineering (PME), that can bring powerful tools and expertise to the effort against cancer. Resources like artificial intelligence and molecular engineering, Odunsi believes, will be crucial to the next important breakthroughs, whether those prove to be novel forms of cellular therapy that boost the immune system, effective drugs identified with the help of artificial intelligence, new vaccines—or all of the above.

In 2027 Odunsi and his colleagues will gain a valuable tool in their work: a 575,000-square-foot pavilion dedicated to cancer treatment and research. The first facility of its kind in Illinois, the pavilion will bring all of the University's cancer researchers and caregivers together in one location. For patients it will provide seamless care, with in-house technology for diagnosis and personalized therapies, support services such as stress reduction and nutritional care, and dedicated space for patients to participate in the latest clinical trials.

Odunsi first studied medicine in his native Nigeria before completing residencies at the University of Cambridge's Addenbrooke's Hospital and at Yale New Haven Hospital, and a research fellowship at the MRC Weatherall Institute of Molecular Medicine at the University of Oxford's John Radcliffe Hospital. He spoke to the *Magazine* about the new pavilion and the ongoing work of the cancer center. His comments have been edited and condensed.

How did cancer care and research become your life's work?

As a medical student in Nigeria, I was deeply touched by the resilience of cancer patients and their families, and wanted to do something to help. During my training in obstetrics and gynecology, this interest was consolidated. In addition, I had a few family members succumb to this deadly disease.

I started my career at Roswell Park Comprehensive Cancer Center in Buffalo, New York. Gynecologic oncology is a surgical and medical discipline. For example, for ovarian cancer patients, we perform the surgery, and follow that with chemotherapies. What I found during my training and as a junior faculty member was that more than 70 percent of patients will initially respond to treatment. I would sit

down with those patients and tell them there's no evidence of disease. Sometimes they'd hug me. But at the back of my mind, I was plagued by the question of whether this cancer was going to come back, because we know there's about a 70 percent chance of relapse, typically within 12 to 18 months. That became one of the driving forces for me initially. I began to ask several questions: How can we extend remission rates in ovarian cancer patients? Can we use the immune system to prevent relapse of cancer, similar to how we use vaccines for seasonal flu, when a patient is in remission? If so, what are potential targets on cancer cells that could be recognized by the immune system that we can use to construct such vaccines? My group spent years trying to identify ideal targets that can be recognized by the immune system. The ideal target would be a molecule that is present on the cancer cell—for instance, a protein or an enzyme—but not in other normal tissue, to prevent side effects. And it must have the potential to elicit a response by the immune system.

We were fortunate to identify a few of these types of targets and started to develop vaccines that we tested in pre-clinical models and in clinical trials. We demonstrated that while we could elicit immune responses to the cancer vaccines, and saw extended remission rates in some patients, overall they were not sufficient to control tumor progression. Next, we started learning a lot of other things about how the cancer fights back, and how the tumor environment is hostile to our vaccine-induced immune cells. That led us to ask new questions about how to counteract some of the negative feedback. Our work got to the point where we recognized the need to generate large numbers of immune cells for attacking tumors, so we can overwhelm any negative feedback. We embarked on a program of generating engineered T cells for the treatment of ovarian cancer patients. This work has continued here at the University of Chicago.

What made you want to come to UChicago?

I came to a point in my career when I was looking for an institution where I could be part of the next major breakthrough in cancer research and care. I believe that institution is the University of Chicago. As I looked at UChicago, I saw an opportunity to leverage the intellectual firepower of a world-class university for advancing cancer research and care. Examples include access to Argonne, PME, and the Physical Sciences Division, where we can work with chemists, physicists, and a number of other disciplines. I felt that the UCCCC is an environment where we can develop a bold vision that would truly make impactful breakthroughs that will have broad benefit for

We envision this will become a destination for care of some of the most difficult cancer cases.

humanity—as well as educate the next generation of the cancer workforce. I believe we have all the ingredients within the University of Chicago ecosystem to be able to accomplish this vision.

What are the tactics for pursuing that vision?

One of the first things we did after my arrival was to conduct a strategic planning exercise. We carefully identified our strengths and opportunities where we can make the most impact. One example is in cancer drug discovery and development. We are identifying new cancer targets and discovering new drugs at an accelerated pace thanks to our collaboration with Argonne. With Argonne's capabilities in supercomputation and artificial intelligence, we are able to probe billions of compounds to the limits of chemical space and identify the best ones to advance toward clinical development. This program cuts across multiple disciplines that include the chemistry department and PME.

Another approach is in the area of cellular therapies. Several investigators in the Biological Sciences Division and PME are working together to ask, How can we engineer super-immune cells that can go in and destroy the tumor target, as well as resist counterattack by the cancer? First-generation cell therapies have been successful for treating liquid tumors [tumors affecting the blood, bone marrow, or lymphatic system] like lymphoma and leukemia. There are significant challenges with solid tumors such as ovarian and pancreatic cancer. We're trying to overcome those limitations with innovative engineering strategies.

How are you collaborating with other areas of the University?

One major priority for the center is cancer health disparities. In our own area on the South Side of Chicago, you see significantly higher rates of mortality from cancer than in the overall US population. Some of the challenges here include the social determinants of health and issues of access to care and nutrition. These facts compel us to think of novel ways to collaborate with the Social Sciences Division, the Harris School of Public Policy, the economics department, and Chicago Booth. We have documented health disparities, but what are the critical gaps in knowledge about them that will then allow us potentially to influence policy? All of these interactions and collaborations have led us to create a new Center to Eliminate Cancer Inequity, or CinEQUITY, which will be launched this February.

Is immunotherapy the future of cancer treatment?

Immunotherapy has been revolutionary for cancer patients. I believe we are still at the beginning of the immunotherapy

revolution, as we continue to make new discoveries about how the immune system interacts with cancer. Basically, it has been shown that the immune system can

recognize and destroy cancers. The next question is, How do you maximally leverage that information? We've come a long way. Many kinds of immunotherapy are now approved by the FDA and have become part of standard care. Probably most well known is the use of immune checkpoint inhibitors. These inhibitors are able to unleash the immune system, especially the preexisting spontaneous immune reaction to the cancer. This therapy has been approved for many types of cancers, including lung, liver, kidney, bladder, and cervical.

Another form of immunotherapy that is likely to become part of standard care is cellular immunotherapy. This is advancing rapidly, mostly because of our increased understanding of the biology of critical immune cells such as T cells and NK [natural killer] cells in our body. Can we generate large numbers of tumor-specific cells and give them back to the patient, and how can we properly reengineer them to be much more effective?

Another avenue of immunotherapy is cancer vaccines. I anticipate that in the future we will have both therapeutic vaccines as well as vaccines for immunoprevention. There are still no approved therapeutic vaccines against cancer, but there are preventive vaccines, such as the HPV vaccine to prevent human papillomavirus infection, which in turn decreases the chance of developing cervical cancer.

Who will be treated in the pavilion, and what will be different about their care?

We envision this will become a destination for care of some of the most difficult cancer cases—patients who can greatly benefit from the expertise and the technology—from our local community as well as from other parts of the country and probably the world. One of the things we challenged ourselves with during planning was to ask, What will cancer care be like in 10 or 20 or 30 years? We unleashed our imagination in the areas of technology, research, and how to provide the best patient experience. Research and innovation are embedded everywhere in the pavilion, from when a patient makes the first contact and throughout that patient's journey. It's in the DNA of this building. Patients can expect to have access to the latest and best care and to innovative clinical trials.

Cancer diagnosis is one of the most challenging periods for patients and their families, so the pavilion is designed to provide maximum support as they navigate the cancer journey. And let's not forget that this new building is part of a hub-and-spoke model with our network of facilities throughout the area. Everything that happens in those places will be coordinated with the central hub, so patients at all locations can expect the same level of care. ♦

PEER REVIEW

WHAT ALUMNI ARE THINKING AND DOING

THE POINT ENVENOMED TOO!

Hamlet (actor Joseph Dellger, left) and Claudius (actor William Davis, right), of the Court Theatre's 1979 production, face off in Hutchinson Courtyard.

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A SELECTION OF ALUMNI WHOSE NAMES ARE IN THE NEWS

SURGEON AND LEADER

M. Wade Shrader, MD'99, was elected the 2023–24 president of the American Academy for Cerebral Palsy and Developmental Medicine. A pediatric orthopedic surgeon, Shrader is the Freeman Miller Endowed Chair of Cerebral Palsy at Nemours Children's Hospital in Wilmington, Delaware. He is also a professor of orthopedic surgery and pediatrics at the Sidney Kimmel Medical College at Thomas Jefferson University. His research focuses on pain management, hip conditions, gait disorders, and family dynamics. Shrader's work treating children with cerebral palsy and similar developmental disabilities is driven by his personal experience as the father of two children with cerebral palsy.

NEW AT THE NEWBERRY

On December 1 **Astrida Orle Tantillo**, AM'90, PhD'94, joined the Newberry Library, Chicago's public humanities reference library, as its 10th president and librarian. Tantillo, who earned her degrees from the John U. Nef Committee on Social Thought, had been professor of Germanic studies and history at the University of Illinois Chicago. She also served as dean of UIC's College of Liberal Arts and Sciences from 2012 to 2022. Under her leadership, the college increased the size and diversity of its student body and built new partnerships with Chicago cultural institutions. Tantillo will use this expertise to draw new audiences to the Newberry.

UNPUBLISHED BECKER

A collection of economics professor Gary S. Becker's (AM'53, PhD'55) previously unpublished papers was released in August by the University of Chicago Press. *The Economic Approach: Unpublished Writings of Gary S. Becker* was coedited by three of the Nobel laureate's students and colleagues: **Julio J. Elías**, AM'01, PhD'05, professor of economics at the University of CEMA, Argentina; **Casey B. Mulligan**, PhD'93, professor in the Kenneth C. Griffin Department of Economics; and **Kevin M. Murphy**, PhD'86, the George J. Stigler



GRAND HONOR

The Grand Canyon Music Festival's 40th anniversary season, which took place in September, was dedicated to **Ruth Holland Waddell**, AB'44, an Arizona-based artist and longtime festival attendee. Waddell, who often painted the canyon, died August 24 (see Deaths, page 77). After starting a master's degree at the School of the Art Institute of Chicago, Waddell set aside her own art to raise her children and support her husband, sculptor **John Henry Waddell**, EX'49, and the other artists who studied and worked at the Waddell Studio in Cornville, Arizona, near Sedona. In the mid-1990s she began to paint again. She worked primarily with pastels, taking inspiration from nature and the people around her.

Distinguished Service Professor Emeritus of Economics at Chicago Booth. In these writings Becker analyzes topics including preference formation, rational indoctrination, income inequality, addiction, and family. They provide new insight into his personality and process.

MITCHELL SCHOLAR

On November 18, **Tommy Hagan**, AB'21, was awarded a George J. Mitchell Scholarship. The scholarship, sponsored by the US-Ireland Alliance, supports leadership, community and public service, and academic excellence by funding one year of postgraduate study in Ireland or Northern Ireland. Hagan will use his time in Ireland to expand the REAL Youth Initiative, which he codirects. An organization with fiscal sponsorship from Illinois Collaboration on Youth, REAL Youth advocates for prison abolition, builds consciousness and community among currently and formerly incarcerated young people,

and develops comprehensive community reentry programs.

PERSON OF THE YEAR

John V. Prunskis, AB'77, was named the Balzekas Museum of Lithuanian Culture's 2023 Person of the Year on December 2. The Chicago-based museum works "to preserve, perpetuate, showcase, and celebrate the history, culture, and achievements of the Lithuanian nation and people worldwide." Prunskis, born in Chicago to Lithuanian immigrants, was recognized for his career as a pain physician, businessman, and professor, as well as for his service as honorary consul of Lithuania. The cofounder of Illinois Pain and Spine Institute and the Regenerative Stem Cell Institute, he is currently clinical professor of anesthesiology at Chicago Medical School and chief medical officer of DxTx Pain and Spine. In 2014 he received the Knight of the Order of Merit from the president of Lithuania.

—Chandler A. Calderon

Photo courtesy Amy Waddell

RELEASES

ALUMNI BOOKS, FILMS, AND RECORDINGS



ALL HAPPY FAMILIES

Directed by Haroula Rose, AB'02, AM'02; Attic Light Films, Chicago Media Angels, Glass Bead Films, Neon Heart Productions, Number 8 Production LLC, Pogi Studios, 2023

In this character-driven dramedy about a dysfunctional Chicago clan, Graham (Josh Radnor), an aspiring actor whose career has never taken off, is shaken out of his rut when his television-star brother (Rob Huebel) unexpectedly visits and his college crush (Chandra Russell) looks to rent an apartment in his family's old two-flat. **Haroula Rose** directed and cowrote the film and co-composed its soundtrack.

CAT CITY

Directed by Ben Kolak, AB'06; Truth & Documentary, 2023

In 2007 a Chicago ordinance designated feral cats that have been trapped, neutered, and returned to their neighborhoods as protected "community cats." Documentary director **Ben Kolak** highlights some of the thousands of feral cat colonies in Chicago and the volunteers who look after them. The cats control rodent populations, make their caretakers happy, and help the city avoid the costs and critiques of kill policies. But others warn of the risk that the cats—

technically, an invasive species—pose to local bird populations. **Sophia Rhee**, MFA'14, AM'17, contributed to the film as an impact producer.

BETTY FRIEDAN: MAGNIFICENT DISRUPTER

By Rachel Shteir, AB'87; Yale University Press, 2023

Dramaturgy professor **Rachel Shteir** has published a new biography of Betty Friedan, the feminist activist best known for penning *The Feminine Mystique* (Norton, 1963) and cofounding the National Organization for Women. Friedan is often ignored or critiqued by feminists today for failing to consider perspectives other than those of White middle-class women. Shteir offers a nuanced view of this controversial figure's life and legacy, paying special attention to how Friedan's Judaism informed her feminism.

A CHA CHAAN TENG THAT DOES NOT EXIST: SELECTED POEMS OF DEREK CHUNG

Translated by May Huang, AB'19; Zephyr Press, 2023

May Huang began translating Hong Kong poet Derek Chung's work while a student in the College. The 23 poems in this collection offer a bittersweet glimpse of a city in flux. The *cha chaan*

teng featured in several poems is a Hong Kong-style diner—known for fast, inexpensive food—many of which have closed in recent decades. The poems also highlight everyday objects like a can of fried dace fish with salted black beans or a pineapple bun. As Huang writes in the introduction, Chung's poems "breathe life into otherwise inanimate objects."

FROM DUST THEY CAME: GOVERNMENT CAMPS AND THE RELIGION OF REFORM IN NEW DEAL CALIFORNIA

By Jonathan H. Ebel, AM'99, PhD'04; New York University Press, 2023

During the Great Depression, thousands of families from the Great Plains and Southwest sought work in California. New Deal government officials built camps to provide shelter and community; they also used the camps to reinforce the values of modern citizenship. Though rooted in Protestantism, these values were often at odds with the migrants' more conservative Protestant beliefs and revivalist practices. Considering the camps as missionary spaces, religion professor **Jonathan H. Ebel** asks how secularism, religion, and modernity became enmeshed after this migration.

—Chandler A. Calderon

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

ALUMNI NEWS

FROM THE CLASSES, SCHOOLS, AND DIVISIONS

To protect the privacy of our alumni, we have removed the class notes from this section. If you are an alumnus of the University and would like class notes from our archives, please email uchicago-magazine@uchicago.edu.



Let's hang: In January 1942 Julius Lehrer, AB'42, JD'48, practices "chinning" (pull-ups) in the Physical Preparedness Program for Men. Started in 1942 after the government urged universities to step up physical education programs to save time in basic military training, the program involved a quarterly fitness test, plus optional conditioning courses for those whose fitness was found lacking. Classes included self-defense, wrestling, jumping, climbing, pushing, pulling, hiking, swimming, and volleyball. (Photography by Chicago Daily Times, UChicago Photographic Archive, apf3-02946, 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, clarity, civility, and style. 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.



Making headlines: *Chicago Maroon* staffers edit an issue in 1956. Front-page headlines that year included these and other teasers: "Mystery: Kimpton Theft Still Unsolved"; "Wash Prom Weekend Begins; Mint Julep Air Welcomes Alumni"; "Pluto Not Planet UC's Kuiper Finds"; "Dorms Full, Situation 'Acute'"; "First Post-Terror Student Arrives Here from Hungary"; and "Are UC Girls Pretty?" Wrote for the *Maroon*? Write to us! Send your *Maroon* memories to uchicago-magazine@uchicago.edu. (Photography by William M. Rittase, UChicago Photographic Archive, apf4-02634, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



Eye to eye: In the Smart Museum of Art, an alumnus at the 1978 reunion views *John*, a painting by Chuck Close of the artist John Roy. What artwork at the Smart Museum entranced you? Share your Smart memories with us at uchicago-magazine@uchicago.edu. (Photography by Donald Rocker, UChicago Photographic Archive, apf3-02146, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library)



TOP 10 SINGLES FROM BILLBOARD June 15, 1974

1. **"BILLY, DON'T BE A HERO"**
Bo Donaldson and the Heywoods
2. **"YOU MAKE ME FEEL BRAND NEW"**
The Stylistics
3. **"SUNDOWN"**
Gordon Lightfoot
4. **"THE STREAK"**
Ray Stevens
5. **"BAND ON THE RUN"**
Paul McCartney and Wings
6. **"DANCING MACHINE"**
Jackson 5
7. **"BE THANKFUL FOR WHAT YOU GOT"**
William DeVaughn
8. **"THE ENTERTAINER"**
Marvin Hamlisch/*The Sting*
9. **"FOR THE LOVE OF MONEY"**
The O'Jays
10. **"MIDNIGHT AT THE OASIS"**
Maria Muldaur

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♥ **Jack (CA)** **"10X WORKS!** I am in the film business and around a lot of attractive women. A lot of them are touchy-feely, but even **those who weren't normally, became touchy-feely** with the 10X. Thank you."

♥ **Liza (MN)** "My honey doesn't know. 10:13 keeps him going. **It makes him think he just met me tonight.** It's my little secret."

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Can you dig it? Jane E. Buikstra, AM'69, PhD'72 (left), UChicago professor of anthropology from 1986 to 1995, works with visit-ing student Danielle Parks at a Middle Archaic (6000–2500 BC) floodplain cemetery north of Eldred, IL, in 1987. Today Buikstra is a professor of bioarchaeology and founding director of the Center for Bioarchaeological Research at Arizona State University. Did you work with Buikstra or conduct fieldwork while at UChicago? Send us a message at uchicago-magazine@uchicago.edu. (Photography by Keith Swinden, UChicago Photographic Archive, apf1-09384, University of Chicago Library)



A sad tale's best for winter: As part of the Summer Shakespeare Festival in August 2004, University Theater staged *The Winter's Tale* in Hutchinson Courtyard. Susanna Gellert, AB'99, currently lecturer in directing at Yale, directed this production of one of Shakespeare's "problem plays." (Photography by Amber Lee Mason, AB'03)



Beowulf character or IKEA product?

Is it a character from *Beowulf*—or a stylish, space-saving household item from IKEA? Bonus points if you can identify which IKEA product!

By Anne (Endress) Skove, AB'91

- | | |
|-----------------|----------------|
| 1. Beanstan | 11. Ecglaf |
| 2. Eanmund | 12. Elan |
| 3. Gradvis | 13. Malm |
| 4. Breca | 14. Scyld |
| 5. Froda | 15. Ingabritta |
| 6. Starreklinde | 16. Skurar |
| 7. Bergtunga | 17. Fitela |
| 8. Nereby | 18. Balungen |
| 9. Ingeld | 19. Merewing |
| 10. Korvmoj | 20. Flisat |

Anne (Endress) Skove, AB'91, lives in Cincinnati, where her studio is across the street from a pickle factory. Her comic, *She Who Laughs, Lasts*, appears every Monday in *Oddball Magazine*. If you want to know whether a particular part of Cincinnati is in Clifton, read her chapter, "That's Not Clifton," in the Cincinnati Neighborhood Guidebook. Find more at anneskove.com. Her spouse is Ben Skove, AB'92.

Answers: 1-B; 2-B; 3-I (design line: planters, vases, mister); 4-B; 5-B; 6-I (rug); 7-I (cutting board); 8-I (wall shelf set); 9-B; 10-I (veggie dog); 11-B; 12-B; 13-I (design line: furniture); 14-B; 15-I (throw blanket); 16-I (candle holder); 17-B; 18-I (bathroom accessories); 19-B; 20-I (playroom items)



Snow day: Students head outside for a snowball fight after the Groundhog Day Blizzard of 2011, the third-largest storm in Chicago's history. The quads were covered in a record 25 inches of snow, and 70 mph winds created shoulder-high snowdrifts. University staff worked 15- to 17-hour shifts to remove snow on campus. Classes were canceled for two days. What are your memories of "Snowmageddon" and Chicago winters? Send your snow stories to us at uchicago-magazine@uchicago.edu. (Photography by Dan Dry)




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DEATHS

FACULTY AND STAFF

Norman H. Zide, professor emeritus of linguistics and South Asian languages and civilizations, of Los Angeles, died February 21, 2023. He was 94. Zide studied at and earned undergraduate and graduate degrees from New York University, Yale, Columbia University, and the University of Pennsylvania. Serving in the US Army during the Korean War, he became interested in Indigenous languages—initially Comanche—while stationed in Oklahoma. Zide later traveled to India as a Fulbright Scholar and Ford Foundation grant recipient and spent many years traveling the country, researching and teaching languages, including Munda, Sora, and Gorum. At UChicago he authored numerous papers on these languages and served as department chair of South Asian languages and civilizations. He is survived by two sons, **William Zide**, LAB'83, and **Gregory Zide**, LAB'83.

Bernard "Bernie" O. Brown, DB'55, AM'65, PhD'73, former dean of Rockefeller Chapel and associate professor in the Divinity School and the College, died October 7 in Chicago. He was 93. Ordained first as a Methodist minister and then as an Episcopal priest, Brown joined UChicago as a faculty member in 1973, later becoming campus minister, International House program director, and associate chapel dean. For seven years he and his wife, Carol Jean, were resident masters of the former Woodward Court and Shoreland dormitories. Serving as Rockefeller Chapel's fourth dean from 1979 to 1995, he guided the historic building through several renovation projects and strengthened the chapel's diverse community. A lifelong musician, Brown championed the traditional choral and organ music that remains a Rockefeller hallmark. He is survived by his wife; five children, including **Lizbeth Bistrow**, AB'74, AM'86; and 17 grandchildren and great-grandchildren, including **Ruth Bistrow**, LAB'01.

Melvin Rothenberg, professor emeritus of mathematics, died August 1 in Kingston, NY. He was 89. Majoring in mathematics and philosophy at the University of Michigan, Rothenberg earned his master's degree and PhD at the University of California, Berkeley, in 1962. He began his career in algebraic topology and went on to make groundbreaking contributions in geometric topology, notably collaborating with his UChicago colleague Richard Lashof on smoothing and triangulation theory and equivariant triangu-

lation theory. He also established, with collaborator **Ib Madsen**, PhD'70, that it is possible to understand odd order group actions using surgery theory. He spent six decades on the UChicago faculty. Throughout his career, Rothenberg maintained a commitment to social justice and political activism, attending demonstrations to protest the Vietnam War and support civil rights, women's rights, and health care access. A Marxist, Rothenberg also wrote for socialist journals, including *Against the Current*. He is survived by three children and a grandchild.

Barry Arnason, founding chair of the Department of Neurology, of Chicago, died July 17. He was 89. A graduate of what is now the University of Manitoba College of Medicine, Arnason taught at Harvard Medical School before being recruited to UChicago in 1976. As a physician-scientist he led the neurology department for 20 years, mentoring scores of clinicians, scientists, residents, and fellows. Considered a founder of the field of neuroimmunology, Arnason authored more than 400 scientific papers on neurological diseases, therapeutic interventions, and the underlying causes of autoimmunity. He was an investigator on more than 70 clinical trials, including studies leading to the approval of interferon beta, a drug used to treat multiple sclerosis. He survived by three children, **Stephen Arnason**, AB'85; **Jon Arnason**, LAB'94, MD'04; and **Eva Arnason**, LAB'01, and four grandchildren.

J. Paul Hunter, the Barbara E. and Richard J. Franke Professor Emeritus of English, died December 4 in Charlottesville, VA. He was 89. A prolific scholar of 18th-century British literature, Hunter published influential works investigating the connections between form and culture, including *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (1990). He edited nine editions of the *Norton Introduction to Poetry*, among other scholarly anthologies and critical editions. Hunter served as dean of the College of Arts and Sciences at the University of Rochester for seven years before coming to UChicago in 1987. He directed the Franke Institute for the Humanities from 1996 to 2001. He was awarded a Guggenheim Fellowship, a National Endowment for the Humanities Fellowship, and a National Humanities Center Fellowship. Retiring from UChicago in 2001, Hunter taught part time at the University of Virginia until 2010. He is survived by his partner, **Cynthia Wall**, AM'87, PhD'92;

four children, including **Anne Hunter**, LAB'91; a sister; 12 grandchildren; and one great-grandchild.

Phillip Eaton, professor emeritus of chemistry, of La Porte, IN, died July 21. He was 87. In 1964, two years after joining the UChicago faculty, he and his team synthesized an "impossible" molecule, cubane. They did so by using photochemistry to bring carbon atoms into 90-degree bonds with one another. The resulting molecule was under great strain, but it was stable enough to be stored indefinitely in a vial. Eaton went on to synthesize other molecules and to broaden the field's understanding of molecular bonding. Because of their energy storage properties, cubane and its derivatives have many uses in materials science, pharmaceuticals, and explosives. A dedicated educator and mentor, Eaton also gave his students symphony, theater, and opera tickets to encourage their growth beyond the laboratory. His wife, Phyllis D. Eaton, AM'65, died last spring.

Joseph J. O'Gallagher, SM'62, PhD'67, of Flossmoor, IL, died July 23. He was 83. With his undergraduate degree from the Massachusetts Institute of Technology and graduate degrees in physics, O'Gallagher held positions at the University of Maryland, the Max Planck Institutes, and Argonne National Laboratory. An experimental physicist, he specialized in space physics and nonimaging optics in solar energy. O'Gallagher spent most of his career as a senior lecturer, senior scientist, and executive officer in UChicago's Department of Physics, retiring in 2005. He is survived by his wife, Ellen; two children; four siblings; and five grandchildren.

Thomas Blondis died June 8 in Santa Fe, NM. He was 74. From 1989 until his retirement in 2008, Blondis served as an associate professor of developmental pediatrics at the Pritzker School of Medicine. His research focused on early childhood development and early intervention to address learning problems, and he wrote many articles and textbook chapters on these topics. Blondis earned his medical degree at the Universidad Autónoma de Nuevo León in Monterrey, Mexico, and trained at Cardinal Glennon Children's Hospital in St. Louis and the Kennedy Krieger Institute in Baltimore before coming to the University of Chicago. In the 1990s he helped establish a boarded specialty in developmental and behavioral pediatrics. He was also instrumental in expanding the Woodlawn Early Intervention Program at the University of Chicago. After retire-

To request an obituary for a faculty member, staff member, or former student, please send a previously published obituary or a note that includes their accomplishments, surviving family members, and significant facts 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.

ment, Blondis moved with his family to Santa Fe, a city he'd fallen in love with as an undergraduate at the College of Santa Fe. Survivors include his wife, Alba, and a daughter.

William Pope.L, professor in the Department of Visual Arts, died December 23 in Chicago. He was 68. Known internationally for his provocative performance art, Pope.L cast a critical eye on belonging, identity, nationhood, public health, and race in his work. Before joining the UChicago faculty in 2010, he spent more than two decades as a lecturer in theater and rhetoric at Bates College—where, in the mid-1980s, his students devised the name “Pope.L,” appending the first letter of his mother and grandmother’s surname (Lancaster) to his original surname. An interdisciplinary artist, he also worked in writing, photography, painting, sculpture, and theater. His exhibitions include the *Flint Water Project* (2017) and *My Kingdom for a Title* (2021), the latter an immersive installation that alluded to the COVID-19 pandemic. Among his honors were a Guggenheim Fellowship, the VIA Art Fund Grant, and a National Endowment for the Arts Fellowship. He is survived by his partner, Mami Takahashi; a son; and a brother.

Albert Bendelac, the A. N. Pritzker Distinguished Service Professor of Pathology, died August 23 in Chicago. He was 67. After receiving his medical degree and doctorate in immunology in France, Bendelac became a visiting fellow and scientist at the National Institutes of Health and then taught at Princeton. Having led pathbreaking research that demonstrated which cells were required for the development of type 1 diabetes and made seminal discoveries focusing on natural killer cell antigens, he joined the UChicago faculty in 2002 and continued to advance lymphocyte biology, ultimately publishing more than 100 papers. A mentor to young scientists, Bendelac received a 2019 Quantrell Award for Excellence in Undergraduate Teaching. In addition to exploring new frontiers in immunology, he helped establish and also chaired the Committee on Immunology. He is survived by his wife, **Bana Jabri**, the Sarah and Harold Lincoln Thompson Distinguished Service Professor of Medicine, and three children, **Aude Cuenod**, LAB’05; **Raphaëlle Cuenod**, LAB’08; and **Julien Bendelac**, LAB’16, AB’20.

David Frim, the Ralph Cannon Professor of Surgery and former chief of neurosurgery at UChicago Medicine, of Chicago, died August 22. He was 63. As a pediatric neurosurgeon and researcher, Frim was noted for his expertise in congenital brain anomalies and his compassion for his patients and their families. Educated at Harvard, he joined UChicago in 1996 and from 2007 to 2020 headed what was then called the Section of Neurosurgery. Frim’s publications and clinical practice focused on

surgical and therapeutic management of complex disorders such as hydrocephalus and Chiari malformations. He served as program director for UChicago Medicine’s Margaret Hackett Family Center and was a fellow in the American Academy of Pediatrics and the American College of Surgeons. He is survived by his wife, Tammy Claman, and three sons.

Sliman Bensmaïa, the James and Karen Frank Family Professor of Organismal Biology and Anatomy, died August 11 in Chicago. He was 49. A leading expert on the neuroscience of touch, Bensmaïa explored how sensory information about touch, texture, and the shape of objects is represented in the nervous system. He and his collaborators then used these discoveries to develop prosthetic limbs that can restore a realistic sense of touch to amputees and paralyzed patients. With a PhD in cognitive psychology from the University of North Carolina at Chapel Hill, Bensmaïa was an associate research scientist at Johns Hopkins University before joining the UChicago faculty in 2009. His honors include an Early Career Award from the National Science Foundation and selection as a Kavli Frontiers of Science Fellow by the National Academy of Sciences; he was also an accomplished musician. He is survived by his wife, **Kerry Ledoux**, associate instructional professor in psychology and the College, and two children.

1940s

Ruth Holland Waddell, AB’44, died August 24 in Cornville, AZ. She was 97. Waddell grew up in an arts-focused family. While attending the School of the Art Institute of Chicago, she met sculptor John Henry Waddell, EX’49. They married in 1949, lived in Greece and Mexico, and later built a home, studio, and sculpture garden in central Arizona. A painter of nature, Waddell was a figure in the Sedona and Verde Valley arts communities and longtime supporter of the Grand Canyon Music Festival (see Notes, page 52). Her husband died in 2019. Survivors include her children and grandchildren.

Howard S. Becker, PhB’46, AM’49, PhD’51, died August 16 in San Francisco. He was 95. Becker played piano in local clubs while studying sociology at UChicago. His early work on marijuana smokers and dance musicians evolved into his best-known book, *Outsiders: Studies in the Sociology of Deviance* (1963). In *Art Worlds* (1982), he explored the collaborative context of art making. Becker’s ethnographic approach to sociology and urban studies influenced criminology, law, anthropology, and other fields. A faculty member at Northwestern University and the University of Washington, he also received honorary doctorates from five French universities. He is survived by his wife, Dianne Hagaman; a daughter, **Alison Becker**, LAB’69; a grandchild; and a great-grandchild.

Rita Kramer, AB’48, died July 21 in Greenport, NY. She was 94. Kramer became a writer after working as a freelance copy editor for several New York publishers. She authored seven books, including *Maria Montessori: A Biography* (1976) and *Flames in the Field: The Story of Four SOE Agents in Occupied France* (1995), a World War II-era story of four female British Special Operations Executive agents. Kramer’s articles and reviews appeared in the *New York Times Magazine*, the *Wall Street Journal*, and other publications. Her husband, Yale Kramer, AB’50, died in 2022. She is survived by two daughters, including **Deborah Duerksen**, LAB’75, AB’81.

Frank George Rothman, AB’48, SM’51, of Wayne, PA, died October 23, 2022. He was 92. An Army veteran, Rothman earned a PhD in chemistry from Harvard and later focused on molecular biology, genetics, and the biology of aging. In 1961 he joined the faculty at Brown University, where he won teaching awards, directed the graduate program in molecular and cell biology, and served as provost. His genetics research received support from the National Science Foundation. Retiring in 1997, Rothman promoted science education with Project Kaleidoscope. He is survived by four children, five grandchildren, and one great-grandchild.

Roland Hugo Schneider, LAB’43, AB’48, died September 9 in Elizabeth, IL. He was 95. A US Army veteran, Schneider served as a medic during World War II. He later owned and operated two businesses, Roland Employment Agencies and Emeritus Inc.; then, as CEO of Vidcom Corporation, he became a pioneer in video conferencing. In 1971 Schneider moved from Chicago to Los Angeles with his wife, Sandra (Mosley) Schneider, LAB’58, who died in 2016. Turning to writing late in life, he independently published a novel at 91. Survivors include four children, eight grandchildren, and four great-grandchildren.

Dwayne Huebner, AM’49, died March 13, 2023. He was 99. Huebner joined the US Army Signal Corps during World War II and studied electrical engineering at Texas A&M University. He later earned a master’s in education on the GI Bill and went on to pursue a PhD at the University of Wisconsin. Huebner accepted an invitation to develop a doctoral program in curriculum theory at Teachers College, Columbia University, and also taught at seminars. He and his wife, Ellen, moved to Durham, NC, in 2001, where a scholarship exists in their name at Duke Divinity School. Survivors include his wife, two daughters, eight grandchildren, and three great-grandchildren.

1950s

Cecile Doris (Perper) Kraus, AB’50, died July 19 in Glenview, IL. She was 93. With degrees in literature and education, Kraus taught elementary school in Hyde

Park in the 1950s. She and her family lived in Chicago, Iowa, Indiana, Massachusetts, and Ohio, where Kraus taught and worked as a reading specialist in Cleveland schools, earned a doctorate at Kent State University, and joined the education faculty at Ohio University and Cleveland State University. A classical pianist, she also led a popular short-story discussion group at her retirement residence in Glenview. Survivors include three children and five grandchildren.

Elizabeth Hough Bjerklie, AB'50, MBA'54, of Chicago, died July 23. She was 93. Born in New Orleans, Bjerklie was raised in Illinois, Connecticut, and Washington, DC. She and her husband—Joseph P. Bjerklie, EX'59, who died in 1995—lived in Austin, TX, for a number of years following his 1985 retirement. She is survived by two children, including **Margaret Ann Bjerklie**, AB'79.

Norman E. Goldman, AB'50, JD'52, of Las Vegas, died March 26, 2023. He was 96. An attorney, sports fan, and reader, he had formerly lived in Chicago. Survivors include his wife, Ivy; four children; seven grandchildren; and three great-grandchildren.

Aiko Harada Uyeki, AB'50, of McKinleyville, CA, died July 6. She was 96. Raised in Los Angeles's Boyle Heights neighborhood, Uyeki was incarcerated with her family in the Arizona desert with other Japanese Americans during World War II. She later moved to the Midwest, worked as a secretary at UChicago, and attended the College. After decades living in Kansas City, KS, where she taught English as a second language, she and her husband—Edwin Masanori Uyeki, SM'51, PhD'53, who died in 2022—retired to McKinleyville. There Uyeki did volunteer work and published articles and stories about her life experiences. She is survived by three children and six grandchildren.

James Winkelman, AB'55, died August 13 in Chestnut Hill, MA. He was 87. Winkelman received his MD from Johns Hopkins University and became a specialist in clinical pathology and diagnostic laboratory testing. He served as director of clinical laboratories and vice president at Brigham and Women's Hospital in Boston and was a professor of pathology at Harvard Medical School from 1986 to 2002. Credited with 21 patents, Winkelman held executive positions at scientific laboratories and appointments at universities in New York and California. He is survived by his wife, Rina; a son; three daughters; and nine grandchildren.

Norval B. Stephens Jr., MBA'59, of Barrington, IL, died October 17. He was 94. A DePauw University graduate, Stephens served in the US Marine Corps during the Korean War. He spent most of his career in advertising, notably from 1956 to 1986 with Needham Harper Worldwide, now part of Omnicom. Later he started a marketing consultancy and led the Inter-

national Federation of Advertising Agencies. Stephens was a life trustee at DePauw and volunteered with the Barrington Area Community Foundation, Delta Tau Delta fraternity, Rotary International, and other service organizations. He is survived by his wife, Diane; two daughters; two sons; 12 grandchildren; and five great-grandchildren.

Robert Evans Jr., PhD'59, of Acton, MA, died July 11. He was 91. An MIT graduate, Evans served in the Army in Korea before completing his doctorate in economics. He lived in Japan for several years with his first wife, Lois, and their seven children; visited the Soviet Union; and traveled to China on the trans-Siberian railway. As an economics professor at MIT and Brandeis University, he specialized in Japanese labor practices and held various administrative roles. For over 60 years he was active in local community organizations and the Acton Congregational Church. Survivors include his wife, Marian; 10 children and stepchildren, including **Janet Evans**, MPP'89; and many grandchildren and great-grandchildren.

1960s

Andrew Beretvas, LAB'56, SB'60, SM'62, PhD'68, died July 31 in Woodridge, IL. He was 83. A physicist, Beretvas taught at Buffalo State University from 1968 to 1973. He then spent more than 40 years as a researcher of subatomic particles and high-energy physics at Fermi National Accelerator Laboratory in Batavia, IL, publishing articles on his work. He is survived by extended family.

Lois Mandel Libien, AB'60, died July 25 in River Vale, NJ. She was 87. An art history major, Libien became a journalist in New York and covered issues affecting women. In the 1970s she attracted a wide readership providing practical household tips in a nationally syndicated advice column and book, *Super-Economy Housecleaning* (1976), coauthored with Margaret Strong. Libien later earned a master's in social work at Columbia University, trained as a psychotherapist, and practiced as a psychoanalyst and social worker. She is survived by a daughter, a son, a sister, and five grandchildren.

Joseph Marlin, AM'54, AM'60, of Chicago, died July 7. He was 91. Trained at UChicago's School of Social Service Administration (now the Crown Family School), Marlin was a lifelong social worker and social service administrator. In Chicago he worked at the former Jewish Children's Bureau and as director of social work at Trinity and Mount Sinai Hospitals. In 2019 Marlin published *Fading Ads of Chicago*, a collection of his photographs of painted building advertisements.

James Hoge Jr., AM'61, died September 19 in New York. He was 87. As a journalist at the *Chicago Sun-Times*, Hoge rose to city editor at age 29, editor in chief at 33, and

publisher at 44. The newspaper garnered six Pulitzer Prizes under his watch. In 1984 he became publisher of the *New York Daily News* and was editor and publisher of *Foreign Affairs* from 1992 to 2010. A fellow at Harvard and Columbia Universities, Hoge served as a board chair of Human Rights Watch and a senior adviser at Teneo, a consulting firm. He is survived by his wife, Kathleen Lacey; a daughter; three sons; two stepchildren; a sister; and eight grandchildren.

James D. Thomason, AB'61, died August 29 in Oakland, CA. He was 83. Thomason worked for companies in Chicago, New York City, and Northern California as a computer programmer and software designer. He then started his own consulting company in San Francisco and ran an internet business buying, selling, and trading collectibles, concentrating on antique toys and electric trains. Survivors include his wife, Beverly; three daughters; and six grandchildren.

Jane Wilken Andringa, AB'62, of Glen Ellyn, IL, died September 24. She was 96. Raised in Aruba, Andringa worked on the island until enrolling at UChicago at age 30. She met her husband, John, when both reached for the last piece of cherry pie in a campus cafeteria. Andringa later became a teacher and special education advocate in suburban Chicago schools, earning her PhD in education from Loyola University Chicago in 1995. She retired from the education faculty at Governors State University in 1999. Survivors include three children and seven grandchildren.

Michael Denny, AB'64, AM'70, died April 15 in New York City. He was 80. A history major in the College, Denny later pursued graduate studies in the John U. Nef Committee on Social Thought, where he worked closely with Hannah Arendt. During his studies he became a part-time editor at the University of Chicago Press. Moving to New York in 1971, Denny became an editor at Macmillan; five years later, he cofounded the gay literary magazine *Christopher Street*. He then worked for 17 years at St. Martin's Press, where he launched the gay imprint Stonewall Inn Editions. A champion of LGBT authors and literature, Denny published the cultural autobiography *On Christopher Street: Life, Sex, and Death after Stonewall* in 2023. Survivors include his brother.

Norman Single, MBA'67, of Doraville, GA, died October 28. He was 89. A graduate of Bucknell University, Single went to work in finance at US Steel, taking his business school classes in the evenings. Following 14 years with the company in Gary, IN, he relocated to Atlanta with his family and continued to work for US Steel and LaRoche Industries until his retirement in 1995. Survivors include three sons, a sister, and seven grandchildren.

Charles D. Garvin, AM'51, PhD'68, of Ann Arbor, MI, died August 22. He was 94.

Educated as a social worker at the University of Illinois Chicago and UChicago, Garvin served on the University of Michigan School of Social Work faculty from 1965 to 2001. His scholarship, including the textbook *Contemporary Group Work* (1981), focused on group work in various settings. Active in national organizations, Garvin received a lifetime achievement award from the Council on Social Work Education in 2012 and was named a National Association of Social Work Pioneer in 2020. Survivors include three children, three grandchildren, and three great-grandchildren.

Elliot Simon, AM'68, died July 22 in San Francisco. He was 82. Simon studied human development at UChicago following his undergraduate work at the City College of New York. After residing in Guerneville and Santa Rosa, CA, he moved to San Francisco in 2017. Simon had a 40-year career as a book editor. He performed in Bay Area theater productions and traveled the globe with community choruses, including the San Francisco Gay Men's Chorus and California Redwood Chorale. He is survived by extended family.

1970s

Robert Kilmer, AM'67, PhD'70, of Manassas, VA, died September 6. He was 83. The son and grandson of poets, Kilmer served in the US Army in Germany before studying English at Louisiana State University. After teaching at Vanderbilt University, he spent 35 years on the English faculty of Northern Virginia Community College's Woodbridge campus. Kilmer was also a home brewer, mushroom forager, and gardener who founded a community-supported agriculture business. Survivors include his wife, Claudia; a stepdaughter; and three sisters.

Paul Preston, AB'72, AM'73, of Berkeley, CA, died September 28. He was 72. Preston studied English at UChicago and later earned a PhD in medical anthropology at the University of California. His formative experience as a child of deaf parents shaped his career as a teacher and counselor of the deaf. He authored the book *Mother Father Deaf: Living Between Sound and Silence* (1994) and worked for more than 20 years at Through the Looking Glass, a Berkeley-based advocacy group for people with disabilities and their families. Survivors include extended family.

Arthur "Art" M. Pry, AM'73, of Minneapolis, died June 25. He was 92. Pry graduated from the Divinity School after attending Southwestern University and Yale. As a pastor in the Texas Conference of the Methodist Church, he served congregations in Orange, Port Arthur, and Houston. Retiring from the ministry in 1996, he moved with his wife to St. Paul and was active in the Fairmount Avenue United Methodist Church,

Habitat for Humanity, and the Metropolitan Interfaith Council on Affordable Housing. He is survived by a daughter, two sons, four grandchildren, and one great-grandchild.

Michael Mills, JD'74, died October 1 in St. Helena, CA. He was 77. Mills graduated from Reed College and served in the US Army before finishing law school. A litigator at two New York firms, he shifted to knowledge management at Davis Polk & Wardwell, pioneering information technologies now widely used in the legal industry. In 2010 Mills cofounded and became CEO of Neota Logic, which develops advanced software applications for law firms and other companies. He also cofounded the Central Park Conservancy and acted as founding director of Pro Bono Net. Survivors include his partner, Karen MacNeil; and two brothers, including **John Mills**, SB'61.

Kelly Harris, AB'76, died August 14 in New York City. He was 69. After studying music in the College, Harris moved to New York and worked in information technology at the Bank of New York until his retirement. He was a founding member of the UChicago New York City Alumni Book Club, in which he remained active, and a lifelong writer of poetry, prose fiction, and nonfiction. Survivors include two sisters.

Jonathan D. Hill, AB'76, of Ladue, MO, died June 24. He was 69. Hill was an anthropologist and ethnomusicologist who specialized in the cultures of Indigenous people living in lowland South America. With a PhD in anthropology from Indiana University, he spent most of his career at Southern Illinois University, where he taught, published, and served as department chair. Fluent in Spanish, Portuguese, and several Indigenous dialects, Hill worked to help Amazonian peoples preserve their cultures. He was also a classical pianist. He is survived by his wife, Sharon DeGreeff; two children; four stepchildren; two sisters; a brother; a grandchild; and three step-grandchildren.

Linda Walsh Bailey, AB'79, MBA'85, of Olympia Fields, IL, died September 3. She was 65. Bailey spent her career in international supply chain management at Turtle Wax, where she worked for nearly 30 years. A Chicago sports fan, she also loved animals and celebrated Irish culture, music, and dance. Survivors include her husband, **Robert Bailey**, AB'79; two children, including **Kathleen Wilk**, AB'10, PhD'15; a sister; and two grandchildren.

1980s

Nancy C. Leissing, MBA'82, died April 1 in Orlando, FL. She was 76. With her undergraduate degree from Upsala College, Leissing worked as a research biochemist for Schering-Plough in New Jersey while pursuing a PhD in biochemistry at Seton Hall University. Relocating to Chicago, Leissing worked for 20 years as director

of biomedical research at Baxter International and earned her MBA at Chicago Booth. She published widely in her field and holds two patents. Before retiring to Orlando in 2003, Leissing served as a vice president at LifeSource, a former Chicago-area blood bank. Survivors include three children and a grandchild.

Kurt Davis Prister, MBA'82, died May 3 in Rochester, NY, of cancer. He was 65. Prister, who held a bachelor's degree in economics from the University of Virginia, had a successful career in commercialization at companies including Eastman Kodak and Carestream Health. He is survived by a daughter, a son, and a sister.

David Russell Fox, AB'87, died July 2 in Port Angeles, WA. He was 62. Fox studied sociology in the College and earned his JD from the University of Idaho College of Law in 1994. He practiced law in Washington State. Survivors include two sisters and three brothers.

Mark Hoole Stehle, MBA'87, of Agoura Hills, CA, died April 26. He was 74. After attending the University of Virginia and studying English and American literature at New York University, Stehle moved to San Francisco and joined protests against the Vietnam War. He eventually became an independent real estate and financial investor. Until his retirement he served as chief financial officer of Visions International, a nonprofit organization devoted to promoting the Indian speaker and author Prem Rawat's message of peace. Stehle is survived by his wife, Chelo Alvarez-Stehle; a daughter; a sister; and a brother.

Natalie M. Ross, PhD'89, of Chicago, died August 16. She was 79. Devoted to her home city of Detroit, Ross graduated from Wayne State University and later earned a master's in social work at the University of Michigan. With her social work doctorate from UChicago, she went on to positions in social service, health care, and education. Ross worked at Jewish Family and Community Services in Chicago for nearly 25 years, ultimately serving as executive director. Survivors include her partner, **Robyn Golden**, AM'81; one child; and one grandchild.

1990s

Lisa Marie (Spiess) Yañez, AB'95, died May 2 in Chapel Hill, NC, in a car accident. She was 50. Yañez's decades-long career in the pharmaceutical and biotechnology industry included leadership positions at Merck, Genentech, GSK, United Therapeutics, and Acceleron Pharma. As chief operating officer at Aerami Therapeutics, a clinical-stage biopharmaceutical company, she oversaw program development for a pulmonary hypertension therapy. Yañez became the company's chief executive officer in January 2023 and volunteered in the local community. She is survived by two children, her parents, and two sisters.



THE UCHICAGOAN

Megan McArdle

MBA'01

**Questions for the
Booth alumna
and Washington
Post columnist.**

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

Maid at one of the old Catskills
hotels, just like in *Dirty Dancing*.

**What would you want to be doing
if not your current profession?**

Kitchen designer and registry
consultant, combining my passion
for kitchen gadgetry with my
irresistible impulse to tell other
people what they ought to do.

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

Jerks. Too many institutions
are currently suffering from an
epidemic of niceness run amok.

**What did you learn at
UChicago that still
benefits you today?**

To approach every
proposition by thinking
“OK, what would make
that not be true?”—
especially the ones I most
want to be true.

**What's your most vivid
UChicago memory?**

Austan Goolsbee using the Socratic
method to bring 60 crestfallen MBA
students to the realization that the
TimeWarner/AOL megamerger
was doomed to fail. We'd all spent
interview season extolling its merits
to the banks and consultancies that
had worked on the deal, and now we
(deservedly) felt like fools.



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Illustration by Jordi Ferrándiz



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