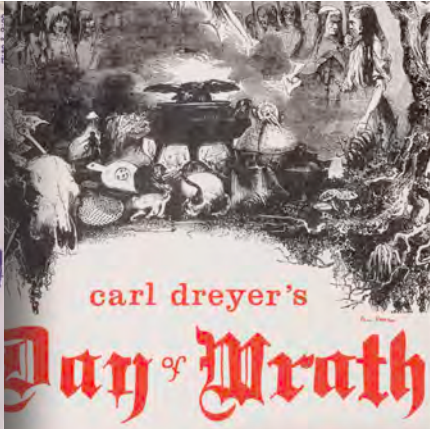
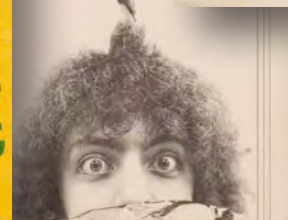
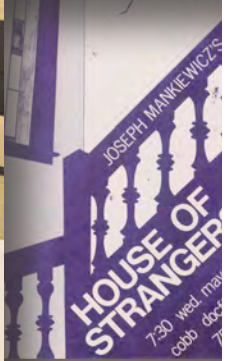
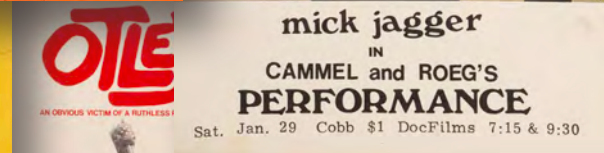
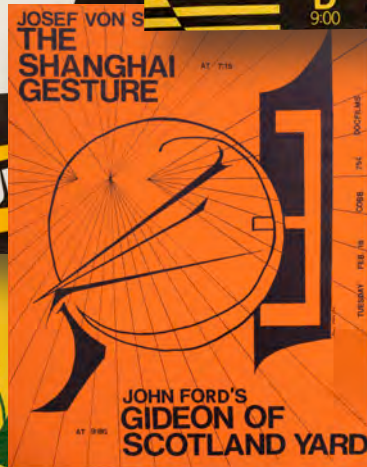
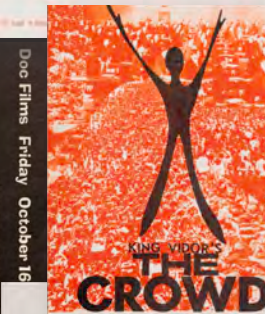
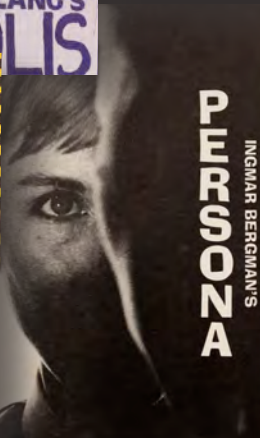


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VOLUME 112, NUMBER 2, WINTER 2020

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EDITOR'S NOTES

FOR YOUR CONSIDERATION

BY LAURA DEMANSKI, AM'94

Among the highlights of this cinema-centric issue of the *Magazine* is "Faculty Faves" (page 24), where we put four professors on the spot to share their personal movie recommendations. I enjoyed the results so much, I put the editors of the *Magazine* on that same spot.

Her favorite film(s), says senior editor **Mary Ruth Yoe**, are documentaries. "I'll never sing backup for rock stars but I can rewatch *20 Feet from Stardom* (2013). The late-life documentaries by New Wave pioneer Agnès Varda—a favorite is *Faces Places* (2017)—show France through a lens both individual and universal. I also love two documentaries from 1968: Frederick Wiseman's *High School* puts me back in gym class and a baggy blue uniform, while *Inquiring Nuns* has UChicago roots. An early film by Kartemquin cofounders **Gordon Quinn**, AB'65, and **Gerald Temaner**, AB'57 (music by **Philip Glass**, AB'56), it follows two 20-something nuns around Chicago, including a stop outside the Hyde Park Co-op, as they ask strangers one question: 'Are you happy?'"

Associate editor **Susie Allen**, AB'09, casts her vote for Alexander Payne's *Election* (1999). "Featuring a young Reese Witherspoon at her Witherspooniest," Susie enthuses, "the film gave us the (still debated, frequently misunderstood) character of Tracy Flick and the greatest student council speech of all time. I have never hated Matthew Broderick more, but in a good way."

For alumni news editor **Andrew Peart**, AM'16, PhD'18, "the advantage to having a favorite film that's under 20 minutes is that you can easily rewatch it." His choice, he says, "still packs a wallop. The experimental film *Meshes of the Afternoon* (1943) made a big impression on me at a formative age. My local library had a Maya Deren compilation DVD, and though I probably didn't understand it then, her take on surrealism gave me a lasting appreciation for all things avant-garde."

Rhonda L. Smith, the *Magazine*'s managing editor, declined to select a title. Here's why: "I love movies, but I don't really have a favorite. I'm just as likely to go to a film noir double feature as to the latest Disney animation blockbuster. I don't like all genres (I've never been to the theater for a single movie from the *Star Wars* franchise), but I'm usually game for an afternoon or evening at the movies—especially at the Music Box Theatre. I find there's something magical about sitting in the dark watching the big screen with some Red Vines."

As for me? It's hard to narrow the field, but one I keep going back to—and can recite to you practically by heart—is Steven Soderbergh's 1998 flick *Out of Sight*. I love that its pivotal scene casts Detroit, my much-maligned birthplace, in a romantic light, and the Elmore Leonard source material ensures that the dialogue snaps and crackles.

Happy viewing—and reading. ♦

WINTER 2020

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Grab your popcorn

Early cinemas attracted customers by depicting the moviegoing experience as a festival of entertainments. This circa 1910 French ad promised “illuminated moving pictures” of battleships, zeppelins, and more. It’s one of many treasures from the collection of **Dwight M. Cleveland**, MBA’87. For more, see “Poster Perfect,” page 44. On the cover: Doc Films attracted customers with these striking student-made posters. (Documentary Film Group, Records, Special Collections Research Center, University of Chicago Library. Photography by Nathan Keay.)

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Haroula Rose, AB'02, MAT'02, put the work of **Bonnie Jo Campbell**, AB'84, on the big screen. Last fall the two brought the film to Chicago.

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The controversial 1959 film *The Cry of Jazz* could only have been made in Hyde Park.

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Dwight M. Cleveland, MBA'87, collects film posters with an eye for high art.



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news in brief



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Peer Review

What alumni are
thinking and doing

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More OI centennial reflections

In this year of centennial celebration (“The OI at 100,” Summer/19), it is an honor to have had a hand in sprucing up some of the leaded glass windows of the west facade of the building that houses the stunning collection, as well as administrative offices and classrooms, at the Oriental Institute. In 2017 my stained glass studio was chosen to help “set the standard for window restoration on campus” as part of select masonry restoration on that wall of the building. Being able to retain the original glass in these windows not only helped maintain the beauty of the structure but was also consistent with the approach to conservation embodied in the collection and in the goals of the institute itself. Thank you for the opportunity, and happy 100, OI!

Emily Carlson, AB’88
CHICAGO

I was an undergraduate interested in pursuing my love of drawing but unable to manage an art course in my schedule. So, on many a Saturday or Sunday afternoon, I’d park myself in front of a model who would never tire: a tall, unsmiling Egyptian. A few years later, in a life drawing class at the Art Institute of Chicago, my instructor commented that my drawings had a surprising Egyptian quality. Hmm, wonder why.

Pearl Bloom Taback, AB’63
BRONX, NEW YORK

I have just finished reading Barbara Mertz’s (PhB’47, AM’50, PhD’52) interesting and amusing *Red Land, Black Land: Daily Life in Ancient Egypt* (William Morrow, 2008; originally published 1966), which I happened upon in our branch of the Vancouver Island Regional Library. I have to confess

that when I was a student at the University from 1964 to 1968 I set foot only once in the OI, and that was to visit the gift shop! Reading the article about the OI in the Summer issue of the *Magazine* and the subsequent letters to the editor in the Fall issue, I rather wish I had spent more time there.

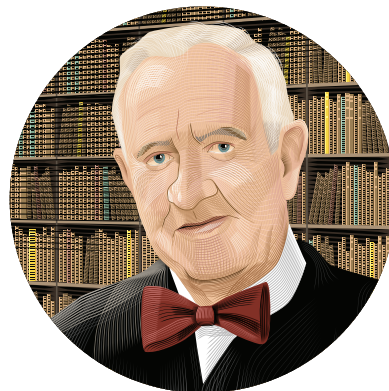
However, when I read Mertz’s biography and then her obituary on the internet, I was delighted to find out that she took full advantage of the OI. She was born Barbara Gross in Canton, Illinois, and, according to her *New York Times* obituary, became “fascinated by ancient Egypt when an aunt took her to the Oriental Institute of the University of Chicago when she was 13.” She received her bachelor’s degree in Egyptology from the University in 1947 and her doctorate in 1952. Her obituary says that she was unable to find work in academia because of sexism. She wrote on her website, “I recall overhearing one of my professors say to another: ‘At least we don’t have to worry about finding a job for her. She’ll get married.’”

Well, she did get married, then divorced, and never did work in academia, but instead wrote many best-selling mysteries and thrillers in order to support her family. Many of her books are set in the Middle East and published under the pen names Elizabeth Peters and Barbara Michaels. Her two books on ancient Egypt are still in print and still in circulation, I am happy to say. What luck that I should find one!

Ann Bayles, AB’68
COURTENAY, BRITISH COLUMBIA

Fiercely independent, and funny too

Thanks for “The Prudent Jurist” (Fall/19), remembering Supreme Court Justice John Paul Stevens, LAB’37, AB’41. Like him, I went to the Laborato-



ry Schools and Northwestern University Law School (although, after attending Lab since nursery school, I was transferred in my sophomore year to Hyde Park High School by my mother, daughter of Charles P. Schwartz, AB 1908, JD 1909). Stevens was recommended to President Gerald Ford, who nominated him, by Edward Levi, LAB’28, PhB’32, JD’35, known to me as the father of another boy in my class at Lab.

You were so right to print remarks commending his independence. For this he was praised by both Chief Justice John Roberts and Justice Elena Kagan. Justice Kagan said he was fiercely independent. I’m happy to go along with your claiming it as a UChicago trait.

It’s been said that a man who wears a bow tie is a joker. On the strength of my grandfather, of a brilliant professor I had in the first year of law school, and of Justice Stevens, it may be true. *The Making of a Justice: Reflections on My First 94 Years* (Little, Brown; 2019), his fine memoir published two months before his death, is full of jokes, many dry, some wry.

I was a few feet from him at a law school reception when he muttered to another of my brilliant professors, “I never had the Latin for the judgin’” (see Peter Cook, *Tragically I Was an Only Twin*, St. Martin’s Press, 2003).

Illustration by Daniel Hertzberg

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Executive Education

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The only time *The Making* shocked me was a manifest set-up. The title itself is a joke; how can it cover his entire life and not merely the years 1920–1975? But he was famous for saying learning on the job was essential to judging (e.g., his 2006 article “Learning on the Job,” based on a 2005 speech).

Justice Kagan also called him a model of collegiality (which another of my law school professors always deliberately pronounced “colleague-iality”). That shows in *The Making of a Justice*.

Today, as ever, there are moments for dissent, even strong dissent. When that is necessary, let us keep in mind this man, whom both Chief Justice Roberts, a conservative, and Justice Kagan, a liberal, also praised for kindness and humility. You were so right to close with Justice Ruth Bader Ginsburg, who in truth exhorted us all by saying, “Justice Stevens ... quick as his ... mind was, remained ... gentle and modest.” R. I. P.

John Hertz
LOS ANGELES

War reporters

Big thanks to David Chrisinger, AM’10, for his excellent piece on airmen Harold Goettler, AS 1914, SB 1914, and Erwin R. Bleckley in the Argonne slaughter (“A Soldier’s Final Mission,” Fall/19).

Please pass on to him that I hope in his book on Ernie Pyle he doesn’t fail to include Ernest Hemingway’s photograph with Pyle as “old Ernie Hemorrhoid, the poor man’s Pyle.”

Andrew D. Tempelman, AM’66, PhD’72
NASHUA, NEW HAMPSHIRE

Uncommon landscape

The establishment of Afghanistan’s first national park at Band-e-Amir and Afghan efforts to conserve Afghanistan’s threatened wildlife are indeed heartening, although unfinished, accomplishments (“Parks and Restoration,” Fall/19).

While stationed in 2003 with the New Zealand-led Provincial Reconstruction Team in the town of Bamiyan, Afghanistan, I had the privilege of visiting Band-e-Amir. The region is extraordinarily stark and, as described in the *Magazine*’s story, isolated, even by Afghan standards. From Bamiyan, the nearest airstrip and site of the Buddha statuary destroyed by the Taliban in March 2001, the 80-kilometer trip westward to Band-e-Amir takes at least three hours on deeply rutted roads and challenges both driving skills and axles.

In “Parks and Restoration,” Alex Dehgan, SM’03, PhD’03, describes the Wildlife Conservation Society’s noteworthy species protection activities at Band-e-Amir. However, Band-e-Amir is perhaps most notable for its unique geology, especially its six lakes. Located at 3,000 meters above sea level, the lakes result from precipitation over a long period of time of carbonate minerals into natural dams. Called tufa, also known as travertine, these limestone dams reach as high as 10 meters. Similar travertine formations are often found in caves although not on such a grand scale.

Incredibly, similar travertine-like structures appear to have been photographed by the Mars Reconnaissance Orbiter. I leave it to the University’s astrophysicists and geologists to better describe and explain such discoveries.

Lawrence E. Cohen, AM’78
SCHWENKSVILLE, PENNSYLVANIA

Cultural exchange

I made my first trip to the then Soviet Union in 1967 after a summer at Yale studying Russian (“To Russia with Love,” UChicago Journal, Fall/19). Because it was late in the season, my trip with Intourist had been officially canceled without the news filtering

down to me or to the Intourist office in Moscow.

Consequently, the office arranged for me to follow the original itinerary, but traveling alone. After the initial shock and panic, I found this arrangement to be greatly to my advantage. For one thing, I got to know my local tour guides much more intimately than if I had been a member of a group. One of these guides, Svetlana by name, was studying English language and literature.

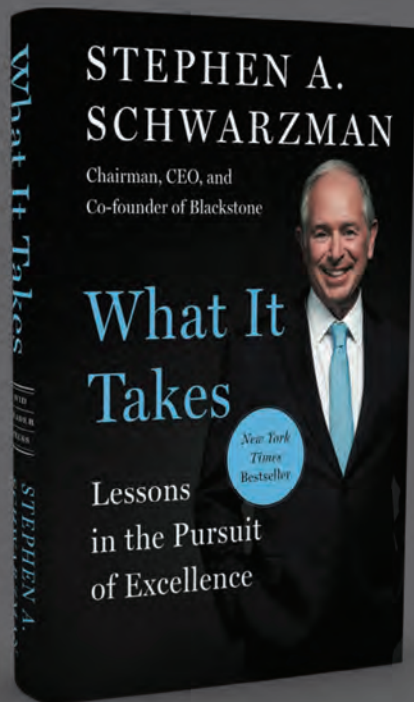
At that time, the class was reading Bel Kaufman’s 1964 novel *Up the Down Staircase*. Svetlana did not really understand the meaning of the title. She also said that she could not imagine what the English text was since the Russian translation was full of slang and low-class idioms as, of course, the original English appropriately is. I told her that I would send her a copy of the English version—which I did. I do not know whether the book ever reached her, since I never heard from her again. I was hoping to get her reaction and was disappointed that I was never able to do so.

Henry A. Ploegstra, AM’62, PhD’66
HOLLAND, MICHIGAN

Case history

I enjoyed rereading Norman Maclean’s (PhD’40) 1975 article on Albert Abraham Michelson, the founder of UChicago’s physics department and the first American winner of a Nobel Prize in science (“The Angle of Reflection,” *Inquiry*, Fall/19). I wish, however, that Maclean had noted that the work that won the prize for Michelson, the Michelson-Morley experiment, was done in Cleveland, before UChicago was born.

At the time, in 1887, Michelson was on the faculty of the Case School of Applied Science (later the Case Institute of Technology), and Edward Morley was a chemistry professor at Western Reserve University, where he remained until his retirement in 1906. (Case and Western Reserve combined in 1967 to become the awkwardly named Case Western Reserve University. An on-campus restaurant is Michelson and Morley.)



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LETTERS

And was anyone else with a UChicago connection ever depicted in an episode of *Bonanza*?

Erik M. Jensen, AM'72
CLEVELAND, OHIO

Jensen refers to the 1962 Bonanza episode "Look to the Stars," in which Douglas Lambert portrayed a 16-year-old Michelson. We aren't aware of any other UChicagoans represented in the television show, but would be delighted to be corrected on this point.—Ed.

Survey says no

In "Survey Says" (Fall/19), you have a graphic titled, "Are men better suited for politics than women?" The graph then shows "Agree," "Disagree," and "Not sure." Those answers are about as appropriate to the question in the title as the answers "Yes" and "No" are to the survey question, "What should cost less: a gallon of gas or a gallon of milk?"

Harold M. Buck, AB'88
NEW HOPE, MINNESOTA

Does the reader raise an excellent point about our non-ideal wording? Agree. Or rather, yes.—Ed.

Remembering Mulvaney

In 1970 I was one of "those" college freshmen who had not passed the required swimming test. In fact, I had not even bothered to attempt to take the test, knowing I would certainly fail. I couldn't swim and was truly annoyed that this was a requirement to graduate.

Miss Mulvaney didn't hesitate to jump into the water and rescue my poor classmate. Her bouffant hairstyle didn't fare so well.

The following spring, I found myself in Mary Jean Mulvaney's swimming class in the basement of Ida Noyes (Deaths, Fall/19). I knew she was the chair of the Women's Physical Education Division, and I was amazed that she was the one to teach us non-swimmers. Although she seemed ancient to me then, she was all of 44 years old.

Miss Mulvaney taught us to swim by walking up and down the length of the pool, demonstrating the strokes in the air as she paced. She wore a terry cloth shift over a swimsuit, and her hair was always styled in a bouffant with every hair in place.

She was patient and encouraging, never gave up on our sputtering attempts, and never let us give up on ourselves. I learned to swim at age 19 solely due to her.

The only time I saw her ruffled was one day when a classmate was in water over her head, and was going down. Miss Mulvaney didn't hesitate to jump into the water and rescue my poor classmate. Her bouffant hairstyle didn't fare so well.

Linda S. Trytek, EX'74, AM'79
DEERFIELD, ILLINOIS

Greatly exaggerated

I, too, was saddened to learn of my death in Hosea Martin's (AB'60) lovely letter recalling our times running together for the U of C (Fall/19). Fortunately for me, the Victor I. Carlson who passed away was another person (Deaths, Summer/19).

In the late 1950s, the U of C track team had a special sense of comradeship under the coaching of Ted Haydon, LAB'29, PhB'33, AM'54, whose social work skills were effectively put to use in bringing out the best in his athletes. Everyone who ran track, no matter their level of skill, was made welcome. Natural leaders such as Hosea contributed to this special sense of belonging. It will always remain an important and valued part of my life.

Victor Ivan Carlson, AB'59
VICTORIA, BRITISH COLUMBIA

We apologize for not catching the case of mistaken identity in Martin's letter. The Victor I. Carlson who died November 25, 2018, and whose obituary appeared

in Deaths (Summer/19) was Victor Ira Carlson, AB'55, AM'59. We are grateful to Victor Ivan Carlson for alerting us to the error.—Ed.

A warning note

The mind of man has created, and with conventional technology has constructed, a synthetic parasite ("Instrumental," *Inquiry*, Fall/19). Fortunately, it cannot reproduce. Will that be the next step in this creative endeavor?

This mind has also developed a technique to control the actions that people will perform against their will via electromechanical means. This approach appears to be a follow-on to the greatly deplored technique of brainwashing used by some hostile military regimes. However, it can be deployed more rapidly than brainwashing. In my limited imagination, I cannot see how these developments could be employed for the public good but only for evil purposes.

Sydney K. Brownstein, PhD'55
OTTAWA, ONTARIO



Football past

Entering UChicago in 1963, I became aware of its tortured football history when a club was formed to play the first game since the sport was abolished on the quads in 1939 (*College Review*, November 2019). Some of my classmates weren't thrilled, storming the field before, not after, the game, to prevent its return. And, for one game at least, they prevailed. It was hard to compare that sad resurrection with the early glory of UChicago football: founding member of the Big Ten in 1896; winner of seven

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LETTERS

Big Ten titles between 1899 and 1924 and the 1905 and 1913 national championships; and, most startling, home of the first Heisman Trophy recipient, “one-man football team” Jay Berwanger, AB’36, in 1935.

Early in 1936 the floundering NFL instituted the college draft to spread college talent to the weak teams struggling to survive. Even tight-fisted Chicago Bears owner and head coach George Halas, who could outbid for the best talent, agreed the draft was needed for NFL survival. No surprise that Philadelphia Eagles owner Bert Bell used his worst-record first pick to draft Berwanger. But unlike today, sign-

And that first Heisman? Berwanger never gave it much thought, handing it off to his Aunt Gussie, who used it as a doorstop.

ing with the NFL in 1936, when most players received about \$150 a game, was a fool’s bet. When Berwanger asked for \$1,000, Bell refused, trading his negotiating rights to Halas, who lusted to make local hero Berwanger a Bear. But after waiting out a year, Berwanger upped his price to \$25,000 for two years with a no-cut clause. Halas punted, leaving Berwanger to embark on a lucrative career manufacturing plastic car parts.

Berwanger was not alone in passing on a shaky future with the dirt-poor upstart professional league. Fifty-six others in that first draft of 81 college stars took Berwanger’s path and stiff-armed unlikely future NFL wealth and glory. And that first Heisman? Berwanger never gave it much thought, handing it off to his Aunt Gussie, who used it as a doorstop.

At my UChicago reunion No. 53 in June, if still ambulatory, I’ll amble over to the University’s Athletics Hall of Fame to gander at the trophy (since saved from doorstop duty) that started the annual Heisman hoopla and signaled the last glorious gasp of the original Monsters of the Midway.

Walt Zlotow, AB’67
GLEN ELLYN, ILLINOIS

For a photo essay on University of Chicago football through the decades, see “Six Score of UChicago Football” at mag.uchicago.edu/footballhistory.—Ed.

Paris mystery

I always read with great interest the *Magazine* but perhaps even more keenly those times when I also receive my copy of the College magazine, the *Core*. [*The Core is available online at mag.uchicago.edu/thecore.—Ed.*] In the Summer/19



issue of that publication, I read avidly yet another feature regarding UChicago life beyond our shores: “Ask an Ambassador.”

Perhaps the best part of this article was on the last page where the author included various pertinent stats in a sidebar. And so I write to you to highlight a few discrepancies that give a somewhat skewed view of just how far we have come with study abroad programs. Having been at the vanguard of this, I would like to address these errors at this time.

Both mistakes occurred with stats that should have jumped out to the reader. Just two stats were single-digit: “2” programs offered in ’83–84 and “2” undergrads studying abroad in that year. First, only the Paris abroad program existed in ’83–84, and perhaps this was technically “0” programs, given that Paris existed as a cobbled arrangement with Sarah Lawrence College, and any access to schools in

Paris had to go through their auspices. There was no centralized campus life back then, there were no University of Chicago faculty involved, and there were “0” arrangements for housing. So this should have read one program offered in ’83–84. And given the fact that it behooved us all to find housing on our own, we could have used an ambassador that first year!

As for the “2” undergrads supposedly studying abroad in ’83–84, I believe that should be “3.” The first time that we were all assembled together in Paris was on the premises of Reid Hall to determine academic readiness for the year ahead. It was there that I first met Karen Ott, AB’85, a woman who subsequently became a close friend, as well as another UChicago student who we only really knew as Sandy. No one was able to get his last name, only that he was interested in political science, and so one assumed he was going to study at les Sciences-Po uniquely while there.

“Sandy” would remain a shadow figure during my time in Paris. To add to Sandy’s mystique, he participated in “0” Sarah Lawrence College excursions with us. During such times, we visited le château de Vaux-le-Vicomte, la cathédrale à Chartres, Mont-Saint-Michel, the beaches at Normandy, and other places throughout the region in addition to les châteaux de la Loire. Let me reemphasize that there were “0” sightings of Sandy throughout this time as well.

Having said all that, I encourage the assistance of anyone with knowledge of my classmate and fellow Chicago Parisian to come forward and help me put this decades-old mystery to bed. I spent my fourth year abroad instead of the typical third year. And though I processed in ’85 despite being Class of ’84—and yes, I stomped gleefully on that giant crest in Reynolds Club, but that’s an entirely different story—I am speculating that Sandy must have been part of the Class of ’85. So let’s put this nagging postlude to my time in Paris to an end and come forward and give me that missing piece so long sought after. Par conséquent, où te trouves-tu cher Sandy?

Phillip M. Semrau, AB’85, AM’85
WALNUT CREEK, CALIFORNIA

The Study Abroad office confirms that there were two programs in 1983–84, both run in conjunction with other schools: Sarah Lawrence’s Academic Year in Paris and Brown University’s program at the University of Bologna. In a 1984 Chicago Maroon story, humanities professor Herman Sinaiko, AB’47, PhB’61, who was dean of students at the time, called these programs “new, experimental pilots.”

Semrau is correct that three students participated in the Paris program. The same number studied in Bologna, for a total of six. We regret the error and join Semrau in welcoming any light other Maroons can shed on the identity of Sandy.—Ed.

Photography by Joanna Aguilar Mendez, AB’16

BLAST FROM THE PAST

My favorite memory of a Doc projectionist’s dedication was the night Abby got her long red hair caught in the take-up reel (“Booth School,” UChicago Journal, Sept–Oct/11). To prevent either losing a hunk of hair or stopping the movie, she sat through that reel carefully following the reel round and round with her head. This would have been about 1970—those 16mm years.

Jim Jubak, AB’72
NEW YORK CITY
Nov–Dec/11



THE UNIVERSITY OF
CHICAGO
CAMPAIGN
INQUIRY & IMPACT

Five years ago we launched
The University of Chicago Campaign: Inquiry and Impact
with a bold question:

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that hold deep meaning for you.

THANK YOU.

**Your investment will make a difference
in lives around the world.**



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INVESTING IN INQUIRY AND IMPACT

BY ROBERT J. ZIMMER
PRESIDENT

We launched the University of Chicago Campaign: Inquiry and Impact—the most ambitious and comprehensive campaign in University history—with the goal of engaging our full community in support of the University’s aspirations, built upon the foundation of our distinctive and enduring values.

Thanks to the dedication of that community, I am pleased to announce that the campaign exceeded our ambitious goals and helped lay a strong foundation for the University’s future. Through the end of 2019, the campaign raised \$5.43 billion, surpassing both our original target of \$4.5 billion and our expanded \$5 billion goal.

The University also announced a public goal to engage 125,000 of our alumni by 2019. During the campaign over 134,000—more than 70 percent—of our 182,000 alumni engaged with the University.

Today and throughout its history, the University of Chicago has benefited from committed volunteers and generous philanthropic supporters. Their investments in research, education, and impact reflect a shared commitment to the University and its enduring values of intellectual challenge, diversity of background and perspectives, and freedom of expression.

I want to express my deep appreciation to our faculty, students, alumni, parents, friends, staff, and trustees. Your investment supports scholars who challenge assumptions, continually push boundaries, define new fields of study, and have profound impact—whether in understanding the natural world through science, engineering, and medicine; our social structures through the social science disciplines,



law, business, policy, education, and study of and impact on urban environments; or through analyzing cultures and the creation of meaning through the humanities, arts, and the academic study of religion. Importantly, faculty are also pursuing understanding across these traditional boundaries. At the same time, working together with students, they provide a transformative education, one that develops in students the intellectual skills and habits of mind to enable them to confront complex problems across the range of human endeavor.

Critical to this campaign has been a focus on expanded financial support for students. The basis for this focus was a deep commitment to making the University’s education available to those who could most benefit from and contribute to our singularly rigorous intellectual environment independent of their family’s financial situation. Central to this effort was the University’s flagship Odyssey Program, which started with an anonymous gift and which we were able to systematically increase in scope thanks to sustained philanthropy for its goals. Because of this cascade of gifts, we are now able to meet domestic College students’ full financial need with no debt ex-

pectations for them or their families. We have also received many gifts that have dramatically increased our capacity to offer financial aid to international College students. Professional student scholarships and significantly expanded funding for doctoral students have supported the University’s effort to bring the highest caliber of students to campus independent of background and need, and to support their work. About \$800 million was raised to support these enhancements to financial support for our students. The campaign has also enabled us to dramatically expand careers programs that allow the University to provide a broad array of experiences and opportunities that help students connect their distinctive University of Chicago education to their future life.

Likewise, support for facilities and activities of global engagement, particularly through our centers and campuses in Beijing, Hong Kong, Delhi, Paris, and London and in programs across the world; for our commitment to the city of Chicago and the South Side; and for the enhancement of the University as an intellectual destination has been critical as a foundation for the University’s expanding reach in education, research, and impact.

There is of course much more to do in the future. But the results of this campaign make evident the enthusiastic support of the University of Chicago community. I am deeply grateful for your generosity and commitment. Your collective investment in the University lays the foundation for supporting our highest aspirations now and in the coming decades—in transformative discoveries and approaches, a deeply empowering education, and impact on enriching human life—in Chicago, across the nation, and around the world. Thank you. ♦

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UCHICAGO JOURNAL

RESEARCH AND NEWS IN BRIEF

ART AND SCIENCE

This close-up view of *Astrangia poculata* (northern cup coral), by research assistant Mayra Sánchez García, was among the winners of the 2019 Marine Biological Laboratory Photo Contest. To see the others, visit mag.uchicago.edu/mbphotos.

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*The legacies of
Best Actress
winners*

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*Irish traditional
music and its
meanings*

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*Apsáalooke
women and
warriors*



This behind-the-scenes shot of Maggie Smith in *The Prime of Miss Jean Brodie* (1969) is one of several seldom-seen images included in film historian Stephen Tapert's (AM'02) book *Best Actress*.

FILM

As good as it gets

A new book celebrates the lives and legacies of Best Actress Oscar winners.

BY SUSIE ALLEN, AB'09

As a barometer of social progress, the Academy Awards are iffy at best. But there is one Oscars category that, in film historian **Stephen Tapert's** view, "come[s] closest to capturing the cultural zeitgeist": Best Actress. As a group, the winners of that coveted

honor "have changed a lot in regard to visibility, inclusivity, modes of self-expression, self-empowerment, democracy, diversity, the list goes on and on," says Tapert, AM'02, who teaches film studies at the New York Film Academy's Los Angeles campus.

Tapert's new book, *Best Actress: The History of Oscar-Winning Women* (Rutgers University Press, 2019), recounts—in "textured and timeless" profiles, according to the *New York Times*—the lives and accomplishments of the Best Actress honorees from 1929 to 2018. In their stories he sees an echo of women's history and advancement over the past century. To a person, the winners experienced Hollywood's omnipresent sexism; many worked diligently to dismantle that and other forms of discrimination.

Ample room for progress remains. To date, only one African American woman has won Best Actress (Halle Berry for the 2001 film *Monster's Ball*), and the number of nonwhite women who have received nominations is appallingly low—writer Roxane Gay notes in the foreword that the book's publication is "also a valuable opportunity to consider who has been left out of the conversation, to consider the best of the women who have been overlooked on and off the screen."

Tapert's interest in the Best Actress Oscar goes back to his years at the Academy of Motion Picture Arts and Sciences. (That's *the* academy, of "I'd like to thank the academy" fame.) He started out working at the organization's library, then became a researcher for its museum, set to open later this year.

In the course of that work, Tapert was struck by the enduring influence of the Best Actress winners. A few have faded from memory (Marie Dressler, Norma Shearer), but many remain household names (Audrey Hepburn, Meryl Streep). They have gone on to become activists, philanthropists, entrepreneurs, and in one case, a princess (Grace Kelly).

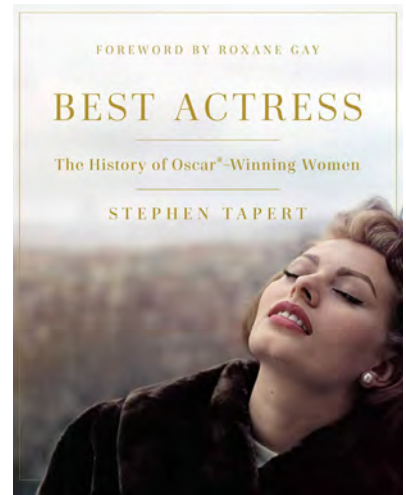
Some took up social issues directly in their work, others in their off-screen lives. Jodie Foster's performance in *The Accused* (1988) is widely credited with sparking public discussion of sexual assault and victim blaming; Jane Fonda, who won for *Klute* (1971) and *Coming Home* (1978), has used her public platform to advance causes including Native American rights and environmentalism.

Still others made their mark simply by persevering in an industry that has often treated women as disposable. In the 1940s, Olivia de Havilland—like Fonda, a two-time winner, for *To Each His Own* (1946) and *The Heiress* (1949)—refused to accept the anemic ingénue roles on offer at Warner Brothers, kicking off a contract dispute and lawsuit that she ultimately won. The so-called de Havilland Decision prohibited studios from keeping actors under contract for more than seven years—a change that many scholars argue reshaped Hollywood and contributed to the dismantling of the studio system.

Tapert spent several years assembling the narratives and photographs that make up *Best Actress*. He took special care in finding images; since the women in the book are among the most photographed in the world, he wanted to identify shots that were “special, unusual, and unexpected.” His finds include a rare color image of Susan Hayward on the set of *I Want to Live!* (1958) and an off-camera shot of Maggie Smith in a scene from *The Prime of Miss Jean Brodie* (1969).

The book also features more familiar Oscar images and stories, such as Sally Field delivering her often parodied speech for *Places in the Heart* (1984), and *Mildred Pierce* (1945) star Joan Crawford posing with her statuette while sick in bed with pneumonia. Or so she said. To this day no one knows whether she was really ill or not, but the stunt, Tapert says, “certainly got her what she wanted, which was all the attention in the papers the next morning.”

Efforts to control the public narrative are a theme in *Best Actress*. The first “for your consideration” ad—a type of promotion aimed at encouraging voting members of the academy to support a particular film or performance—dates back to 1948. Contemporary Oscar campaigns routinely cost millions and send actors on monthslong press tours, sometimes launching rumors that awards have been bought and paid for by studios.



Attending the Oscars as an academy employee was “incredible”—even from the nosebleed seats, says Tapert. “It was definitely a perk of working there.” He witnessed stars including Helen Mirren, Kate Winslet, and Sandra Bullock receiving their Best Actress statuettes.

Still, these commercial considerations and the forever-expanding red carpet spectacle haven’t erased the magic of the Oscars for Tapert. As an academy employee, he got to attend the ceremony and watched in person as eight of the Best Actress winners received their awards. One year in particular stands out in his memory. In 2009 the award was presented not by the previous year’s Best Actor, as was customary, but by five former Best Actresses, who welcomed a new icon into the fold. ♦

QUICK STUDY

HEALTH CARE

Algorithmic bias

Hospitals nationwide use high-risk care management programs to provide extra support to patients with complex needs. Many providers rely on predictive algorithms to identify candidates for these programs. The problem, according to an October 25 *Science* study, is that one widely used algorithm is inadvertently biased against black patients. Drawing on data from a major academic hospital, Chicago Booth’s **Sendhil Mullainathan** and coauthors discovered that black patients were much sicker than white patients with the same risk score. Why? The software used patients’ predicted health care costs as a proxy for risk—but less money is spent on black patients than white patients overall because of unequal access to care. If the system included other variables, such as chronic conditions, the percentage of black patients receiving additional care would rise from 17.7 to 46.5 percent.—S. A. ♦



Traditional music remains a cornerstone of Irish identity, even as the definition of Irishness has shifted.

MUSIC

Reel culture

An ethnomusicologist finds multiple meanings in Irish “trad music,” in Chicago and globally.

BY SARAH CAHALAN

Aileen Dillane was nine years old when she met her first Irish American.

A tour bus had pulled into a café in Templeglantine, County Limerick, her western Ireland hometown. As she walked by, young Aileen watched a vision descend the bus’s steps. A tall gentleman in green chinos and a cable-knit sweater surveyed his surroundings, spotted her, and leaned down to chat.

“Are you Irish?” he asked. Aileen told him she was, and he gave her a friendly pat on the back. “I’m Irish too!”

“And I remember thinking, ‘You are this exotic creature,’” she says

now. “‘Why would you possibly want to be Irish?’”

The exchange set off a lifetime of thought about Irish identity—who claims it, who wants it, and why. The beginner piano student, growing up in a center of traditional Irish music, quickly found herself refracting these questions through a musical lens. Three decades and three degrees later, she’s still asking them, as an ethnomusicologist.

As a lecturer at the University of Limerick and in her doctoral studies at UChicago, Dillane, PhD’09, has examined Irish music’s performance and consumption both in Ireland and abroad. In the diaspora and at home, she says, major change is underway.

As immigrants have streamed into Ireland from Africa and Eastern Europe, and as Irish emigrants have relocated across the globe, there is increasingly “no one Irishness,” she says—but the country’s traditional music has remained a vital soundtrack to multiple definitions of the term.

“Trad music,” as the old-fashioned jigs and reels of the Celtic territories are colloquially known, has long been a powerful patriotic symbol of Irish pride, in Ireland, abroad, and particularly in Chicago. In 2015 the Art Institute of Chicago chose to accompany its Irish-art retrospective, *Ireland: Crossroads of Art and Design, 1690–1840*, with a musical album, a CD of traditional jigs, laments, and reels.

With its green-dyed St. Patrick’s Day river and its famous mayors Daley, Chicago has a unique relationship with its Irish population. The percentage of Irish Americans in Chicago isn’t as large as in some US cities, but their presence looms large. “Unlike their counterparts in New York, Philadelphia, and Boston,” according to the *Encyclopedia of Chicago* (University of Chicago Press, 2004), “Chicago’s Irish grew up with their city and exerted influence out of proportion to their numbers.” Dillane’s current book project sets out to explore that influence, with one chapter covering Francis O’Neill, the city’s Irish American police chief

at the turn of the 20th century. O'Neill compiled an anthology of 1,800 Irish tunes in his time off from the force. That 1903 collection, *Music of Ireland* (Lyon and Healy), is thought to be the most significant in the history of Irish music.

Dillane's book, "Displacing Nostalgia: Irish-American Musical Imaginaries," has been in progress for several years. She expects it to appear in late 2021—a delay she finds fortuitous, given the changing political climate in the United States since 2016. "My view on the place of Irish music in race relations has changed a lot," she says. The book explores the ways in which ethnic music has played a positive role for Chicago's Irish diaspora, but it also reveals a dark side—one she believes has always been there, but that she fears is gaining ground. Amid a rise of white nationalism in the United States and abroad, certain factions conflate "Irish pride" with "white pride," she says, leaving Irish arts vulnerable to manipulation by those who would use them for exclusionary ends.

What Irish music means to those who love it has always been a guiding question for Dillane. Answering it requires examination of the Irish in America,

and in Chicago. (Considering her work on everything from police chief O'Neill's anthologizing to the global influence of pop star Sinéad O'Connor, the book will hardly be the first time that Dillane has trained her attention on the United States.) And though reels being used as a soundtrack to racism is troubling, the development represents one more iteration of ethnomusicology's universal truth: music changes with the contexts of its listeners.

Dillane performs in Irish music groups when she's not in the classroom, and she's seen firsthand the different impacts of her country's music in different spaces. A well-known tune like "Danny Boy," for instance, might draw jeers from an Irishman in Ireland but tears from the same person on a visit to Australia. The genre can be many things to many people—so if you're an Aran-sweatered tourist looking to hear a reel in a Limerick pub, your Irishness is still valid, even if a local wee'un finds it strange.

"People should be allowed to ask for and enjoy what they want, as long as they don't force it upon other people," Dillane says. "Wouldn't it be great if we lived in a world like that?" ♦



A memorial to traditional music preservationist Francis O'Neill in Trawlebane, Ireland.

W. R. HARPER'S INDEX

BUILDING KNOWLEDGE

Age of the oldest University building, Cobb Hall

128

Cobbs associated with Cobb Hall (architect and namesake)

2

Campus buildings by Henry Ives Cobb

18

Rooms on the historic main quadrangle

5,246

Buildings on campus with LEED certification

17

New buildings added to the Hyde Park campus since 2010

19

Campus buildings that are UNESCO World Heritage sites (Robie House)

1

Tallest campus structure in feet (Rockefeller Chapel tower)

207



“The real job of a scientist is to come up with a way to solve a problem that nobody else knows how to solve,” says Giulia Galli, Liew Family Professor of Molecular Engineering.

MOLECULAR ENGINEERING

Big questions, tiny scale

Giulia Galli uses computer models to predict the behavior of molecules and materials.

BY LOUISE LERNER, AB'09

There are few scientists who would describe condensed matter physics—a branch of physics that studies the behavior of solids—as “simple.” But to **Giulia Galli**, Liew Family Professor of Molecular Engineering, it’s less complex than what she now works on at the University of Chicago.

“Problems like water and energy are much more complicated than what I was trained for in condensed matter physics,” says Galli, a theorist who uses computational models to figure out the behavior of molecules and materials. “All of my work is driven by problems.”

The focus of Galli’s research is to predict molecular behavior and understand how to harness it to improve technology—particularly in the areas of purifying water, speeding up computation and sensing with quantum technology, and perfecting renewable energy technology.

“Essentially, we predict how atoms arrange themselves,” says Galli. “We do this by developing theoretical algorithms and powerful codes and simulations in order to understand the quantum mechanics at play in a given material.”

For example, her group can use theory to predict which of several materials will make a cheaper solar cell or to suggest a new configuration for a quantum bit made from electron spins. “Energy and water are incredibly important problems—even a small improvement from your science can have a huge impact,” she says.

Galli, who also heads the Midwest Integrated Center for Computational Materials, has earned international recognition for her work. She recently received the Feynman Theory Prize, an annual honor highlighting extraordinary work in harnessing quantum mechanics for the public interest. It was her fourth major award this year.

“It is not difficult to understand why Giulia has been recognized as a scientific leader by a diverse set of scientific organizations,” says **Matthew**

Photography by Jean Lachat



Tirrell, the Robert A. Millikan Distinguished Service Professor and dean of the Pritzker School of Molecular Engineering. “She wields powerful and versatile computational tools that she has deployed to learn about many important scientific matters.”

Quantum mechanics describes the rules of atomic behavior at incredibly tiny scales—a world full of the unexpected, which Galli seeks to explain using computer codes. But the challenge of modeling the interactions between hundreds of thousands of atoms in a material is a Herculean task. Often she uses the University’s Research Computing Center, but for more complex simulations, her team turns to the extremely powerful supercomputers at the UChicago-affiliated Argonne National Laboratory, where Galli has a joint appointment.

The simulations may take months, depending on the problem; in fact, Galli’s group is constantly running simulations on as many machines as they can: “We probably have 15 projects running right now,” she says.

Since joining Pritzker Molecular Engineering from the University of California, Davis, in 2014, she’s been able to work much more closely with scientists on the experimental side, creating a loop where their experiments explore and validate her theoretical predictions, and her insights suggest new avenues for experimentation.

One frequent collaborator is **David Awschalom**, Liew Family Professor of Molecular Engineering and director of the Chicago Quantum Exchange. Last year the pair devised a new way of connecting quantum states of matter using sound waves. Galli’s team developed a computer model that helped Awschalom’s team better understand what they were observing in their experiments.

Recently she’s become interested in addressing a problem in science known as the data reproducibility crisis. All good experiments and calculations have to be able to produce consistent results, no matter who’s doing the experiment or carrying out the simulation—but as simulations grow more complex and the amount of data skyrockets, it becomes harder for other scientists to check their peers’ work.

Galli began providing links for interested parties to download the data and codes from her work, but that was only a local solution. To address the problem on a larger scale, she created an open-source tool called Qresp that provides a framework for researchers to share their data and workflows, so that others can see how the results were reached—and try to poke holes in them.

She sees this as essential for science and for scientists. “The job of a good scientist is to constantly doubt your answers,” Galli says. “The minute you get results, you have to think about how to validate them. How to find a different way to evaluate them. To push and challenge yourself. To do what you don’t yet know how to do.” ♦

QUICK STUDY

MATERIALS

Film studies

Electronics have gotten smaller in part because scientists found ways to squeeze circuitry onto ultrathin layers of inorganic materials. Now a team of scientists have developed a method of growing equally tiny layers of organic (that is, carbon containing) materials. The atoms-thick films have a variety of possible applications, including use in novel fabrics, water filters, or sensors. The researchers, including chemist **Jiwoong Park** of Argonne and the Pritzker School of Molecular Engineering, published their findings in *Science* December 13. Creating the films involved injecting ingredients in the space between two liquids that don’t mix—think of the line that forms between oil and water. Then the researchers evaporated or drained the liquids, leaving behind only the flat, delicate film. Among other intriguing properties, the material is able to effectively store electrical energy.

—S. A. ♦

Faculty faves

We asked four scholars to tell us about their all-time favorite movies. Here's what we're adding to our watch lists.



SHAWSHANK REDEMPTION

Scott Snyder

Professor, Department of Chemistry

Outside of organic chemistry, I am a big fan of movies and probably watch at least five a week while cooking or trying to unwind. Many references to them end up in my classes in one form or another; I mentioned both *Good Will Hunting* (1997) and the first Harry Potter film in class this week, in fact. Without question, though, my all-time favorite is *The Shawshank Redemption* (1994). I have probably seen it more than 25 times, and though I can quote most of it verbatim, the storyline always holds my interest; its cadence, plot lines, and ending create, for me, a perfect and highly engaging story, and I do not think there is anyone with a better narrating voice than Morgan Freeman.



DUCK SOUP

Edward “Rocky” Kolb

Arthur Holly Compton Distinguished Service Professor, Department of Astronomy and Astrophysics

My all-time favorite movie is *Duck Soup* (1933). I saw it as an undergraduate and laughed so hard I couldn't breathe. Groucho became my hero; I grew a mustache (still have it), but my parents wouldn't let me change my name to Rufus T. Firefly. A must-see if you want to know the answer to the question “What has four pairs of pants, lives in Philadelphia, and it never rains but it pours?”



PARASITE

Elaine Hadley

Professor, Department of English Language and Literature

I never have a favorite anything, not least “of all time”! Now if you asked me about my favorite film of the last few years, I'd say the Korean film *Parasite* (2019). What I like about that film is the way that it asserts the radical failures of community that emerge in unequal societies. And by “radical,” I mean its willingness to go right to lurid violence among children and families in order to argue the real costs of inequality—profound epistemological as well as economic difference. It starts with what I take to be static tableaux of the rich and poor, established by distinct domestic settings, then shifts to a sort of submerged suspense plot with the poor infiltrating but not actually taking over the lives of the rich in a menacing climatic (as well as climactic) series of events gone awry.



ANATOMY OF A MURDER

Richard H. McAdams

Bernard D. Meltzer Professor of Law, UChicago Law School

Based on a novel written by a trial judge and directed by Otto Preminger, *Anatomy of a Murder* (1959) has the best trial scene in any American film and the courage to deny the audience cheap certainties about the events. In depicting small-town lawyers defending a murder charge with an insanity defense and a rape accusation, the film shows the peculiar ugliness of criminal trials before the advent of rape shield laws. Shot on location in the Upper Peninsula of Michigan, *Anatomy* has a magical jazz score and cameo appearance by Duke Ellington, and a great leading cast that includes Joseph Welch, the lawyer who stood up to Joseph McCarthy.

FOLK HISTORY



Chicago History Museum, ICH-118845; Raeburn Flerlage, photographer

In 1962 Mavis Staples, above, and her family took the stage at the second annual University of Chicago Folk Festival. The Staple Singers proceeded to “completely destroy the audience with their singing,” festival chair Mike Michaels, EX’61, later recalled. “In the years that I was involved with the festival, there were no performers whom I remembered having such an overpowering impact.” (In a bit of serendipity, the Staple Singers’ performance was captured by Raeburn Flerlage, a noted photographer of the Chicago blues scene in the 1960s.)

Over its 60-year history, the Folk Festival has welcomed many musical icons, including Maybelle Carter, Earl Scruggs, and Muddy Waters (and rejected one—a then-unknown Bob Dylan auditioned unsuccessfully for the inaugural event), in its mission to bring the best in American traditional music to campus. This year’s festival, which was held February 14 and 15, continued that legacy, featuring performances by Cajun accordionist Jimmy Breaux, roots ensemble Bill and the Belles, and the all-female mariachi group Mariachi Sirenas.—S. A. ♦

QUICK STUDY

PSYCHOLOGY

Failed by ego

Failure is not always the great teacher it’s cracked up to be. That’s according to a paper from Chicago Booth’s **Ayelet Fishbach**, published November 8 in *Psychological Science*. Fishbach and her coauthor found that failure actually diminished the ability to learn. Across five experiments, 1,674 study participants received a set of unfamiliar questions (in one instance, about ancient languages) with two possible answers, followed by feedback on their responses. When presented with the same questions later, participants who had failed the first time around did not improve—even though they had all the information they needed to ace the test. The phenomenon stems from bruised egos, the researchers propose: when our balloon is punctured, we lose interest in the task and don’t retain information. But it is possible to learn from failure when this ego threat is removed: the study found that participants did learn from watching other people’s struggles.—S. A. ♦



This painting by Ben Pease depicts an Apsáalooke woman in a traditional dress covered with elk teeth, holding her baby. It's one of many works by contemporary Native artists that will be featured at the Field Museum and the Neubauer Collegium.

MUSEUMS

Beyond natural history

An exhibition upends traditional representations of Native American cultures.

BY DAVID CHRISINGER, AM'10

Apsáalooke warriors began their training as children. To prepare for the acts of bravery they would one day need to perform in battle, the boys of the tribe, pronounced “Ahp-SAH-luh-guh” (also known as Crow), practiced what they called “counting coup” on game animals. Counting coup involved touching an enemy but not otherwise harming him; to achieve the feat, according to the great chief Plenty Coups (1848–1932), “a warrior would often display great bravery.”

The tradition of “counting coup” is one of many aspects of Crow life that will be highlighted this spring in *Apsáalooke Women and Warriors*, an exhibition at the Field Museum of Natural History and the gallery at the Neubauer Collegium for Culture and Society. Both sites will spotlight Crow artifacts, including a tipi at the Collegium and 21 never-before-displayed war shields at the Field. Juxtaposed with the artifacts will be beadwork, paintings, photography, fashion, and other works by contemporary Crow artists.

The goal of the exhibition, guest curated by Apsáalooke artist and scholar **Nina Sanders**, is simple: to show visitors that Native Americans have a present and a future, not just a past. As Sanders told WTTW, “This is a celebration of our culture and our resilience and how the things we were making in the very beginning are still the things we are making today.” It's also the first time the Field—and perhaps any natural history museum—has hosted an exhibition of

Native artifacts curated by a member of the featured tribe.

For philosopher **Jonathan Lear**, the Roman Family Director of the Collegium, *Apsáalooke Women and Warriors* continues an interest in the Crow that began at a lecture just over 30 years ago. The speaker quoted Plenty Coups's stark summary of life after the tribe's 1868 confinement to a reservation: “After this, nothing happened.” Years later, the quote clicked into Lear's brain like a record in an old jukebox.

He read Plenty Coups's biography and was struck by the courage the chief had displayed in telling his story to a white writer named Frank B. Linderman. After all the injustices he and his tribe had suffered, Plenty Coups had no reason to trust Linderman, yet he found peace in sharing his story. “You have felt my heart, and I have felt yours,” Plenty Coups told Linderman. Lear's interest in Plenty Coups and the Apsáalooke resulted in *Radical Hope: Ethics in the Face of Cultural Devastation* (Harvard University Press, 2006),

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CLIMATE

Stormy outlook

The destructive power of hurricanes extends deep into the ocean, according to a recent study by scientists at the Marine Biological Laboratory. Published August 16 in *Geophysical Research Letters*, the paper provides evidence that hurricanes affect the ocean's biological pump—the process that transports carbon into the deep ocean, where some of it remains sequestered. By analyzing samples from sediment traps in the deep ocean near Bermuda, the site of Hurricane Nicole in 2016, the researchers found that hurricanes supercharge the carbon cycle, pushing much more organic material into deep waters. With the number of severe hurricanes on the rise, that's potentially worrisome news. The global climate and the health of the seas depend on a delicate balance of carbon in the deep ocean—and it's not clear how the addition of so much extra carbon will affect that equilibrium.—S. A. ♦

about the tribe's endurance after the destruction of its nomadic way of life.

To continue the conversation the great chief had initiated, Lear joined forces with **Alaka Wali**, the curator of the North American Anthropology collection at the Field Museum. Wali had worked with the Neubauer Collegium before—in 2015, she participated in *Open Fields*, a collaborative research project focused on the representation of Native American art and artifacts in US museums. That project brought together scholars, artists, and indigenous leaders; their conversations helped lay the groundwork for *Apsáalooke Women and Warriors*. (Wali and Sanders are also current Neubauer Collegium visiting fellows.)

Rethinking how Native cultures are presented at the Field had long been a goal of Wali's. The collection began with artifacts displayed at the World's Columbian Exposition, at a time when anthropologists and archaeologists believed they were salvaging the remains of dying civilizations—not realizing that by separating tribes from their material history, they were harming the very cultures they sought to preserve, and losing crucial context.

Wali's efforts to bring Native perspectives into the Field's work have included partnering with contemporary artists to develop exciting and respectful ways of repurposing the museum's collection. In 2013 she invited Pawnee artist Bunky Echo-Hawk to create an exhibition that paired his paintings with the museum's Pawnee artifacts; in 2018 Kanza artist Chris Pappan's drawings were displayed as transparent overlays on glass cases of Native artifacts. The museum has also begun a large-scale renovation of its Native North American Hall, to be completed by 2021.

With Sanders, Lear and Wali originally envisioned creating another small exhibition that would pair contemporary art with the Field Museum's collection of sacred Crow shields—but Wali's colleagues were so excited by the idea that they proposed having Sanders curate a major exhibition in one of the museum's ticketed galleries.

Like the Field's show, the Neubauer Collegium's exhibition aims to deepen viewers' understanding of the Crow's origins, cultural worldviews, and egalitarian gender roles—but at a more intimate scale and taking a more conceptual approach. Visitors “will literally step inside a Crow tipi that serves as a womb of sorts,” says **Dieter Roelstraete**, the Neubauer Collegium's curator. “They will get a chance to immerse themselves in the exhibit and gain an even better understanding of the themes the Field Museum is focusing on.”

Placing historical artifacts alongside pieces that show contemporary Crow culture “transforms the meanings of the artifacts themselves,” Lear says. “They will no longer be viewed as remnants of ‘natural history.’ Because of this show, they will be seen as evidence of a living cultural vibrancy among the Crow people.”

For her part, Sanders hopes the exhibition will inspire other museums to “open space for indigenous people” to participate in the sharing of their culture. “What is being seen as revolutionary is really just common sense.” ♦



A traditional Apsáalooke war bonnet.

For the record

CAMPAIGN CONCLUSION

The University of Chicago Campaign: Inquiry and Impact concluded on December 31, surpassing its original target of \$4.5 billion and expanded \$5 billion goal. The campaign also exceeded its goal to engage 125,000 alumni. The University of Chicago Campaign was the most ambitious in the institution's history, and supported priorities in every division, school, department, and institute. It enabled investments in students and faculty; supported research, education, and impact; and fostered the University's engagement with the city of Chicago and the world. For more, see On the Agenda, page 15, from President [Robert J. Zimmer](#).

PROVOSTIAL PROMOTION

[Ka Yee C. Lee](#), professor in the Department of Chemistry, became the University's 14th provost on February 1. President

[Robert J. Zimmer](#) an-

nounced her appointment in January. As vice provost for research since 2018, Lee oversaw University research administration, development support, safety, and computing, as well as scientific initiatives that cut across divisions, schools, and institutes. Lee has played a leading role in the University's activities and partnerships in Hong Kong over the past five years, and chairs the Faculty Advisory Board for The Hong Kong Jockey Club University of Chicago Academic Complex | The University of Chicago Francis and Rose Yuen Campus in Hong Kong. Lee's research focus lies in the area of membrane biophysics, and she is the author or coauthor of more than 125 scholarly publications. She succeeds [Daniel Diermeier](#), who was named provost in 2016 and becomes the chancellor of Vanderbilt University in July.

MICRO MASTER'S

The Pritzker School of Molecular Engineering has launched a master of science in molecular engineering program, designed to prepare engineers for leadership positions across industries. Complementing the school's undergraduate and PhD programs in molecular engineering, the new program consists of 11

courses in two tracks: computational materials modeling, and polymer science and engineering. In the future the program may add tracks in areas such as sustainable energy and water resources, immunoengineering, and systems bioengineering.

LIFELONG LEARNING LEADER

On December 2 [Stuart Flack](#) became dean of the Graham School of Continuing Liberal and Professional Studies, the center of lifelong learning at UChicago. With 30 years of experience in the nonprofit, private, and public sectors, Flack was previously the executive director of the Chicago Humanities Festival and CEO of BestMatch, a higher education technology start-up. He is also a jazz guitarist and playwright whose work has been performed by leading theaters nationwide. At UChicago Flack will oversee the Graham School's certificate and degree programs and other courses, which serve more than 4,500 students annually.



ART FOR THE FORUM

A selection of works from the collection of UChicago trustee [Kenneth C. Griffin](#) will be on exhibit at the David Rubenstein Forum when the building officially opens this autumn. Items on loan from Griffin's collection will inaugurate the Art at the Rubenstein program, which will include public exhibitions as well as scholarship and teaching opportunities focused on the artwork. The David Rubenstein Forum is named in honor of University trustee [David M. Rubenstein](#), JD'73, and will include spaces for conferences, symposia, lectures, performances, celebrations, and other major gatherings.



ENERGY BOOST

The Department of Energy has selected two University of Chicago researchers as part of its new Office of Science Distinguished Scientist Fellowship program. [Ian Foster](#), Arthur Holly Compton Distinguished Service Professor of

Computer Science and director of Argonne National Laboratory's Data Science and Learning Division, and [Joshua Frieman](#), PhD'89, professor of astronomy and astrophysics and head of the Particle Physics Division at Fermilab, are among the five scientists selected this year. Foster, a computer scientist who has influenced the field of data science, and Frieman, a physicist who led the Dark Energy Survey for nearly a decade, will each receive \$1 million

over three years to deepen collaboration between academic institutions and national laboratories.

EX LIBRIS

UChicago is helping thousands of children kick-start their home libraries by partnering with schools, nonprofit organizations, and Scholastic Book Fairs to provide half a million free books. Through the UChicago My Very Own Library program, participating pre-K through eighth-grade students across the United States and in the Dominican Republic will select 10 books each year at their schools' Scholastic Book Fairs. The program also provides support for schools to host family literacy events and visits from authors and illustrators. As part of UChicago My Very Own Library, researchers at the School of Social Service Administration are studying the program's impact on educational outcomes, and the Office of Civic Engagement's Neighborhood Schools Program is connecting undergraduates with volunteer literacy support roles at participating local schools.

FUN FOOD FIGHTING

At this year's Latke-Hamantash Debate, held November 25, presenters took an ecological approach to the question that has been pondered without resolution since 1946, asking which treat is better for the future of our planet. [Marc Berman](#), associate professor of psychology, arguing for the hamantash, pointed out that the fried latke represents a dangerous celebration of oil. Meanwhile latke partisan [Raymond Lodato](#), AM'97, PhD'97, assistant instructional professor in the Program on the Global Environment, highlighted the potato's ability to thrive in many climates, calling it the "Mister Rogers of foodstuffs" for its ability to "get along with everyone."



INTERVIEW

Moonshot

An alumna's podcast explores the origins of the space race.

BY SUSIE ALLEN, AB'09

When she began work on the podcast *Moonrise*, **Lillian Cunningham**, AB'06, knew she wanted to tell a different kind of story about the Apollo program.

Much of what she'd read explored *how* the United States got to the moon. Cunningham wanted to understand *why*. The result is a sprawling 12-part story about the eccentrics, geniuses, and dreamers who made the moon a national goal. Cunningham compares it to "a Russian novel with a million characters to keep track of."

Telling familiar American stories in surprising new ways is Cunningham's specialty as a reporter and podcaster for the *Washington Post*. Her 2016 podcast *Presidential* was a week-by-week frolic through the life of each US president. Cunningham also hosted the 2017 podcast *Constitutional*, about the people who created and recreated the nation's founding document. Her comments have been edited and condensed.

What are some myths about the Apollo program?

One of them is where the story starts. A classic starting point is Sputnik—the Soviet Union launched a satellite and

this made the United States wake up and realize, "We're in a space race." If you listen to the podcast, Sputnik comes about halfway through. There are so many interesting seeds of the dream of going to the moon that happen long before Sputnik.

Another was John F. Kennedy being the most important president involved in the moon decision. Of course he is majorly important, but it was interesting and surprising to me the great extent to which Lyndon Johnson was the real political driver of that goal.

Not to discredit Kennedy, but it's worth thinking about the ways that we attach things to presidents. It's an easy, convenient shorthand but ends up creating a mythology that doesn't necessarily reflect who was more responsible for that achievement.

You focus on how science fiction shaped the space program. Why is that important?

It was following a chain of questioning: Why did Kennedy say we should go to the moon? Because Johnson told him we should. Why did Johnson say it? Because someone at NASA convinced

him. Well, why did someone at NASA think that we should do this?

Following that thread inevitably led back to dreamers. Before we can have a policy goal, someone has to dream up the idea, and then it needs to move into the public consciousness.

That's how I found my way back to the science fiction writers and editors who planted the wild idea of going to the moon in the public imagination.

You started in print journalism. What's different about audio?

When you write a print piece you have to do a lot of work to make sure people get what you mean. In audio, a lot of that can be done with your intonation. If you want people to really let a line sink in, you just say it slowly and then leave a pause. You can force someone to not glaze over something, just by controlling the rhythm. You can be in some ways more sparse in your script, because you can bring all of that through in your tone.

How did UChicago influence your career?

Without it being a conscious effort of mine, I've crafted this career that lets me continue to be a student and get paid for it. I feel very lucky that I get to do these projects that require research, writing, and critical inquiry. They're stories that we're all expected to know as citizens, but that we all would benefit from taking a more critical eye to studying.

How did you decide on studying English?

I had a million thoughts about my concentration. I had too many interests, and I couldn't make a commitment to any one of them. I was so indecisive that in my dorm we actually had a bracket going, where people voted on what my concentration should be. The bracket finally came down to anthropology and literature. I went with anthropology and then after a little bit decided it should be literature. ♦



STRAWBERRY YIELDS

The fruitful career of Herbert Baum, AM'51, PhD'06.

BY SUSIE ALLEN, AB'09

Legal proceedings in the strawberry business—and there are more of them than you'd expect—tend to resemble celebrity divorces, with both sides throwing around accusations of treachery and neither one looking good in the end.

In May 2017 Judge Vince Chhabria, fed up with two industry players that had spent years sparring over the ownership of several strawberry varieties, issued an exasperated rebuke. “Both sides profess to care a great deal about strawberries,” he said. But if their concerns were genuine, he went on, they would “figure out a way ... to avoid subjecting them to this custody battle.” No luck there: by March 2019 strawberries—a \$3 billion annual enterprise—were back in court once again, with Driscoll's, the biggest name in the berry game, suing a competitor for patent infringement.

Herbert Baum, AM'51, PhD'06, is a veteran of the strawberry wars but, at 93, no longer on the front lines. These days, he's mostly an observer of the crop that was his livelihood for nearly four decades—as CEO of Naturipe Berry Growers and later as two-term chair of the California Strawberry Commission, a state government agency.

Still, Baum hasn't retired from having strong opinions. The strawberry world splinters into two loose camps—berry behemoth Driscoll's and everybody else. As a former Naturipe executive, Baum tends to side with Team Everybody

Else. (Of course, when it comes to strawberries, the enemy of your enemy is occasionally your friend: Driscoll's and its chief rival in strawberry breeding, the University of California, have each sued their mutual competitor, California Berry Cultivars, for patent infringement.) But he won't disparage their product: “I regret to say it, but Driscoll's still has a monopoly on flavor and frequently a monopoly on appearance.”

If anyone has the right to make bold declarations about fruit, it's Baum, whose family has been in the produce industry for four generations. But when he enrolled at Ohio State University, his interests pulled him away from agriculture and toward economics. Initially Baum planned to study the relationship between the economy and the labor movement, but soon, “I became intrigued just with the subject alone.”

In part, that's what drew him to the University of Chicago for his graduate work—then, as now, it was seen as the best place to study pure economics. (Baum was also a longtime fan of the University, thanks to an alumna aunt, Minnette Baum, PhB 1911, and his admiration for Robert Maynard Hutchins and Mortimer Adler's great books program.)

Baum had finished all the coursework for his PhD when he moved to Washington, DC, to work for the Office of Price Stabilization. After a few years he headed west and took his first job in the California produce business. By 1958 he'd started at Naturipe, then a grower-owned cooperative.

Herbert Baum, AM'51, PhD'06 (below), worked in the California strawberry industry for decades before returning to UChicago to complete some unfinished business: his dissertation.

He had plenty to occupy him—at the time, berries were in a slump, due to overproduction and plant disease—but occasionally felt a pang about his uncompleted doctorate. During his time at Naturipe, he accumulated records and materials he thought might be useful later. “I had file boxes full of stuff,” Baum recalls. “Because I always knew I wanted to do this. I wanted to complete my doctorate, and I wanted to write a serious study about the industry and how it developed.”

He met both goals when he independently published *Quest for the Perfect Strawberry: A Case Study of the California Strawberry Commission and the Strawberry Industry: A Descriptive Model for Marketing Order Evaluation* (2005), an excerpt of which became his PhD thesis.

At his 2006 dissertation defense, Baum arrived with a crate of strawberries (Driscoll's, alas—he couldn't find Naturipe) and faced a murderers' row of economists: his committee included the late Milton Friedman, AM'33, and Gary Becker, AM'53, PhD'55, along with **Roger Myerson**, the David L. Pearson Distinguished Service Professor of Global Conflict Studies at The Pearson Institute for the Study and Resolution of Global Conflicts in the Harris School of Public Policy and in the Griffin Department of Economics.

The group was convened by **James Heckman**, the Henry Schultz Distinguished Service Professor in Economics, who was supportive of Baum's work and said his thesis was “in the best tradition of empirical price theory at Chicago” and “a serious piece of research on a major agricultural industry.” The all-Nobel committee accepted Baum's dissertation; at 79, he was, at that time, the oldest person to be awarded a doctorate by the University.

In *Quest for the Perfect Strawberry*, which he believes is the definitive history of the California strawberry business, Baum recounts the many changes that helped make the industry the valuable (and litigious) one it is today.



These include innovations in packaging—the plastic clamshells familiar to many consumers today were introduced by Driscoll's in the '90s—and a revolution in how prices are negotiated. Traditionally individual strawberry producers established prices on a daily basis; today they often enter into contracts with retailers, setting prices and volumes in advance. Environmental

concerns loom larger than ever before too: growers can no longer use certain chemicals that were their go-tos for years, and climate change threatens important growing regions.

While the majority of California strawberries are public varieties, which anyone can purchase and grow, proprietary varieties—those developed, owned, and cultivated exclusively by private companies and their approved growers—are increasing in dominance. In the early 2010s, it looked to some insiders like the University of California, the primary producer of public strawberry varieties, was on the verge of ending its breeding program. It would have been a disaster for independent growers; Baum and others agitated behind the scenes to prevent that berry apocalypse. (According to his industry sources, things are back on track, and in July 2019, the University of California released five new public varieties. One, the “Royal Royce,” is named for a hero and mentor of Baum's, the late UC Davis pomologist Royce Bringham.)

Undergirding many of these changes is the gradual consolidation of the strawberry industry. Small independent farmers operating with funds from their local bank or credit union are all but gone. Today's growers, Baum says, “are almost 100 percent financed and controlled” by large companies—like Driscoll's, Naturipe, and jam giant Smucker's. This is a broader trend in agribusiness, and he is not a fan: monopolization of any industry, he argues, will lead to higher prices for everyone.

Despite these concerns, Baum has not soured on the sweet fruit that is his life's work. “Sometimes they taste better than others,” he says, but “we love strawberries.” ♦



Stamp acts (clockwise from top left): A 1982 stamp commemorates the first anniversary of the marriage of the Prince and Princess of Wales and shows Princess Diana with Prince William, born in June of that year. A stamp issued in 2003, with a picture of P'yongyang cold noodles, is one of 14 stamps in the collection issued in the 2000s that feature traditional Korean foods. A serpentine blue-and-orange dragon with frog legs—one of four guardian deities representing the cardinal directions—adorns a 2000 stamp; the dragon is part of a sixth-century tomb painting from Korea's Goguryeo kingdom. The painting is evidence of close artistic ties between Korea and China.

ORIGINAL SOURCE

INSIDE OUT

Postage stamps from North Korea afford a rare glimpse into a reclusive country.

BY JEANIE CHUNG AND MINA CHUNG-HAWKE

When the Democratic People's Republic of Korea was established in 1948, separating itself from the southern part of the Korean peninsula, its citizens lost most of their access to the rest of the world. At the same time, those outside the borders were shut out from the sights and sounds of North Korea.

The University of Chicago Library's recently acquired collection of North Korean stamps—the largest such collection in North America—opens the window just a crack.

A few years ago Korean studies librarian **Jee-Young Park** was collecting books and periodicals from North Korea, much of them poorly reproduced, when she came across some books of stamps in good condition, with bright, clear images. She tracked down more from dealers in China and a private collector in Germany, ultimately finding more than 2,000 stamps for the library.

North Korea issued its first stamps for postal use in 1946, but after 1970 it started to produce more for export to Asian and European countries. Park, who grew up in South Korea, was expecting the stamps to be political in nature, and many of them are, emphasizing the country's leaders, flags, and patriotic songs. But some of them also suggest everyday interests not so different from those of South Koreans.

One series features traditional foods including kimchi and a cold noodle dish called P'yongyang naengmyŏn. Many stamps focus on Korean arts: celadon pottery, musical instruments, and portraits of famous artists. There are tourist sites like Mount Kungang—especially meaningful for Koreans who emigrated and can no longer visit. There are scores of animal stamps, including a series done in collaboration with the World Wildlife Fund, depicting endangered species like the Amur leopard and the black-faced spoonbill.

Western imagery shows up too: soccer's World Cup trophy, Italian Renaissance art, and Britain's Princess Diana. Park says the Diana stamps may reflect interest in world cultures and events despite the country's insular reputation—or just recognition of what would sell in the early 1980s.

With material directly from North Korea in short supply, even the information on a tiny stamp has value to researchers, Park says. "A stamp is a kind of means to show yourself to the outside world," and these examples provide evidence of how the country strove to represent itself to an international audience—fulfilling what the collection website calls "a dual commercial and propagandistic function as an instrument for the transmission of popular culture and national identity." ♦



TO SEE MORE, VISIT
MAG.UCHICAGO.EDU/NKSTAMPS.

ENERGY STAR

As the leader of UChicago's energy policy and economic research institutes, Michael Greenstone, LAB'87, works to help the world confront the global energy challenge.

BY LAURA DEMANSKI, AM'94

Michael Greenstone's Hyde Park roots run deep. He represents the third generation of his family to serve on the UChicago faculty, and he's been here at three stages of his education and career. The grandson of psychology professor Erika Fromm and son of political scientist J. David Greenstone, AM'60, PhD'63, and social worker Joan Fromm Greenstone, AB'62, AM'65, PhD'84, he graduated from the Laboratory Schools. He later held an assistant professorship in the UChicago economics department.

In 2014, after 12 years during which he was the 3M Professor of Environmental Economics at the Massachusetts Institute of Technology and served as chief economist of President Barack Obama's White House Council of Economic Advisers, Greenstone, LAB'87, returned to UChicago as professor of economics and director of the Energy Policy Institute at the University of Chicago (EPIC). In 2016 he was appointed director of the Becker Friedman Institute for Economics (BFI). Today he holds both of those positions and is the Milton Friedman Distinguished Service Professor in the Kenneth C. Griffin Department of Economics, the College, and Harris Public Policy.

Last December the University launched EPIC-China, a research center based at the University of Chicago Center in Beijing. EPIC-China is conducting "frontier research on how to ensure access to inexpensive and reliable energy while meeting China's ambitious goals to reduce pollution and confront climate change without unnecessarily compromising economic growth," Greenstone says. It builds on a similar model of research he leads at UChicago's Center in Delhi, EPIC-India. Greenstone spoke to the *Magazine* about the new venture in China, his intellectual path, and the meeting of scholarly research and practical policy. This interview has been edited and condensed.

What led you to work on environmental economics?

It sounds terribly corny, but I wanted to figure out a way to make a difference in the world. My dad and grandmother

were academics, deeply committed to research and understanding the world, and my mom was a social worker. Looking back, I think I was trying to find a way to navigate between both of those. I wanted to find a way to do research that improves understanding about the world and can be used to make the world better; the University of Chicago is a perfect fit because it's focused on inquiry and impact, as the tagline says.

All academics wake up each morning thinking about how to understand the world better, but there's no playbook or cookbook for how to turn those ideas into action in the real world—we're inventing the model as we go along. But that intersection is where I try to spend my time, and what BFI and EPIC try to facilitate.

How did you decide to study economics?

I couldn't grow up in Hyde Park at the time I did without being deeply aware of differences in opportunity. So I went to graduate school thinking that I would work on poverty, welfare, education, the labor supply, and making sure there were more equal opportunities. I was really animated by that, but I could never quite find a question that I had something really important to add to. Then I wandered into environmental questions. I never took an environmental economics class; there weren't any offered at Princeton University, where I got my PhD. My adviser joked that I was the greatest environmental economist ever produced by Princeton. Since I was the only one, I was also the worst. He took great joy in saying that.

What makes economics the best lens?

Science and technology are critically important; our global energy challenges cannot be solved without innovation. But economics teaches us that, without properly designed markets, those new technologies will all too often stay on the shelf or maybe never even be invented. And I think economics has a lot to add here by emphasizing the power of markets.



Also, a lot of the most interesting problems involve trade-offs. I believe economics has the best tools to help society understand the nature of the trade-offs. These are almost always political choices, but facts lead to better choices.

Why launch EPIC-China, and why now?

There's the old joke about the bank robber Willie Sutton. They asked him, "Why do you rob banks?" and he said, "That's where the money is." If you want to study the global energy challenge, you've got to go to China. It's had amazing success at increasing incomes in the last several decades, and a critical ingredient was inexpensive and reliable energy. It also had a massive increase in air pollution. Yet in the last five years, China has dedicated itself to reducing pollution, and has done so at a historically unprecedented rate. It will play a central role in determining the degree of global climate change we must all face. India is also grappling with how to balance the needs for inexpensive and reliable energy and clean air while avoiding disruptive climate change, and this is why we launched EPIC-India in 2014.

If you want to tackle the jugular and not the capillaries of the global energy challenge, you've got to be in China and India. They aren't the easiest places to start doing research. It probably took me 10 to 12 years to write my first paper on China, because of the difficulty of getting access to data and things like that. To put together continuing research and have a sustained influence there, the University can't appear just once in a while. The idea is to develop long-lasting relationships with researchers and with government officials so that a level of trust develops.

In India this model is working: we're now working in states that I think include more than half the country's population. In China we haven't been at it as long, but we've already launched a series of research projects in collaboration with the University of the Chinese Academy of Sciences, and I'm very optimistic about what we're doing there.

What is EPIC working on here in Chicago?

One project is the Air Quality Life Index, which provides people around the world with a tangible measure of how much longer they could live if air pollution were reduced (aqli.epic.uchicago.edu). The AQLI tool we developed has had users from every country in the world. Another major project is the Climate Impact Lab (CIL), which is developing the first empirically founded global estimate of the social cost of carbon—a measure of the monetary damages associated with the release of an additional ton of carbon dioxide into the atmosphere that is critical for setting policy—and producing hyperlocal estimates of what climate change will mean physically and economically around the planet.

Those are just two projects that I'm heavily involved with at EPIC. But EPIC is made up of a community of affiliated scholars from around the University who are in many cases leading their fields in topics ranging from the future of the US and global natural gas markets to the cost and effectiveness of conservation efforts.

How does your experience in the policy world affect your work as an academic?

When I showed up in Washington in January 2009, I thought the policy world would be dying to know what economists have learned about the world. I imagined that maybe not Nancy Pelosi and maybe not John Boehner, but somebody on their staffs was reading my papers and knew that in column five of table eight, the policy answer existed. It was eye-opening that this was very, very far from the truth. I came to understand how badly economists communicate. We have developed a very precise language that makes it easy for us to talk to each other but keeps almost everyone else out.

So finding ways to better communicate with people who aren't economists is something I'm deeply committed to. And BFI and EPIC are continually looking for new ways to make insights from economics research broadly accessible and powerful. Policy makers may never read table eight in my papers, but I shouldn't be asking them to do so in the first place.

In exchange for these jobs that allow us to spend time learning about the world, I think we owe it to society to make our ideas accessible and useful. ♦



FAMILY REUNION

Haroula Rose, AB'02, MAT'02, put the work of Bonnie Jo Campbell, AB'84, on the big screen. Last fall the two brought the film to Chicago.

BY CARRIE GOLUS, AB'91, AM'93

There are too many people at the front and not enough microphones to go around. “That’s OK,” **Bonnie Jo Campbell**, AB’84, bellows, her voice easily carrying to the back row of the theater. “I don’t need one.”

On a rainy Monday afternoon in October, the theater at AMC River East—the venue for the Chicago International Film Festival—is three-quarters full. We’ve just watched the Chicago debut of *Once Upon a River*, a film adaptation of Campbell’s book of the same name, written and directed by **Haroula Rose**, AB’02, MAT’02. (The film is currently on the festival circuit; by early 2020, it had won 14 awards at 25 festivals.) Rose, Campbell, and several members of the film crew have lined up along the screen to answer questions.

Once Upon a River (W. W. Norton, 2011) tells the story of Margo Crane, a quiet, beautiful teenage girl, abandoned by her mother, who is

then sexually assaulted by her uncle at a family party. A year later, Margo takes revenge on him at another family gathering: as Uncle Cal is relieving himself, she carefully aims and shoots him, leaving him wounded.

Campbell first explored that narrative in “Family Reunion,” a story in the collection *American Salvage* (Wayne State University Press, 2009). The details differ slightly, as does the name of the teenage girl, Marylou Strong. The story ends just after Marylou wounds her uncle: “She closes her eyes to lengthen that perfect and terrible moment and hold off the next, when the air will fill with voices.”

Once Upon a River is the tale of what happens after that. Uncle Cal is shot at the end of chapter three (which closes with a near-identical sentence to “Family Reunion”). During the confusion, Margo’s father is shot dead by her cousin Billy. Margo, blaming herself for her father’s death, runs away.

The book opens with a map of the Stark River—an imaginary tributary of the Kalamazoo River in

Margo Crane, the protagonist of Bonnie Jo Campbell's (AB'84) novel *Once Upon a River* and Haroula Rose's (AB'02, MAT'02) film of the same name, journeys down the fictional Stark River.

southwestern Michigan—showing where Margo hides during her wanderings: the marijuana house, Brian's cabin on stilts, Pokagon Mound picnic area. A sure shot with a rifle, she survives by hunting, fishing, and sheltering with men who take her in.

Before reading *Once Upon a River* I asked a well-read friend what he thought. "That book messed me up," he said. It messed me up too. When a pregnant Margo—whom I'd come to care about deeply—feels so exhausted she lies down in the snow, I found myself saying, "Oh no, no no no" out loud. Talking to Margo or to Campbell, I'm not sure.

Watching Rose's film, I felt snagged on my own mental adaptation of Campbell's book. Significant characters are cut out. Sometimes actors bluntly state things that Campbell took pages to build up to and hint at. (One favorite line from the book did survive: "I just can't get enough of a girl who don't talk.") In the book, Margo forms quick, intense relationships with the men she meets by chance along the river; in the film, logical explanations are given for how this is possible.

Like the book, the film is a love letter to the subtle beauty of rural Michigan. At the screening, the moderator's first question for Rose is about nature, which he sees as "a character in the film."

"I'm glad that came through," says Rose. Her voice is high and sweet and, despite the handheld microphone, soft. "I wanted it to feel like you're really in her shoes—that it's always a subjective experience."

"Could you talk a little louder?" yells a woman from the audience.

"Oh! Yeah," says Rose. "Charlotte, my cinematographer—any time there was anything happening within the environment we were in, we would just shoot it." The film is punctuated by these con-

templative B-roll moments, when we see the wild or domestic creatures that live along the river—what Margo is seeing. "It felt like we were trying to be *National Geographic* photographers at times."

The next question is for Campbell: Was Rose true to the story?

"Can you even believe this movie?" Campbell says, as enthusiastic as she is loud. "The movie does everything that I hoped to do in the book. ... It's not the book, and that's fine."

Another woman in the audience asks about the title, which "conjures up a fairy tale," she says. "Is that what you were aiming for?"

"I liked the double meaning of it, that it's literal and metaphorical," says Rose. "I didn't think there was a choice to change it. I really loved the title."

Actually, Campbell points out, her original title was "Margo Crane," after the name of its main character: "That's what I wanted it to be."

"I didn't know that!" says Rose.

"See, we have to have more drinks together," says Campbell. "American books that are about mythic characters are called by the character's name—*Huckleberry Finn*, *Tom Sawyer*." But her publisher did not agree.

"I was a little angry in my heart," Campbell says. "I wanted Margo to have that mythic element." But she made her peace with *Once Upon a River*. "It allowed me to make the story a little more fantastical."

**THE STRANGE
THING ABOUT
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WANDERINGS—
INSPIRED
BY BOTH
HUCKLEBERRY
FINN AND THE
ODYSSEY—
IS THAT SHE
DOESN'T REALLY
GO ANYWHERE.**

The strange thing about Margo's wanderings—inspired by both *Huckleberry Finn* and the *Odyssey*—is that she doesn't really go anywhere. Along the Stark River she meets one random man after another, all the while traversing well-known territory. The relationships are the equivalent of the monsters Odysseus has to battle, Campbell says: "The men come and go and

Margo remains. I don't know if people are used to the woman remaining."

Rose (whose given name is Haroula Rose Spyropoulos) came across *Once Upon a River* by chance too, in the pages of the *University of Chicago Magazine*. The Nov-Dec/11 issue included a short article about Campbell, written by **Christina Pillsbury**, AB'14, then a *Magazine* intern. Campbell had just won a Guggenheim Fellowship.

"What I remember most was Bonnie Jo's picture," Rose says. We're sitting at a table in the Andersonville bookstore Women and Children First, chatting before a promotional event later that evening. "She looked like she has some things to say."

Campbell laughs explosively, as she does often. "Were you judging a book by its cover?" A different metaphor comes to my mind: "You swiped right on Bonnie?"

"Well, it was a little deeper than that," Rose says. "After looking at so many actor headshots, I can tell who's interesting and who's not. ... I don't know how bad that sounds, but I'm usually right." Rose immediately ordered a copy of *Once Upon a River* ("In hardback?" Campbell chides. "You don't have the money for hardbacks."), read it, and read it again.

Rose's career has had its own meandering path: she went to Spain on a Fulbright, attended film school at the University of Southern California, made several successful folk records and licensed her music, and helped produce films such as *Fruitvale Station* (2013). She'd been searching for something to make into her first feature-length film. Here it was.

Rose visited Campbell in Michigan in the fall of 2013. "I remember it was kind of chilly," says Campbell, "and we were at the river"—the St. Joseph River, upon which the fictional Stark is based. Rose may or may not have had a man with her. "She brought a guy, and she swears she doesn't remember," says Campbell. "I remember it was a pretty good-looking guy."

"Really?" says Rose. "Interesting."

"Guys always show up along the river, if you noticed in the story," says Campbell. "I also thought you looked hungry." She means literally hungry, not ambitious hungry. "I'm a person who always has some food with me. Even now, I've got some



Rose (center) and Campbell (right) on the set.

food. ... I remember, I thought I should feed you."

"I don't remember hunger, and I don't remember the guy," Rose says. "I do remember us having this really cool thing where we were finishing each other's sentences very easily without interrupting. I felt like we were seeing eye to eye on how to treat the subject matter and the character."

It was the character of Margo that attracted Rose so strongly. "I could just see some things about me in her," she says. "Then the logistical brain was like, oh, I'll get to learn about guns, and sex on camera, and boats, and a period piece" (the novel is set in the late 1970s) "and just make it really hard for myself."

The hardest part, it turned out, was finding someone to play Margo. When Rose read the book, she understood Margo to be Native American, something Campbell had implied but hadn't stated overtly. Rose wanted to find a young Native American actor who could express all of Margo's emotion with very little dialogue. At the eleventh hour—when all the other roles were cast—Rose found a near-unknown performer, Kenadi DelaCerna.

But why would Campbell allow her book to be made into a movie at all, when film adaptations can be so terrible? "You know what, I don't have any children," Campbell says. (In a talk archived on her website, Campbell urges aspiring writers to think about what they might have to sacrifice for a writer's life: a nice house, travel, a family. "Say this aloud: 'I will live a literary life. I read books and write.' Repeat daily as needed.")

"What I have are my books," she continues. "And if my books are my children ... what a foolish thing to keep them to yourself, exactly as you created them. Isn't it better to have your children grow up and go into the world and know other people and change?"

"Haroula actually did a few kindnesses to Margo that I didn't do," Campbell adds. "That was really nice of Haroula to not make her kill Paul." Paul and his brother Brian loom large in Campbell's version of Margo's story; in Rose's, she meets them only in passing.

"I did have a scene where she shot him, and it just didn't fit," Rose says. "When I took it out, she was a lot more sympathetic."

"That was a beautiful scene," says Campbell. "I got to see that scene." In the book, Campbell sets up the murder so it seems unavoidable; Margo is protecting a man she loves, a gentle man who doesn't understand the danger he's in. "She had no choice."

That man, and their relationship, are left out of the film entirely. "I saw the screenplay at a couple different points. When I first saw it, I was in the head of the book, so everything that was different stood out," says Campbell. "I learned the difference between a movie and a book."

It's very unusual for a novelist to love the film," Sheryl Johnston, Campbell's publicist, remarks as we're waiting for the Women and Children First event to start. It's been billed as an "author conversation" between Campbell and Rose. Rose is also scheduled to perform several of her songs, including the one that ends the film.

We're sitting in the children's section, where four rows of folding chairs have been lined up. Rose's parents are in the back row, next to Bonnie's aunt and uncle, Kathy and Terry Herlihy; with his weathered face and flannel shirt, he looks like he walked straight off the film set.

Campbell is chatting with a burly gray-bearded man who's brought his mother along. It's H. B. Ward, who has a few lines in the film; he plays Margo's mother's ex-boyfriend. "You really cried at the movie?" Campbell asks. He did.

By 7:30 all the chairs are full. Linda Bubon, one of the store's owners, introduces Campbell and Rose, as Rose softly strums her guitar. Bubon saw the movie yesterday, she says, "and I can't get the characters and the images out of my head."

Rose plays a song called "Moon and Waves," her gentle voice filling the room. Afterward, she tells the audience about a screening at Efebo d'Oro, an Italian festival dedicated to film adaptations of literary works. *Once Upon a River* won its top prize.

"Were there any comments about the rural poverty that you show?" Bubon wants to know.

From the back, Campbell's aunt Kathy speaks up: "I think the beauty of the nature scenes in there kind of cancels out that it was so poor."

"Well that's interesting," says Campbell, "because so much of what I'm trying to do as a writer is bring dignity to places where—Most people would just scoff at the kind of people I write about."

"There's this question of, where is she poor and where is she rich?" adds Rose. When Margo finally finds her mother, she's living in a fancy lakefront house. By using harsh, clinical lighting, Rose makes the space seem

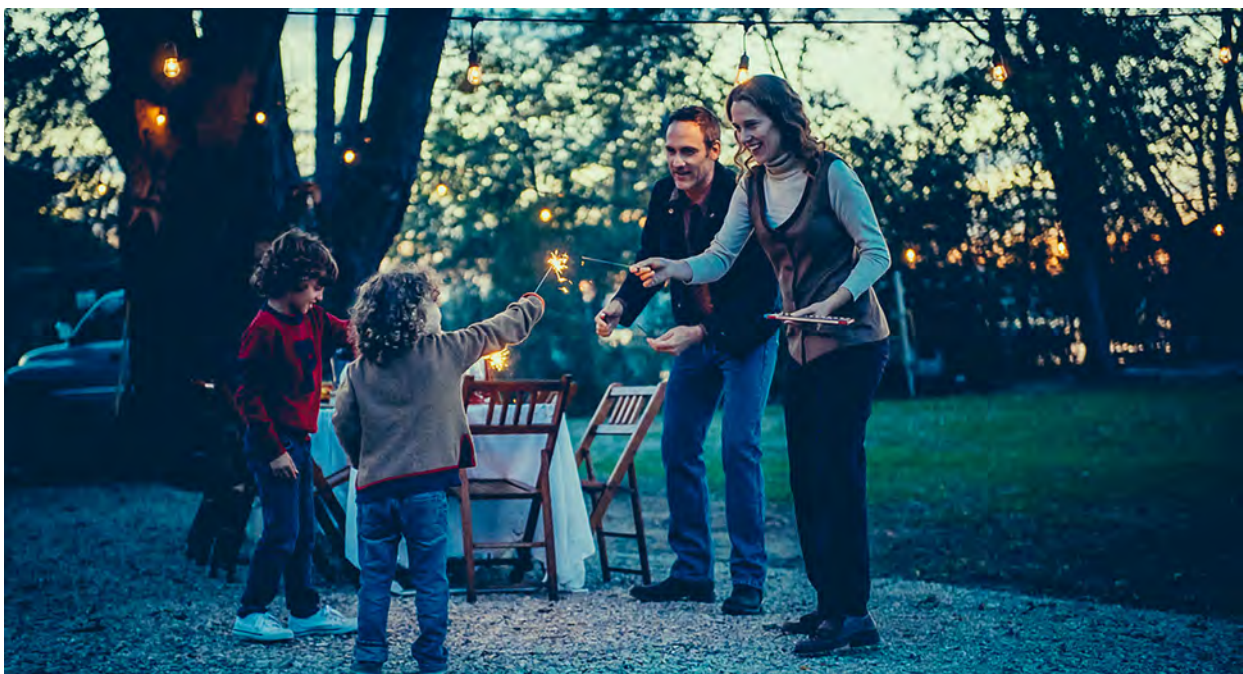
soulless. "Where there is all this wealth, she's actually poor."

"The way you directed this scene is so beautiful," says Bubon. Margo's mother is polite but heartbreakingly distant. "She's a tender teenage girl and there's no hug."

"Yeah, my folks got really baffled by that," says Rose. "They're like, no hugs?" The audience is laughing. "No kisses? They're from Greece."

The discussion turns to the flawless late-1970s look of the film, complete with a vintage police

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In an early scene from the movie that's a prelude to Margo Crane's river journey, Uncle Cal's two young sons play with sparklers during a family gathering.

car and the \$20 bills then in circulation. Campbell's aunt asks about the location. "My dad was the one who said, if you're looking for the late '70s and you need this rural town," Rose says, "you should check out Antioch." The northern Illinois town is near the Chain O'Lakes. "He's the one who turned me on to it."

Bubon asks Rose to play another song. "Dad's favorite," Rose says. "Margo." As she begins to sing, her father listens intently; her mother shoots a video on her phone.

"Your home is on the water
You are the river's daughter
Now that you've learned how to kill,
Can you ever be still?"

"The killing part doesn't make sense anymore," Rose says in a quiet aside to Campbell, meaning now that Paul's murder has been cut out.

"She kills the animals," Campbell points out, kindly.

Though the song was inspired by the book, it isn't in the film either. "It didn't fit," says Rose. "You have to kill your darlings sometimes."

"Haroula?" It's Campbell's uncle. "How did you guys teach— You said you interviewed Margo, or the actress, in New York City. How did she get so proficient with firearms?"

"She joined a rifle club right when she got the part," says Rose, who had firearms training herself.

"That was part of the deal" with Rose, says Campbell. "You can't make this movie unless you learn how to shoot." She changes the subject, asking Rose, "Are you going to try to play 'Rachel's Song'?"

"I was hoping you could read the beginning of the book," Rose says. Campbell laughs.

"Who's Rachel?" someone in the audience wants to know.

"You don't have to know it, but it's the song at the end of the movie that we all cry through," says Campbell. "I've seen the movie six or so times, and I still cry every time." Rachel is Margo's unborn daughter, and one of the characters in Campbell's book *Q Road* (Scribner, 2002). *Once Upon a River* "is technically a prequel," adds Rose.

Campbell pushes round tortoise-shell glasses from the middle of her nose up to her eyes. "The Stark River flowed around the oxbow at Murrayville the way blood flowed through Margo Crane's heart," she reads aloud. "She rowed upstream to see wood ducks, canvasbacks, and ospreys and to search for tiger salamanders in the ferns. ... Her feet were toughened against sharp stones and broken glass. When Margo swam, she swallowed minnows alive and felt the Stark River move inside her."

As Campbell reads, my eyes wander the wall of books behind her: *Sunny Day*; *Make Way for Ducklings*; *I Want a Dog*; *Hello, Crow!*; *What Is a Refugee?* Off to the side, a point-of-sale display declares, "There's magic in the pages you read."

"The way I started that book is not how you're supposed to," Campbell says as Rose re-tunes her guitar. "You're supposed to start books with the action, so everything I was taught I had to unlearn to write that."

In the scene where "Rachel's Song" plays, Margo is alone, heavily pregnant, floating on her back in her beloved river. It's hard to explain, but something about her contented solitude, the sparkling water, and Rose's angelic voice make the scene profoundly moving.

It's a happy ending, sort of. Or is it?

"With her carrying a child, I do think that's the perfect ending," Rose said during our interview earlier. "The unfolding of womanhood, motherhood, the future, whatever all of those things mean. It's dark and beautiful—"

"And scary," Campbell added. "We're scared for her."

As Rose begins to sing, the burly actor—the one who cried when he saw the finished film—reaches over and takes his mother's hand. He doesn't let go until the song is over.

A few days later, on a Saturday at noon, *Once Upon a River* screens for the third and final time at the festival.

This time, having been tipped off, I spot Campbell in her cameo, buying minnows in the back-ground of the bait shop. I laugh again at Smoke (played by John Ashton, unrecognizable from his best-known role in *Beverly Hills Cop*), the cranky old man Margo meets toward the end of her journey. The music, especially now that I've heard it a few times, is transporting. I'm able to see the film as its own beautiful thing, with its own integrity, not a pared-down version of the book.

Rose, Campbell, and several actors—including the star, Kenadi DelaCerna—are here for today's Q&A. As they make their way toward the front, Rose explains again why she chose Campbell's

book: "I fell in love with the way she puts words together," she says. "There's something kind of magical about the world."

The moderator turns to DelaCerna, who's making her film debut. "I read the screenplay, and then I read the book three times," she says. "As soon as I read it, I knew I wanted to do it." Margo was the reason. "There's this quiet loudness about her that was just screaming from the page."

"This might be a good moment also to acknowledge that filmmaking is never a solo effort," Rose says. She asks the producers and crew members to stand up. She names the musicians who contributed songs: Zac Rae

of Death Cab for Cutie, Bonnie "Prince" Billy, Rodney Crowell. She credits her father again for suggesting Antioch.

"Is that a hand up for a question?" asks the moderator. "The young man right there in the back?"

A tiny voice squeaks out a question. The moderator repeats: "What was the hardest scene to film?"

"Thank you, Peter. That's a great question," Rose says to the child, as sweetly as a kindergarten teacher. The crowd laughs.

"We have the two sparkler boys in the audience," Rose explains. More laughter from the room, mixed with "Awwwww."

It's a brief, poignant scene early in the film. Uncle Cal's young children are waving sparklers at the family party, while Margo—alone, excluded from the family, while Uncle Cal remains—looks on.

The hardest scene to film, as Rose explains in a minute, came soon after the sparkler scene, when Margo's father is shot dead. Shooting scenes are difficult, and the fact that the shooting occurs at night made it even more technically challenging.

But before she answers, Rose says to the boys, "Can you stand up?"

They do, and receive a warm round of applause. In the world of *Once Upon a River*, even the sparkler boys get their moment to shine. ♦

**I FELL IN LOVE
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HISTORY

JAZZ AS CRI DE COEUR

*The controversial 1959 film *The Cry of Jazz* could only have been made in Hyde Park.*

BY HANNAH EDGAR, AB'18

Ralph Ellison despised it. Amiri Baraka said it influenced his thinking. The late documentarian Willard van Dyke called it “the most prophetic film ever made.” Preceding the Black Power movement and the widespread founding of African American studies departments, *The Cry of Jazz* articulated an incisive view of black personhood that has been dissected, decried, and debated since its 1959 premiere.

Produced by an all-black creative team in and around Hyde Park, the 34-minute independent film depicts an interracial jazz club meeting that turns tense after Alex, the club secretary, asserts that only African Americans could have created jazz. A heated debate ensues, interspersed with South Side scenes and early footage of Sun Ra and his Arkestra. What so chafed civil rights era audiences was *The Cry of Jazz*'s damning conclusion: if the African American experience is inseparable from the intergenerational trauma of racism and slavery, then white Americans, in turn, must be defined by their sins.

Throughout, *The Cry of Jazz* takes up music as a metaphor for race in America. Though never named, Hyde Park itself seems to extend the metaphor: everything from the heady seminar-like style of the debate scenes to the name of the fictional music society (the Parkwood Jazz Club, whose meeting was filmed at an apartment at 51st and Greenwood) makes the film's setting all but obvious, its script a pointed nod to the community's own roiling racial tensions. Cinema and media studies professor **Jacqueline Stewart**, AM'93, PhD'99, who grew up in Hyde Park and has studied *The Cry of Jazz* for more than a decade, says she is struck by its “knowing and caustic view” of the neighborhood.

“[The film] really seemed to get at what must have been the feeling among many people when the processes of urban renewal were in motion,” says Stewart, who directs the University's Arts + Public Life initiative and preserves work by local amateur filmmakers through the South Side Home Movie Project. “There was a lot of concern about where African Americans could live and work and socialize on the South Side and whether or not Hyde Park was going to be this model for interracial community, and whether white people were really ready to have African Americans as social and intellectual peers.”

The Cry of Jazz is even more remarkable given that it was a novice attempt by four self-taught filmmakers: composer Edward Bland, EX'50, who studied music and philosophy at the University on the GI Bill; Nelam Hill, a Purdue graduate who met Bland in the Navy and worked at Chicago's Department of City Planning; Eugene Titus, SB'46, SM'47, a childhood friend of Bland's and former Southern University professor then doing research at the Museum of Science and Industry; and Mark Kennedy, author of the 1953 novel *The Pecking Order*. All were drawn into the University of Chicago's vibrant intellectual milieu—but, Bland later recalled, their “real education” happened after hours in Hyde Park bars.

“We'd hang out a lot at a bar called Jimmy's, and get in these arguments with all these jazz-critics-to-be,” Bland said in a 2007 *Wax Poetics* interview. “They were mostly White, and I felt there was a racial angle too; I felt they were trying to, shall we say, wipe the Blackness out of jazz. And they wouldn't listen to us, so we decided to put it in stone.”

Together the four formed KHTB Productions (taken from the first letters of their surnames) and pooled their talents to bring *The Cry of Jazz* to life. Working closely with Bland and

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**We'd hang out a
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Hill, Kennedy supervised the script remotely from his new home in New York City. As director, Bland brought a distinctly musical approach to the film's structure, plotting out shots based on the pacing of the Arkestra's recordings—which the little-known ensemble allowed them to use gratis, in exchange for exposure. Hill managed the project's finances, sourced entirely from the founders' own salaries (with help from their wives). The film's all-volunteer cast and crew included Second City cast member Andrew Duncan, EX'58, and journalist Gavin MacFadyen, who portrayed cynical white male interlocutors; actress Melinda Dillon (credited as Linda Dillon) played a white female jazz club member; and filmmaker Howard Alk, EX'49, offered editing and technical assistance.

Ultimately *The Cry of Jazz's* expenses (nearly \$8,600) far outstripped its profits (\$2,300). However, its aims were more ideological than commercial. As New York University cinema studies professor Anna McCarthy argues, the film's didactic script and acting might have been influenced by Cold War cultural television programming. (The Ford Foundation's *Omnibus* may be the most famous example, but University professor Mortimer Adler's *The Great Ideas* was another likely precedent.)

Still, Stewart says, *The Cry of Jazz* defies easy categorization, made at a time when so-called race films created for segregated audiences were on the wane and blaxploitation was still years off. "As a black-film historian, we really thought about the kind of late 1940s to late 1960s as a dead period of black filmmaking," she says. "It does seem anomalous: It's not narrative; it's not a documentary either. So it's doing something else. It's not exactly an essay film. It's an argument."

At the time, *The Cry of Jazz's* provocative pronouncements that "the Negro is the only human American" and not "like everybody else" made both black and white critics irate. Not unlike the film's imagined debates, public screenings all but devolved into screaming matches. One panel discussion at Cinema 16 in New York City—which included Bland, Kennedy, Ralph Ellison, and jazz critic Marshall Stearns—was even briefly interrupted by a police officer.

Correspondence between Bland and Hill suggests that several colleges and universities across the country, both historically black and predominantly white institutions, screened *The Cry of Jazz*. However, John Fritz, director of the University of Chicago's Audio-Visual Center, declined to do so, writing in a 1960 letter to Hill that he feared violent disruptions to an on-campus screening. He added that he found the film's argument "somewhat questionable" and

would rather rent than purchase it, concluding that the University "[did] not foresee frequent use sufficient to justify expenditure of money for one given title." (That didn't stop Doc Films from independently screening the film two years later as part of a series called Image of the American Negro on Film.)

Shortly after *The Cry of Jazz's* completion, Bland and Hill joined Kennedy in New York City to begin work on a sequel, "The American Hero." The film was written but never produced: with an estimated budget of \$375,000, the project needed a major distributor, but no studio was willing to take the risk. It "went out to about 109 production companies and I got 109 rejections," Bland later told *Wax Poetics*.

Though it ended up being KHTB's only film, *The Cry of Jazz* has had a more lasting impact on cinema studies and black studies than its creators could have ever anticipated. The film's 50th anniversary sparked a resurgence of scholarly interest, and in 2010, the National Film Preservation Board—on which Stewart serves as chair of the task force on diversity, equity, and inclusion—recommended it for preservation in the Library of Congress's National Film Registry. According to Stewart, the board cited *The Cry of Jazz's* inclusion of Sun Ra, noncommercial aims, and deviance from "traditions of black filmmaking, as we knew them." It was inducted that same year.

Bland was the only KHTB member who lived to see the film's renaissance. Mark Kennedy seems to have left no record of his fate; Eugene Titus died in 1972. Nelam Hill was a successful urban planner in the New York metropolitan area until his death in 1992. Bland became a successful composer, producer, and arranger—for Sun Ra as well as Dizzy Gillespie, Lionel Hampton, and others—and wrote classical music. He was working on a percussion suite when he died in Smithfield, Virginia, in 2013.

As for how Hyde Park remembers *The Cry of Jazz*? Inside Jimmy's, a faded, yellowing panorama hangs to the left of the bar. The ink cartoon, completed in 1955 by artist Arthur Castillo, captures a clamoring night at the dive, featuring real-life regulars of all races. But it also captured history. Front and center in the tableau, Ed Bland and Nelam Hill sit opposite each other, deep in conversation, Hill's palm emblazoned with the word "PEACE." Behind them, at the bar, Mark Kennedy is already writing, observing the bacchanal all around with a knowing smile. ♦

Hannah Edgar, AB'18, is a writer and editor in Chicago. Ella Hester, AB'19, provided research assistance.

DUSTIN HOFFMAN
W FILMIE AMERYKAŃSKIM NAGRODZONYM OSKAREM

NOCNY KOWBOJ

REŻYSERIA:

JOHN SCHLESINGER

W POZOSTAŁYCH ROLACH:

JOHN VOIGHT, SYLVIA MILES,
BRENDA VACCARO

In this Polish poster for *Midnight Cowboy* (1969), Dwight M. Cleveland, MBA'87, sees artist Waldemar Swierzy using "creative ways of communicating the message of the movie" to evade censors.



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FILM

POSTER PERFECT

Dwight M. Cleveland, MBA'87, collects film posters with an eye for high art.

BY ANDREW PEART, AM'16, PHD'18

When **Dwight M. Cleveland**, MBA'87, sees a film poster that has ascended from advertising to art, "it's just really kind of a visceral thing," he says. "Most of the stuff that I buy, it's like a chemical reaction when I see it."

That deep-seated intuition goes back to his earliest days as a collector. He was a senior at Brooks School in North Andover, Massachusetts, when an art teacher who collected posters returned from a buying trip with something special. In a stack of lobby cards, the smaller-scale advertisements that once greeted moviegoers inside cinemas, Cleveland saw a portrait card for *Wolf Song*; a 1929 silent film starring Gary Cooper and Mexican actress Lupe Vélez. The image, he says, "just screamed out at me, 'Take me home.' I had to own this thing. I loved it." He could only get it by offering an acceptable trade. So with his teacher's want list in hand, he spent the next eight months during a gap year in Los Angeles acquiring posters that won him *Wolf Song*.

We've stepped into the kitchen of Cleveland's Lincoln Park home, an Italianate row house he restored in the early 1980s. Since graduating from Chicago Booth, Cleveland has run a Chicago real estate company that does historic renovations of homes like this one. Vintage fixtures and décor, like the art nouveau chandelier inside the front door, harken back to the home's post–Great Chicago Fire era.

Cleveland gathers these pieces before they become impossible to find, as with many of his prized posters. Never sold to the public and never meant to outlast local theatrical runs of the films they advertised, the ephemera Cleveland collects live on the edge of loss. "If an image haunts me a little bit," he says, "then I know that I should own it."

For Cleveland, the art of the film poster, like the art of collecting, comes from maximum concentration.

Poster artists "captured the soul" of the films they represented, he writes in his 2019 book *Cinema on Paper: The Graphic Genius of Movie Posters* (Assouline). "The best posters in my mind," he continues, "are those that reduce the entire essence of a movie into a single, vivid sheet." Cleveland has distilled his collection to 3,500 works on paper that meet this high aesthetic standard. (He amassed a separate archive of 45,000 posters, all of them now sold or donated, for their historical rather than artistic value.) The culled pieces are Cleveland's argument that film posters belong in the worlds of both commercial and fine art. They were the basis of a major exhibition last year at the Norton Museum of Art in West Palm Beach, Florida, the largest-ever museum show of film posters and a landmark for the art form.

Reaching from the earliest days of cinema to the 21st century, Cleveland's collection is exceptional for its international scope. "I've been to every continent other than Antarctica hunting this stuff down," he says. For more than 40 years he's traveled regularly to France, where illustrator Marcelin Auzolle created perhaps the world's first film poster in 1895 for the Lumière brothers. He took his search to Italy in 1985, finding posters by such celebrated artists as Luigi Martinati and Angelo Cessalon. In the 1990s he became an early collector of Japanese posters, some with distinctive two-panel designs, and a trip to Cuba that same decade deepened his focus on Latin American works. In 2017 he donated more than 1,000 Argentinian posters to the University of Texas at Austin, one of the institutions that he's found share his collecting interest.

In an early find closer to home, Cleveland gained



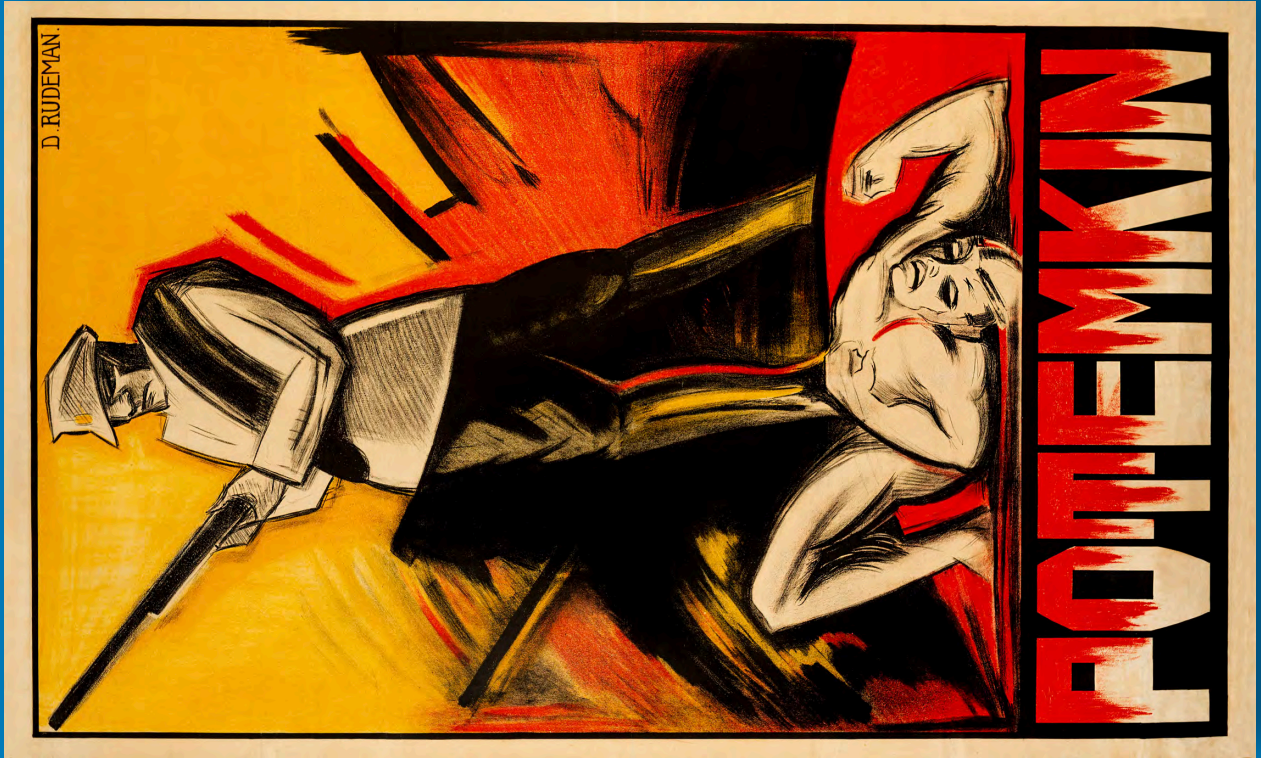
With its hand-tinted art deco graphics, this lobby card for *Wolf Song* (1929) catalyzed Cleveland's collecting passion.

insight into the romance that inspires collectors and keeps the posters themselves alive. Not long after his *Wolf Song* days, Cleveland received an ad response from a Minnesota woman with a box of 27 film posters. She had received them from a movie theater employee who courted her in high school. He was one of the people Cleveland calls the "first curators" of film poster art. "He wanted to romance this woman," so he saved a special selection of the hundreds of posters Cleveland figures he would have handled at the theater in the late 1920s—including a vibrant stone lithograph poster, one of two known surviving copies, for the lost 1926 silent film *Men of Steel*. "He was like a great art critic," Cleveland says. And her stashing them away for decades was part of the miracle collectors like Cleveland depend on. "It's completely an act of God that these things survived." ♦

Working more independently than art department staffers at Hollywood studios, European and Latin American poster designers often used an artist's signature. Left: Cuban artist Antonio Fernández Reboiro's silkscreen poster for the French crime film *Le Samouraï* (1967). Below: An Argentinian poster for *The Lost Weekend* (1945) by an artist known as Essex.



Two expressionistic posters by Dutch artists show the art form's avant-garde side. Stark angles and vivid colors deliver powerful emotional statements. Below: Kik Berg's design for the Henry Hathaway film noir *Kiss of Death* (1947). Right: Dolly Rudeman's poster for Sergei Eisenstein's *Battleship Potemkin* (1925).





Left: Cleveland returned from his first trip to Japan with 2,000 handpicked posters. This *Thunderball* (1965) two-panel, or *tatekan*, puts James Bond in an action-packed composite. Above: Two copies are known to exist of Italian artist Luigi Martinati's poster for *Casablanca* (1942), and it took Cleveland 10 years of negotiating to acquire his.



Below: Marilyn Monroe was not a star when *Ladies of the Chorus*, a B movie musical, was first released in 1949. By the time it reached Italy, though, her glamour alone could sell tickets. Artist Angelo Cesselon, who brought a portraitist's flair to his posters, reinterpreted the film through Marilyn's aura.





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*92, at least till next year.

PEER REVIEW

WHAT ALUMNI ARE THINKING AND DOING

NAVAL TRAINING SCHOOL SIGNALS AND RADIO

REPORTING FOR DUTY

During World War II, Burton-Judson Courts housed a US Navy radio and signal training school, one of several military programs hosted by a mobilized University. Service members and civilian students alike lived in BJ. In this 1944 photo, College student and future journalist Roderick MacLeish, EX'46, shows the sentry his entry pass. Exiting the gate are two unidentified Navy WAVES (Women Accepted for Volunteer Emergency Service).

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A SELECTION OF ALUMNI WHOSE NAMES ARE IN THE NEWS

BUSINESS SAVVY

Fortune magazine named **Satya Nadella**, MBA'97, its 2019 Businessperson of the Year. Nadella, a UChicago trustee, has led Microsoft since 2014; under his leadership, Microsoft's revenues have increased steadily and its share price has quadrupled. *Fortune* cited Nadella's focus on cloud services and willingness to delegate as key elements of the revitalized company's success. "CEOs can only do what they do if they have an amazing team," Nadella said. "I'm blessed to have that."

A DIRECTOR'S LEGACY

The late Mike Nichols, EX'53, is the subject of the book *Life Isn't Everything: Mike Nichols, as Remembered by 150 of His Closest Friends* (Henry Holt and Co., 2019), a portrait based on interviews with collaborators including Meryl Streep and Lorne Michaels. The book follows Nichols from his arrival in the United States as a seven-year-old Jewish refugee to his comedy partnership with Elaine May and his celebrated career as a film and theater director. Written by Ash Carter and Sam Kashner, *Life Isn't Everything* takes its title from one of Nichols's favorite phrases and sheds new light on the mind behind *Who's Afraid of Virginia Woolf?* (1966) and *The Graduate* (1967).

PROMOTING PUBLIC RADIO

In October **John McGinn**, AB'90, MBA'93, was elected to a three-year term as chair of the NPR Foundation's board of trustees, which provides fundraising support for NPR and its member stations. He also serves on the boards of New York Public Radio, Radio Diaries, and the American Friends of Covent Garden. McGinn, who previously held a variety of senior roles in consumer lending and risk management at Citigroup, was a member of the University's Alumni Board from 2001 to 2008 and received the Alumni Service Medal in 2018.

ADVOCATE FOR LGBTQ RIGHTS

On March 16 **Imani Rupert-Gordon**, AM'13, an alumna of the School of Social



CINEMATIC HISTORY

Director **Kimberly Peirce's** (AB'90) *Boys Don't Cry* (1999) was inducted into the National Film Registry on December 11. Each year the Librarian of Congress (currently **Carla Hayden**, AM'77, PhD'87) selects 25 films for the National Film Registry on the basis of their cultural, historical, or aesthetic significance. *Boys Don't Cry* was inducted alongside *Purple Rain* (1984), *Coal Miner's Daughter* (1990), and *Real Women Have Curves* (2002). Based on the life and murder of Brandon Teena, *Boys Don't Cry* was a landmark for transgender representation in film. Peirce described the honor as "unimaginable and wonderful," saying, "It still feels like a miracle that *Boys Don't Cry* got made."

Service Administration, becomes executive director of the National Center for Lesbian Rights. Founded in 1977, the San Francisco-based legal organization advocates for the civil and human rights of lesbian, gay, bisexual, and transgender people. Rupert-Gordon previously served as the executive director of two Chicago nonprofits: Affinity Community Services, a social justice organization serving black LGBTQ people, and Broadway Youth Center, helping homeless LGBTQ youth. "As we continue the fight for legal protections to achieve LGBTQ equality, I'm excited to be part of creating a more inclusive LGBTQ movement that centers racial, economic, and political justice," she said.

LEGISLATIVE LEADER

Don Harmon, JD'94, MBA'94, was sworn in as president of the Illinois Senate on January 19. A Democrat from Oak Park, Illinois, Harmon was elected to the Senate in 2002 and has sponsored laws limiting campaign contributions and

ending life sentences without parole for juveniles. "The Senate is a collection of diverse views and diverse experiences but consistent purpose—to best represent the citizens who send us to the Capitol, to collaborate, to compromise, and to create better opportunities, better outcomes, and greater faith in the honor and integrity of our state," Harmon said.

TOP BILLING

Anna Chlumsky, AB'02, will star in writer and producer Shonda Rhimes's new Netflix series *Inventing Anna*, set for release later this year. The 10-episode series is based on the sensational story of "Soho grifter" Anna Sorokin, convicted of larceny in April 2019 for conning hotels, restaurants, and banks out of hundreds of thousands of dollars while posing as socialite Anna Delvey. Chlumsky, a six-time Emmy nominee for her performance in *Veep*, will play a journalist investigating Delvey.

—Susie Allen, AB'09

Photography by John Zich

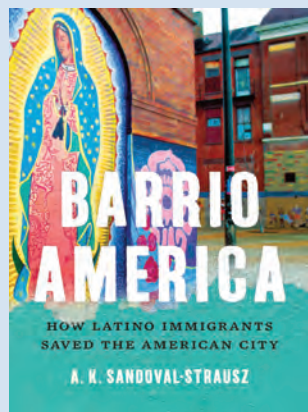
RELEASES

ALUMNI BOOKS, FILMS, AND RECORDINGS

WILL MY CAT EAT MY EYEBALLS? BIG QUESTIONS FROM TINY MORTALS ABOUT DEATH

By Caitlin Doughty, AB'12 (Class of 2006); W. W. Norton, 2019

"All death questions are good death questions, but the most direct and most provocative questions come from kids," writes mortician **Caitlin Doughty**, an advocate of more open conversations about death in American culture. The best-selling author and host of the web video series *Ask a Mortician* explores 35 real queries from young fans, including the one that inspired the book and supplied its title (the frank answer is yes). Discussing what happens when a person dies on an airplane and whether a corpse can be claimed as property, Doughty gives both children and adults license to be curious about death.

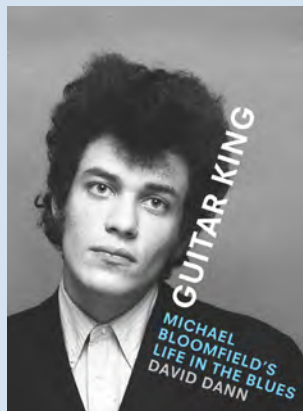


BARRIO AMERICA: HOW LATINO IMMIGRANTS SAVED THE AMERICAN CITY

By A. K. Sandoval-Strausz, AM'97, PhD'02; Basic Books, 2019

Richard Florida's concept of a "creative class" who revitalized American cities in the late 20th century leaves out a community that deserves much of the credit, argues Penn State historian **A. K. Sandoval-Strausz**. Before high-earning professionals headed back to urban centers, Latino immigrants were reviving neighborhoods and setting the stage for

what's been called the back-to-the-city movement. Focusing on Dallas's Oak Cliff neighborhood and Chicago's Little Village, Sandoval-Strausz finds that Latinos joined other immigrant groups in repopulating cities at a time marked by white flight and the Great Migration's end.



GUITAR KING: MICHAEL BLOOMFIELD'S LIFE IN THE BLUES

By David Dann, MFA'78; University of Texas Press, 2019

In the early 1960s, blues-rocker Michael Bloomfield honed his chops at Wednesday-night twist parties at Woodward Court and Ida Noyes Hall, as music historian and commercial artist **David Dann** recounts in the first comprehensive biography of the musician. Bloomfield joined the band of Paul Butterfield, LAB'60, and went on to become one of rock's first guitar superstars, infusing an electric sound into Bob Dylan's music and forming the Electric Flag, a genre-bending interracial psychedelic group. Bloomfield, who died of a drug overdose at age 37, was "the man who introduced blues to white America," Dunn writes.

AFTER WE LEAVE

Written, directed, and produced by Aleem Hossain, AB'00; Gravitas Ventures, 2019

In a near-future Los Angeles wracked by economic, environmental, and social degradation, Jack Chaney has finally

received a visa that will allow him to start a new life on an off-world colony, but it's restricted to married couples. Searching for the wife he abandoned six years ago, Jack has to face his past and ask himself what he's seeking in a new future. Available on Apple TV, filmmaker **Aleem Hossain's** award-winning science fiction feature opens in select theaters in February.

BLACKBIRD BLUES

By Jean K. Carney, AM'84, PhD'86; Bedazzled Ink, 2019

In 1960s Chicago, Catholic high school student Mary Kay O'Donnell is confronted with an unwanted pregnancy and the sudden death of her teacher and mentor Sister Michaeline, who nurtured her faith and encouraged her passion for singing. At the funeral, she notices a man she later learns is a local jazz musician named Lucius. He gives her Sister Michaeline's decades-old diary and a spot in his band. Journalist and psychologist **Jean K. Carney's** novel interweaves the nun's diary with Mary Kay's story, showing how the discovery of Sister Michaeline's history becomes a catalyst in the younger woman's coming of age.

THE SCENT OF SUNLIGHT: POEMS BY JIBANANANDA DAS

Translated by Clinton B. Seely, AM'68, PhD'76; Parabaas, 2019

Now regarded as one of Bengali literature's leading modernists, poet Jibanananda Das (1899–1954) achieved literary fame at the end of his career and remains extremely popular in Bangladesh and the Indian state of West Bengal. Das biographer **Clinton B. Seely**, professor emeritus of South Asian languages and civilizations, translated 35 poems by Das, including selections from his famous *Bengal the Beautiful* sonnets. Seely's introduction situates the poet's work in its cultural and historical contexts.

—Andrew Peart, AM'16, PhD'18

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.



UChicago Photographic Archive, apf5-01146, University of Chicago Library

The great 28: Maroon lineman Robert E. Johnson, AB'40, shows what the original Monsters of the Midway were made of in an action shot taken during the 1936–37 academic year. Johnson, who died in 2009, worked for more than four decades at Argonne National Laboratory, retiring as its budget director in the 1980s. For more, visit mag.uchicago.edu/footballhistory.

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



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Photo courtesy Simon and Virginia Aronson

Magician Simon Aronson, AB'64 (Class of 1965), AM'65, JD'73, shown performing at a children's party at age 16, died in December (see Deaths, page 77). The retired Chicago real estate lawyer began practicing magic at age 8 with a Mandrake the Magician set and by age 11 was providing entertainment at festivities like this one. "It's the Thought That Counts," the mind-reading act he refined over decades with his wife, Virginia Aronson, AB'69, AM'73, JD'75, took inspiration from the 1956 Broadway production of *The Great Sebastians*—a melodramatic comedy featuring husband-and-wife mentalists in postwar Prague—and a mind-reading duo he saw at a Chicago Woolworth's in 1965. The Aronsons' act became known as one of the greatest of its kind in the world. He earned similar fame in the realm of card magic, inventing widely used tricks like Red See Passover and creating the Aronson stack, a popular memorized deck.

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Works and days: The names of these construction workers, photographed on their Regenstein Library job site in October 1968, are lost to history. But the Reg has endured for nearly half a century. Then under construction for just over a year, the new library, in the words of the *Chicago Maroon*, would “utilize some of the latest and best concepts on information retrieval and research.” Readers replaced builders in October 1970, when the brutalist structure was dedicated and the first floor opened to students. Next autumn quarter, the Reg will celebrate its 50th anniversary with an exhibition featuring rarities from its collections and materials documenting the library’s creation.



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Before there was e-registration, there was Sleepout: In 1986 more than 800 College students camped out overnight on the main quadrangle in advance of course registration. As the *Magazine* reported that year, some students whiled away the time by taking part in “Bottles across America,” attempting “to create a line of beer bottles reaching from Harper [Memorial Library] to the Joseph Regenstein Library.” Write to uchicago-magazine@uchicago.edu if you can tell us whether they made their goal—a distance of more than 1,300 feet—before it was time to sign up for the real challenge.



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For the seekers: Ads for job, volunteer, internship, and educational opportunities greeted visitors to the University's career advising office in 1997, a program that originated 70 years earlier as the Board of Vocational Guidance and Placement. "A large number of undergraduates in every college have no idea where they are vocationally headed," the office's executive secretary wrote in 1929. "To help these students solve their problem is what one means by vocational guidance." Rechristened in 2012 as Career Advancement, the office continues to help students find where they are headed in their lives after college, most recently establishing career programs in education and entrepreneurship.

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Daniel Kevles, Yale University, author of *In the Name of Eugenics: Genetics and the Uses of Human Heredity*

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Electromagnetic specs: As a doctoral student researching the photophysics of proteins, John E. Hansen, PhD'91, worked in the spectroscopy laboratory of chemistry professor Graham R. Fleming, who cofounded the University's Institute for Biophysical Dynamics. The ultrafast laser equipment Hansen used would send pulses through a sample, bringing it to an excited state to reveal its properties and behavior. Hansen now teaches chemistry at the University of West Georgia, where he helps run a laser-based spectroscopy lab and directs the laboratory for low temperature studies in condensed matter chemistry and physics.

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DEATHS

TRUSTEE

Stanley M. Freehling, EX'46, trustee emeritus, died September 20 in Highland Park, IL. He was 95. An investment banker and philanthropist, Freehling was for decades a senior partner at the Chicago brokerage firm Freehling and Company. Elected to UChicago's Board of Trustees in 1983, he became a trustee emeritus in 1989, also serving as a life member of the Smart Museum Board of Governors and as a member of the Court Theatre Board of Trustees and the Division of the Humanities Council. Known as Chicago's "patron saint of the arts," he actively supported the Ravinia Festival, the Art Institute of Chicago, and the Goodman Theatre. In 1985 he was appointed by President Ronald Reagan to the President's Committee on the Arts and Humanities. He is survived by two daughters, a son, five grandchildren, and a great-grandchild.

FACULTY AND STAFF

Jonathan Kleinbard, former vice president of University news and community affairs, died October 16 in Philadelphia. He was 80. A journalist and editor early in his career, Kleinbard joined the University's development and public affairs department in 1965. After a brief stint at the Children's Foundation in Washington, DC, in 1971 he returned to the University, serving as a key administrator and spokesperson until 1997. Overseeing efforts to strengthen the University's community relations, he formed local partnerships and helped community leaders establish organizations to spur revitalization in the Woodlawn and North Kenwood–Oakland neighborhoods. His efforts included restoring the Midway Plaisance. He is survived by his wife, Joan; two sisters; and two brothers.

Paul B. Moore, SM'63, PhD'65, professor emeritus in the Department of Geophysical Sciences, died March 2, 2019, in Houston. He was 78. A leading mineralogist for whom the lead arsenite known as paulmooreite was named, Moore traveled to the Swedish National History Museum in 1965 on a post-doctoral fellowship and did field research in the mineral-rich Långban mining area, on which he became an expert. He joined the University faculty in 1966. Over the next three decades, he named and described dozens of new minerals, and his research transformed how scientists analyze crystal structures. His honors include the Quantrell Award for Excellence in Undergraduate Teaching and the Mineralogical Society of America Award.

John E. Frederick, professor emeritus in the Department of Geophysical Sciences, of Carmel, IN, died January 30, 2019. He was 69. An atmospheric scientist, Frederick worked at NASA's Goddard Space Flight Center before coming to UChicago in 1985. In addition to

chairing the geophysical sciences department, he served as master of the Physical Sciences Collegiate Division and associate dean of the Physical Sciences Division and the College. Through a partnership between the PSD and the University of Chicago Harris School of Public Policy, he cofounded and codirected the environmental science and public policy master's program. Among other publications, he wrote the textbook *Principles of Atmospheric Science* (2008). A winner of the Quantrell Award for Excellence in Undergraduate Teaching, he also received the Physical Sciences Division's Arthur L. Kelly Prize for Exceptional Faculty Service. Frederick retired in 2015. He is survived by his partner, Genevieve LaGrecia.

Alexei M. Khokhlov, professor in the Department of Astronomy and Astrophysics, died of complications from esthesioneuroblastoma May 4 in Fairfax, VA. He was 65. Born in Moscow, Khokhlov worked as a researcher at what is now the Institute of Astronomy of the Russian Academy of Sciences, at the Max Planck Institute for Astrophysics, and at the US Naval Research Laboratory before joining the UChicago faculty in 2003. A theoretical and computational astrophysicist, he also held positions at the Enrico Fermi Institute and the forerunner of the Flash Center for Computational Science. His many scientific contributions include the delayed-detonation model of thermonuclear-powered supernovae, which helped astronomers better understand a category of white-dwarf explosions used to ascertain the cosmological parameters of the universe. Khokhlov also created some of the first three-dimensional computer simulations of these astronomical events. He is survived by his wife, Almadena Chtchelkanova; two daughters; a son; a sister; and two grandchildren.

Sarah Jane Love, AB'88, AM'96, of Riverside, IL, died of complications from a heart condition December 10. She was 54. Love earned her UChicago degrees in English language and literature, specializing in Old English and medieval literature. A member of the University's Alumni Relations and Development staff for nearly a decade, she worked in prospect research, stewardship, donor relations, and communications. She later joined the staff of the Brookfield Zoo, running a one-person research operation in the zoo's development office. Deeply committed to animal welfare and wildlife preservation, Love volunteered with the Tree House Humane Society and belonged to the Brookfield, IL, chapter of the American Association of Zoo Keepers. She is survived by two sisters and a brother.

Sidra E. Newman, a personal trainer in the Department of Athletics and Recreation, died September 25 in Chicago. She was 51. Newman served in administrative roles at UChicago since 2000, holding positions at International House and later in athletics.

A certified trainer and yoga instructor, in 2008 she joined the staff of UChicago's group wellness program and as a fitness instructor taught cardio-kickboxing and yoga. Having received her master's in social work from Loyola University Chicago in August, she also worked at that school's affiliated Empowering Counseling Program and at Hartgrove Hospital. Survivors include a son, her mother and father, and three sisters.

1940s

Gertrude Himmelfarb, AM'44, PhD'50, died December 30 in Washington, DC. She was 97. A leading scholar of 19th-century British intellectual history, Himmelfarb was known for examining and defending the moral and social thought of the Victorians. With her husband, Irving Kristol, whom she met at a Trotskyite gathering, she became a framer of the neoconservative movement. She taught at City College of New York, Brooklyn College, and the City University of New York Graduate Center. Among other works, she wrote intellectual biographies of Lord Acton, Charles Darwin, and John Stuart Mill; her book *Victorian Minds: A Study of Intellectuals in Crisis and Ideologies in Transition* (1968) was a National Book Award finalist. Her many honors include the National Humanities Medal, the University of Chicago Alumni Medal, and more than a dozen honorary degrees. She is survived by a daughter, a son, five grandchildren, and five great-grandchildren.

Charles H. Cooley, PhD'47, died November 3, 2017, in Randolph Center, VT. He was 91. Initially intending to continue his education at UChicago as a medical student, Cooley left to serve in the US Navy and then, during the Korean War, in the US Army. After taking over his father's Vermont dairy farm, he began a new career as an educator, first teaching high school math and then in Vermont Technical College's pretechnology program. Cooley later served in local government. He is survived by three sons, a brother, a grandchild, and a great-grandchild.

William F. Johns, LAB'45, PhD'48, SM'51, died September 22 in Bonita Springs, FL. He was 89. With a doctorate in chemistry, Johns worked at G. D. Searle to develop new pharmaceuticals, particularly steroid compounds. After serving as director of medical chemistry research at the company, he took a senior position in the same research area at Sterling Drug. In retirement he was a master gardener and taught driver safety for AARP. He is survived by his wife, Patricia; a daughter; two sons; four grandchildren; and five great-grandchildren.

Robert B. Riley, LAB'46, PhD'49, died August 21 in Urbana, IL. He was 88. Riley studied architecture under Ludwig Mies van der Rohe at the Massachusetts Institute of Technology, served in the US Air Force, and worked at architectural firms in Maryland and New

Mexico before embarking on an academic career. At the University of New Mexico, he started as a campus planner, then taught architecture and directed the school's Center for Environmental Research and Development. In 1970 he joined the University of Illinois at Urbana-Champaign, heading the landscape architecture department and later cofounding a joint PhD program in architecture and landscape architecture. He is survived by a daughter, a son, and four grandchildren.

Liane Brauch Russell, PhD'49, died July 20 in Oak Ridge, TN. She was 95. Fleeing Vienna after the Anschluss, Russell worked at Maine's Jackson Laboratory before she and her husband, William L. Russell, PhD'37, joined Oak Ridge National Laboratory and built a colony of lab mice, the famous "Mouse House," to study genetics. Her research on embryology and radiation exposure led to guidelines adopted worldwide for X-ray use on women of childbearing age. She also discovered that the Y chromosome determines maleness in mammals. A member of the National Academy of Sciences and the first woman to receive the Roentgen Medal, in 1994 she earned the Enrico Fermi Award, the US Department of Energy's highest research honor. Her husband died in 2003. She is survived by a daughter, a stepdaughter, a son, two stepsons, and four step-grandchildren.

Edwin "Ted" P. Wiley, AB'49, JD'52, died October 4 in Milwaukee. He was 89. Wiley spent his legal career at Foley & Lardner in Milwaukee, founding its intellectual property department and helping establish its practice in technology law. An award in his honor was created at the firm to recognize outstanding client service. The recipient of a UChicago Alumni Public Service Award, Wiley was a past member of the College Advisory Council and the Law School Council. He is survived by three sons, **Edwin M. Wiley**, AB'72, MBA'74, **Clayton A. Wiley**, AB'76, and **Stephen P. Wiley**, AB'80, MBA'85; and four grandchildren.

1950s

William E. Rattner, LAB'52, died March 16, 2019, in Evanston, IL. He was 82. After a long career as a commercial attorney and litigator with several Chicago firms, Rattner became executive director of Lawyers for the Creative Arts, a pro bono legal services organization. During his 15 years there, he expanded the organization's board, broadened its sources of funding, and developed new programs. He is survived by his wife, Gale; a son; a sister; and two grandchildren. **Rachel Winston Rippy**, AB'53, died August 27 in New York City. She was 89. An artist and an educator dedicated to the philosophy of self-directed learning, Rippy, along with her husband, taught at New York City's Fifteenth Street School before they both joined the Bank Street College of Education, where she served on the graduate faculty, advised a program in museum education, and directed a program in administration and supervision. Some of her artworks are in

the collection of the City University of New York's QCC Art Gallery.

Carol Henderson Ganzel, AM'54, died October 27 in Oberlin, OH. She was 88. Ganzel was editor of the Oberlin College faculty and staff newspaper the *Observer* for 15 years and served on the board of the American Civil Liberties Union of Ohio. She published scholarly writing on Anthony Trollope in the journal *Nineteenth Century Fiction*. Her husband, Dewey A. Ganzel, AM'54, PhD'58, an English professor at Oberlin, died in 2011. She is survived by three daughters, including **Emily Frances Ganzel**, AB'85; and three grandchildren.

George E. Massay, DB'55, died September 1 in Virginia Beach, VA. He was 92. A World War II US Navy veteran and a minister, Massay served Christian Churches (Disciples of Christ) and Churches of Christ in Canada, England, and the United States, including Grafton Christian Church in Yorktown, VA. He is survived by his wife, Alice; a son; and a granddaughter.

Katherine Biddle Austin, AM'57, died August 26 in Hanover, NH. She was 89. After earning her master's in human development, Austin became a clinical psychologist in Chicago, working in mental health services and eventually in private practice. A lifelong amateur archaeologist, Austin worked with Mayan hieroglyph epigraphers in Central America and was a docent at the Field Museum for more than two decades. She is survived by three daughters, four stepchildren, seven grandchildren, and six step-grandchildren.

Donald R. Sanders, MBA'58, died July 1 in Mount Joy, PA. He was 84. Sanders was a vice president of marketing at the Philadelphia advertising agency N. W. Ayer & Son and then at Scott Paper Company. In retirement he developed his talent for carving songbirds. He is survived by his wife, Margaret; a daughter; two sons; and four grandchildren.

1960s

Mary D. Griffin, AM'61, PhD'63, of Ashland, MA, died May 23. She was 95. A member of the Sisters of Charity of the Blessed Virgin Mary for 25 years, in 1965 Griffin joined the faculty of Boston College and for nearly a decade served as dean of what is now its Lynch School of Education and Human Development. In addition to creating and codirecting the school's teacher corps program for Boston and Lowell, MA, she initiated and led a fellowship program at Boston College to prepare teachers for work in urban areas. She is survived by her husband, James McGahay.

Dennis M. Schmitz, AM'61, died September 12 in Oakland, CA. He was 82. An acclaimed poet, Schmitz taught at several colleges and universities in the Midwest before joining California State University, Sacramento, where he was an English professor for more than three decades. His first book, *We Weep for Our Strangeness* (1969), was selected for the Big Table Series of Younger Poets; he published eight other poetry collections

and coedited an anthology of work by Sacramento writers. Jointly named to the city's first poet laureateship, he received the Poetry Society of America's Shelley Memorial Award and earned Guggenheim and National Endowment for the Arts Fellowships. His wife, Loretta (D'Agostino) Schmitz, EX'60, died in 2016. He is survived by three daughters, two sons, and 10 grandchildren.

Michael A. Oppenheimer, AB'62, died September 4 in Bainbridge Township, OH. He was 77. During his more than 50 years in the rabbinate, Oppenheimer served at the Tree of Life Congregation in Columbia, SC, where he was the first Jewish president of the Columbia Ministerial Association, and went on to become the longtime rabbi of Cleveland-area Suburban Temple-Kol Ami, introducing Hebrew language instruction, family education, and programs for interfaith couples. Returning from retirement to lead a congregation in Mansfield, OH, he taught courses on Judaism and Jewish history at John Carroll University. He is survived by his wife, Carolyn; a daughter; a son; and four grandchildren.

Joyce Turner Hilkevitch, AM'63, died April 19 in Chicago. She was 97. Hilkevitch raised a family before earning her master's from the School of Social Service Administration. She went on to work at Hull House and in public health and to serve on the Illinois Governor's Commission for the Advancement of Women. In 1973 she founded the organization Mostly Music and directed numerous series of chamber music concerts until her retirement in 2001. Her husband, Aaron A. Hilkevitch, SB'33, died in 2008. She is survived by a daughter, **Susan Turner Jones**, LAB'73; a son, **David B. Turner**, LAB'65; three step-daughters; 13 grandchildren; and two great-grandchildren.

Simon H. Aronson, AB'64, AM'65, JD'73, died December 10 in Chicago. He was 76. An inventor of magic tricks from an early age, Aronson practiced real estate law and became a partner at the Chicago firm Lord, Bissell & Brook before retiring to pursue magic full time. He earned an international reputation for his innovations in close-up magic, publishing numerous books on the subject and introducing some now-classic card tricks. With his wife, **Virginia "Ginny" L. Aronson**, AB'69, AM'73, JD'75, he became well known as a performer of the mind-reading act "It's the Thought That Counts." He is survived by his wife and his brother, **Bernard W. Aronson**, AB'68. (For more, see Alumni News, page 60.)

Fred G. Steingraber, MBA'64, died July 4 in Charleston, SC. He was 80. A former executive at Chicago-based management consulting firm A. T. Kearney, Steingraber led its European and Middle Eastern operations before becoming the company's chair and managing partner, guiding its expanding global presence during a period of dramatic growth. Active on the boards of many corporations and nonprofits, he helped establish Chicago Booth's Fred G. Steingraber/A. T. Kearney Endowment to support lifelong

learning among alumni. He is survived by his wife, Veronika; a daughter; a son; two brothers; and three grandchildren.

Marc R. Cogan, LAB'61, AB'65, PhD'74, died September 18 in Paris. He was 74. A scholar of philosophy, history, Romance languages, and literature, Cogan spent his career in the humanities department at Wayne State University, where he also served as chief faculty negotiator with the administration. His books include *The Design in the Wax: The Structure of the Divine Comedy and Its Meaning* (1999). Recently he had been at work on a project about Saint Augustine. His first wife, Sarah Wallace Cogan, AB'66, died in 2004. He later married Ann McConnell, LAB'63, who died in 2018.

Daniel S. Blumenthal, MD'68, died July 25 in Atlanta. He was 77. After joining the Volunteers in Service to America and opening a cooperative health clinic in Lee County, AR, Blumenthal worked as an epidemiologist with the Centers for Disease Control and Prevention and with the World Health Organization's smallpox eradication program in India and Somalia. In 1980 he joined the Morehouse School of Medicine, where he founded the community health and preventive medicine department, served as associate dean of community health, and led the school's Prevention Research Center, retiring in 2014. He is survived by his wife, Marjorie Speers; a daughter; two sons; his stepmother; a sister; and two brothers.

Lawrence F. Fisher, MBA'68, died March 29 in Winston-Salem, NC. He was 81. A US Navy veteran with a bachelor's in mechanical engineering, Fisher earned his MBA while working at International Harvester and then joined IBM as a systems engineer. He is survived by two daughters, a son, a brother, and six grandchildren.

Leah Webb Schroeder, AM'68, of Washington, DC, died November 11. She was 75. A Woodrow Wilson Fellow from Louisiana State University and a political science student at UChicago, Schroeder built a life of public service with her husband, **Richard E. Schroeder**, AM'65, PhD'75. She worked on the Louisiana gubernatorial campaign of US Representative Gillis Long, served as his congressional chief of staff, and managed his reelection campaigns while living in Western Europe, where her husband was a CIA officer. In Washington, DC, she later worked as vice president of government affairs for the Health Industry Manufacturers Association and as director of development at the Field School. She is survived by her husband and a son.

1970s

Oscar E. Anderson, AB'70, died October 26 in Crawfordsville, IN. He was 71. A graphic designer at the Field Museum early in his career, Anderson did design and marketing work for the museum's 1977 blockbuster exhibition *Treasures of Tutankhamun*. He then became a partner in the Chicago design firm Weingart/Anderson and a leader in the

use of computer-based graphics, later serving as LaSalle Bank's first in-house graphic designer. A former president of the Society of Typographic Arts, he was a member of the UChicago alumni clubs in Chicago and Indiana. He is survived by his wife, Jo; a daughter; a sister; and a brother.

J. Aidan O'Reilly, MBA'70, of Cork, Ireland, died September 15. He was 82. O'Reilly was head of business and professional studies at the inception of Northern Ireland Polytechnic, later becoming dean of faculty. When the school merged to form the University of Ulster, he helped expand its faculty and develop its undergraduate, professional, and graduate degree programs. He eventually served as pro-vice-chancellor and provost of the Coleraine campus. As a consultant with the International Trade Centre, he advised governments in Southeast Asia and Greece on starting national training centers in export and trade. He is survived by his wife, Rita; three daughters; and a son.

Ronald Dean Heveran, MBA'71, of Fairhope, AL, died July 4. He was 87. At companies including US Steel, Transunion, and Vulcan, Heveran held management positions in accounting, computer systems, and marketing. Active with his local Episcopal church in retirement, he also served on environmental advisory boards for Fairhope and Baldwin County, AL. He is survived by his wife, Rose Mary; a son; a sister, **Judith G. Bemis**, AM'66; a brother; and two grandchildren.

Peter A. Trace, MD'71, died July 30 near Manchester, IL. He was 73. After serving as a chief resident in obstetrics and gynecology at Chicago's former Columbus Hospital, Trace spent several years as an attending physician at Cook County Hospital and an associate professor in the Chicago Medical School's obstetrics and gynecology department. He later opened a community practice in Jacksonville, IL, where he was a clinician for more than three decades. He is survived by his wife, Connie; a daughter; four sons; two brothers; and 12 grandchildren.

Elizabeth "Betty" Brummall Balanoff, PhD'74, died May 28 in Chicago. She was 92. Professor emerita of history at Roosevelt University, Balanoff worked for Richard Hatcher's historic 1968 election as the first black mayor of Gary, IN, and wrote her dissertation on the history of Gary's African American community. She directed Roosevelt's Labor Oral History Project, assembling interviews with Chicago-area union members and leaders. Balanoff was later honored for her environmental advocacy by the US Army Corps of Engineers and the Environmental Protection Agency. She is survived by a daughter, two sons, seven grandchildren, and nine great-grandchildren.

Donald K. Groneberg, MBA'74, died September 1 in Sheridan, WY. He was 86. A US Air Force veteran, Groneberg earned his undergraduate degree in accounting and worked for the firm Arthur Andersen. He was later a vice president at the medical supply company Hollister Incorporated, where

he oversaw administration and finance. After retiring, he served for more than three decades as a director of Micron Industries. He is survived by his wife, Joyce; two sons; a sister; and five grandchildren.

Frank L. Ellsworth, PhD'76, died October 20 in Palm Springs, CA. He was 76. An assistant dean at the University of Chicago Law School (1971–79), Ellsworth wrote a history of the school's founding, *Law on the Midway* (1977), and lectured in the Social Sciences Collegiate Division. He then served for a dozen years as president of Pitzer College, where he also taught political science, before becoming head of the Independent Colleges of Southern California. Ellsworth later held leadership positions at several organizations, including the Art Center College of Design and Capital Research and Management Company. Survivors include a daughter.

Thomas J. McLean, AB'77, died August 14 in Okemos, MI. He was 71. With a degree from the University of Pittsburgh Law School, McLean worked as a contracts attorney and became a partner at the Philadelphia firm Schnader Harrison Segal & Lewis. A self-taught computer programmer in retirement, he designed and built several robots, including autonomous ones. He is survived by his wife, **Athena (Barthelmess) McLean**, EX'70; a daughter, **Thea H. McLean**, AB'06; a son; and a sister, **Susan McLean McGrath**, AM'67.

1980s

Seth E. Cogan, AB'89, died October 5 in Caesarea, Israel. He was 52. Cogan worked as a financial adviser. Passionately dedicated to his family, he was proud to live in Israel and serve as a licensed tour guide there. He is survived by his wife, Lainie; a daughter; a son; his parents; and three brothers.

1990s

Pat E. Garrett, MBA'91, of Crystal Lake, IL, died September 5, 2018. He was 69. After serving in the US Army, Garrett studied computer science at Roosevelt University. Earning his MBA while working at Northern Trust, he later became a sales executive at IBM. He is survived by his wife, Karen; a daughter; a son; two sisters; a brother; and four grandchildren.

2000s

Mark P. Jenkins, PhD'01, died September 26, 2017, in Nevada City, CA. He was 59. After working for several years as a trader in the deutsche mark options pit at the Chicago Mercantile Exchange, Jenkins earned a bachelor's degree from Northwestern University. While completing his doctorate, he became an adjunct philosophy professor at Beloit College. Jenkins later taught philosophy at Johns Hopkins University, Franklin & Marshall College, the University of Puget Sound, and the University of Washington Tacoma. He is survived by a sister.

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THE UCHICAGOAN

Matilda Szydagis

AB'95

*Questions for the writer, director, and
Marvelous Mrs. Maisel actress.*

What surprising job have you had in the past?

I cater-waitered at Martha Stewart's house in Connecticut, where she turned to me during cocktail hour as I was refilling her wine glass and asked, "Are you trying to get me drunk?" Then added, "Just kidding, thank you" when I'm sure she saw the terror on my face.

What do you hate that everyone else loves?

Cilantro.

What do you love that everyone else hates?

Herring.

What was the last book you put down before you finished it?

The Mosquito: A Human History of Our Deadliest Predator by Timothy C. Winegard.

What UChicago course book left the biggest impression on you?

The Wedding of the Dead: Ritual, Poetics, and Popular Culture in Transylvania. I've never forgotten the detail of how you were supposed to carry the dead out of the house feet first. If you carried them out head first, their spirit would stay in the house and haunt it forever.

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

Stephen King or Shirley Jackson.



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

I tear up every time I read this quote from Cheryl Strayed: "I'll never know, and neither will you, of the life you don't choose. We'll only know that whatever that sister life was, it was important and beautiful and not ours. It was the ghost ship that didn't carry us. There's nothing to do but salute it from the shore."

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

Allow yourself to have some fun. I like to say that my roommate, **Savannah "Annah" Gregory**, AB'95, and I single-handedly raised the U of C from 300 on the Top 300 Party Schools to 298.



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Illustration by Annick Poirier



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