

Natural Selections

A NEWSLETTER OF THE ROCKEFELLER UNIVERSITY COMMUNITY

Only Seven Days Left! Two Must-See Exhibitions in NYC!

NATALIA KETAREN

September 7 sees the end of two wonderful exhibitions in NYC. The first exhibition I saw and will speak of, was the highly publicized *China: Through the Looking Glass* housed at The Metropolitan Museum of Art (Met). The second, equally enchanting and moving, was that of *Yoko Ono: One Woman Show, 1960-1971* presented at the Museum of Modern Art (MoMA). An exhibition curating the artist's work during her early years (1960-1971), years that defines her as the artist and figure we see today.

China: Through the Looking Glass

(May 7 - September 7)

I had known about the exhibition first from social media sites and fashion magazines. Many designers were previewing Chinese style influences in their Spring/Summer 2015 collections. Needless to say, I was excited to view the exhibition after seeing all the beautiful dresses and accessories from this year's Met Gala.

The exhibition is focused on China's influence on Western art, fashion and design over the decades. As I entered the exhibit, I was welcomed into a dimly-lit space and, in the background, the soft sound of music. Imposing mannequins stood singularly or in small groups, each dressed in an elaborate gown, rich in detail, ranging from delicate hand embroidery and cascading

figure-hugging silk, to boldly woven silk brocade, structured into ornate shapes that sculpted the body into a work of art. One particular Yves Saint Laurent gown, with images of a dragon against a backdrop of bright red sequins, had me stop in admiration, not only at its beauty, but, in appreciation of the time, effort, and patience it must have taken to create such a beautiful object. Each gown, coat, trouser, and suit I saw, aside from the historical communist uniforms, were brightly colored in the colors I most associate with China: red, emerald, canary yellow, and, of course, iconic blue and white. Even black garments shimmered with fine beading or sequins, or were bordered with the brightest shades of contrasting color.

Alongside the gowns are accessories so finely crafted you can't help but pause. I couldn't step away easily from the delicate craftsmanship of the shawls, embroidered with scenes of lavish gardens and busy towns, strewn with peonies and colorful animals. Each shawl must have taken months if not longer to perfect, the product so meticulously constructed, so luxuriously designed, would leave Persian artisans in awe.

As I traveled through each room, every painting, every object, every film reel was captivating. It is a truly mammoth exhibition, spanning numerous rooms within the Met, over three floors. It wasn't surprising that the run was extended past its August end date. There is so much more here than just beautiful objects, there is a true appreciation of a culture so enchanting, that it inspired so many people to create such amazing works. I highly suggest, before September 7, you take a walk around the beautifully curated exhibition, which is *China: Through the Looking Glass*.

Yoko Ono: One Woman Show, 1960-1971

A far cry from Ms. Ono's first unofficial exhibition at MoMA in 1971 titled, *The Museum of Modern F(art)*, this compilation of Ono's work is much more traditional, amassing 125 of her sculptures, paintings, music, interactive performances, and videos.

As you enter the exhibit, it's almost befitting that you should be welcomed by a wholesome, green apple. A symbol of knowledge and also a symbol to many, of her association with John Lennon and The Beatles.

The space itself is not too large. Many pieces seemed to almost sit on top of one another. However, I found myself completely absorbed by what I saw. I loved how so many pieces were interactive. Many of us learn by doing as much as by seeing and listening, and by being a part of the art, we can better relate our own emotions to it.

I found myself greatly moved by her performance pieces and her videos. A video of John Lennon smiling in slow motion was captivating, you couldn't help but smile back, that being the intent of the piece. The description roughly translated, was that this particular piece is a way for us to focus on an object of happiness when meditating. Many of us find it difficult to switch off to meditate, especially in this age with so much technology and distraction to overwhelm our senses. It's such a clever idea to have your mind focus on something so gentle as a smile, when trying to focus on betterment.

One of her works that caught me by surprise was *Bag piece*. It was one of the most moving and relatable pieces of art I saw there and really, that I've seen since moving to New York five years ago. The interactive performance piece involves one or two individuals encasing themselves in a large, black, velveteen bag, whereby they undress and redress inside the bag. The emotions



Evening gown by Guo Pei. Photo: Natalia Ketaren



Performance of *Bag piece*. Photo: Natalia Ketaren

of the people inside the bag are said to be first of confusion, some humor and then self-consciousness, as they can see the audience react to their being in the bag. However, soon they realize that inside the bag, their emotions and their physical form is completely hidden from those they can see.

What one sees from inside the bag is solely how one thinks people see and appreciate things, and what one believes they have to give people around them. The concept behind *Bag piece* is that without physical insecurities, without judgment of what you look like and how you express yourself, how do you feel about yourself? How do you feel about who you are? And what would you do? It's a truly beautiful and confronting piece.

The simple message of love and happiness resounded in all of her works. The sweet video of both Yoko and John during their in-bed protest was a pure display of love. It showed people, that we shouldn't be afraid to show our love for others, especially when such a violent and selfish world surrounds us. I highly suggest, that if you are in Midtown, drop by and check out *Yoko Ono: One Woman Show, 1960-1971* before it ends September 7.

So there you have it, my two cents on

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two amazing exhibitions currently running in NYC. Hopefully you'll have time to enjoy one or maybe both of them before they end on September 7. And if you do, hopefully you'll feel a little lighter and happier at seeing such extraordinary works of art. ☉

Who was Lila Magie?

AILEEN MARSHALL

Who was Lila Magie?

During the summer months, I try to use the campus walkways to go between buildings, rather than the tunnels. Recently I was walking along the East Walkway, behind the Student's Residence, near Bronk. I stopped when I noticed a sign I hadn't seen before: "The Lila J. Magie Garden, In recognition of Lila's outstanding service to The Rockefeller University from 1950 to 1991." I wondered, who was Lila J. Magie and why did the University name a garden after her?

It turns out that she was a well-liked, long-term employee who left her estate to the University when she died on December 23, 2012. She was a native New Yorker, born in 1927, who went to Washington Irving High School. Magie received a degree from the Purdue University's School of General Engineering in Liberal Sciences and started at Rockefeller in 1950. Her first position was as a stenographer in the business office. She then moved up to secretary in that office, then moved to personnel. She became responsible for staffing from 1954 until 1987, when she was promoted to the Director of Faculty Administration and Secretary to the Board of Trustees. Magie retired in 1991 and moved from Bronxville, NY to Rockland, ME, where she continued her gardening hobby.

While most of her career was in Human Resources (HR), her positions allowed her to interact with many different people on campus, from academic personnel to board members. She was known as the "go to" person around campus if someone needed to know something; the common phrase was "Go ask Lila." Magie once took care of a school of pike for Dr. Herbert Gasser

while he was away. HR was a good fit, since she had a reputation of being well liked by everyone. As Isiah Curry remembers her admiringly, "She was Human Resources."

There was a dedication ceremony for the garden this past June, led by Marnie Imhoff, Senior Vice President of Development. During the ceremony, she talked about how when Magie retired, the University community put together a scrapbook of messages to her. There are entries of numerous people who knew and worked with her, including David Rockefeller, Brooke Astor, Christian de Duve, and Joshua Lederberg. The entry from Dr. Lederberg reads "Dear Lila – The stories we could swap... but don't dare put to paper..."

When The Rockefeller University learned that Magie had left her entire estate to it, it was decided to dedicate a garden to her, since she was known as an ardent gardener. Rockefeller's horticultural consultant, Lulu Leibel, chose from a list of flowering plants with Magie in mind, which also do well in the shade. There is a pink flowering dogwood tree in the garden. There are several flowering shrubs, including two different kinds of hydrangea, a holly bush and a lilac bush. Other

flowers were planted there too, pink Astilbe, a pink coneflower, a heritage rose, and some Salvia. There are also several ferns and ornamental grasses in Magie's garden.

This garden is evidence of what a great community culture we have here at Rockefeller. There are many long-term employees, for whom the University is like a second home, this author included. Also, check out Amelia Kahaney's article about Magie in the next issue of *Benchmarks* to learn more about this venerable member of our campus. ☉



Lila Magie with David Rockefeller. Photo by Leif Carlsson

Twenty-four visits to Stockholm: a concise history of the Rockefeller Nobel Prizes

Part XI: Gerald M. Edelman, 1972 Prize in Physiology or Medicine

JOSEPH LUNA

To be immune is to be exempt. In the late 19th century, a physician named Paul Ehrlich gave a death-defying example of such an exemption by giving mice sublethal quantities of the deadly toxin ricin. Over time, these mice developed a specific resistance to ricin such that they survived when exposed to amounts that would kill a normal mouse. And yet, this ricin immunity was specific, as the super mice remained susceptible to other toxins. What made immunity so specific and how did it come about? With this experiment, Ehrlich joined a chorus of scientists that included Edward Jenner and Louis Pasteur before him to address immunity. It was upon these questions that the science of immunology was founded.

To explain how this might work in his ricin-proof mice, Ehrlich and others reasoned that the exposed mice begin to produce something that could counter the effects of the toxin—an anti-toxin. When it was shown that serum from an animal exposed to toxins or infectious diseases could be transferred to confer immunity in a recipient, this finding blossomed into the concept of a curative anti-serum. It was here that Ehrlich went further. Attempting to summarize the common thread that ran across exquisitely specific immunities against toxins, bacteria, parasites, or anything threatening, Ehrlich coined the term “antibody.” It was a specific antibody directed against a specific usually foreign substance, he formulated, that was the root cause of immunity.

Over the next five decades, the study of antibodies lay at the heart of immunology as researchers worked on how specific antibody reactions could be, how antibodies came about, how they could be inherited and passed along, and what exactly they were made of. Answering this last point briefly became a focus at Rockefeller in the 1930s, where chemical methods were first used to determine that antibodies were

made of protein. But beyond this, key questions remained unsettled: what accounted for antibody diversity? Were specific antibodies structurally distinct by adopting different conformations or by having different sequences? In short: what does an antibody look like?

Sometime in 1955, a young captain in the U.S. Army named Gerald Edelman asked himself this question. Edelman was a medical doctor stationed in Paris, and when not attending to fellow soldiers at the hospital, Edelman would read medical and science textbooks for fun. Picking up an immunology textbook one day, he read page upon page of the foreign targets of antibodies—antigens—but almost nothing on antibodies themselves. After an extensive literature search on antibodies, Edelman reached an unsatisfying end. He decided to do something unusual: he applied to graduate school with the goal of studying antibody structure. Even more unusual, he chose not to go to a Harvard or a Johns Hopkins level institution, but instead entered a newly created graduate program at The Rockefeller Institute for Medical Research in 1957.

As a graduate student at Rockefeller, Edelman joined the lab of Henry Kunkel, an immunologist who was using chemical methods to study cancers of antibody producing cells, known as myelomas. Before he was able to answer what an antibody looked like, Edelman faced the two main obstacles of isolating a pure homogenous population of antibodies, if that were possible, and of trying to break them apart into their simplest pieces. On this second point, he succeeded by exposing commercially available or patient antibody fractions to the reducing agent urea. This chemical treatment would break a protein apart if its peptide chains were held together by disulfide bonds. Using urea and other reducing agents, Edelman observed that antibody mixtures could be broken down

into roughly four pieces: two heavy and two light chains. But how could he know if these pieces weren't an aberrant result of the chemical treatment?

There's a famous saying in science: a day in the library can save a month in the lab. For Gerald Edelman, the next day in the library not only helped get at the question of how to get a pure population of antibodies, it also arguably helped send him to Stockholm. From his extensive knowledge of the literature, Edelman noticed that one of the light chains of his reduced antibody fragments was the same size as a mysterious protein first described by a physician named Henry Bence Jones in 1847. Back then, Jones described that many multiple myeloma patients excreted large amounts of a small protein in the urine, suggesting a way to diagnose the disease. With this in mind over a century later, Edelman made the leap to propose that Bence Jones proteins found in urine were probably individual light chains and were natural counterparts to the antibody fragments he had made. What's more, since these homogenous proteins could easily be isolated in large quantities from the urine of myeloma patients, Edelman now had a source of a pure and naturally occurring antibody fragment. Taking antibodies from serum (even his own), breaking them down with urea and comparing them to Bence Jones proteins, Edelman found that all human antibodies had the same four pieces. With the help of others, Edelman solidified that although individual antibodies had different specificities, they were all made of the same four basic parts, and that only a small region was distinct in each antibody.

The now familiar Y-shape of the antibody molecule took another decade or so to flesh out and helped settle numerous scientific debates. By then, in such a short time Edelman went from student, graduating in 1960, to professor at Rockefeller in 1966. *

Kykuit, The Rockefeller Family Estate – For a Very Special Day Trip

SUSAN RUSSO



Photograph courtesy of the Rockefeller Archive Center

The 3,000-acre estate of four generations of the Rockefeller family is nestled in the lovely area of Pocantico Hills, New York. The name of the estate, Kykuit, means “lookout” in Dutch, an apt name, since the vistas over the Hudson River are magnificent. John D. Rockefeller had the six-story mansion built in 1913. The architects were Delano (cousin of Franklin Delano Roosevelt) and Aldrich.

The house’s interiors are beautiful, but not overly ornate, as were many grand mansions of the time. The designer was Ogden Codman, Jr., who rejected the cluttered decors of the turn-of-the-century, and created a more modest yet graceful style. Codman, who designed novelist Edith Wharton’s home in Newport, collaborated with her on a book published in 1897, called “The Decoration of Houses,” which introduced this more livable style.

You will notice on your tour of the house that there is no ballroom, a main showplace of many U.S. and European mansions. John D. Rockefeller, a Baptist, did not allow dancing or alcohol in the mansion. Mr. Rockefeller, did, however, have a small pipe organ, later removed, in a family room. In this room now reside portraits by the American painter, John Singer Sargent. A Sargent landscape painting also depicts the huge Fountain of Oceana in front of the mansion, a replica of a fountain in Florence, Italy.

Nelson Rockefeller’s collection of mostly modern artwork is exhibited in the subterranean art gallery, where the ceilings are covered with ingeniously-designed Italian tiles made by the Guastavino family, originally from Spain. These elegant ceramic tiles can also be seen

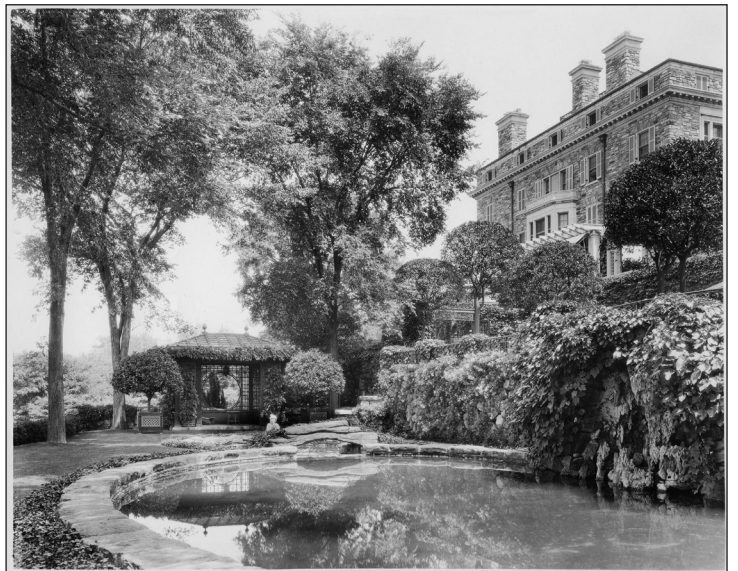
outside the Grand Central Terminal Oyster Bar, in the New York City Municipal Building, in Grant’s Tomb, and in the City Hall subway station. In the Kykuit gallery are amazing tapestries designed by Pablo Picasso, commissioned at Nelson’s request, and woven in France. Throughout the house and estate you will see artwork by, among others, Constantin Brancusi, Louise Nevelson, Henry Moore, Joan Miró, Andy Warhol, Jacques Lipschitz, Alberto Giacometti, and Alexander Calder. Cynthia B. Altman has been curator of the art collection for the Rockefeller family, the Kykuit estate, the Rockefeller Brothers Fund, and our own Rockefeller University campus for over twenty years, and she also serves as an advisor to the National Trust for Historical Preservation, the International Center for Photography, and the Empire State Plaza Art Commission.

The gorgeous landscaping, designed by William Welles Bosworth, includes peaceful settings such as the rose garden, the Japanese garden and teahouse, a replica of the Greek Temple of Aphrodite and grotto, more elegant fountains, an Italianate loggia, and the swimming pool garden. On the “Classic Tour,” you will be taken by bus to the Coach Barn, which features a charming collection of the Rockefellers’ horse-drawn carriages, saddles, and classic “touring” and other luxurious cars.

Some of the private parts of the estate are “The Playhouse,” still a family retreat, and the nine-hole reverse golf course, where only the family and their guests are permitted to play.

If you have a car or can manage a fairly long walk, you can visit the family-built church, the community’s Union Church of Pocantico Hills, which is free to all. On Sundays, services are held at 9:00 and 11:00am year round. This charming stone building was enriched by the Rockefeller family with thirteen amazing windows designed by Marc Chagall, and a rose window designed by Henri Matisse. I was told by a guide that M. Matisse came out of retirement in his 80s at the request of the Rockefellers to design that window. Since the church is near the surrounding towns, one special event is a Harvest Church Fair, this year on Friday and Saturday, Oct. 16-17, from 9:00am to 4:00pm, and on Sunday, October 18, from 12 noon to 4:00pm.

This is a special occasion place, because the prices are fairly high

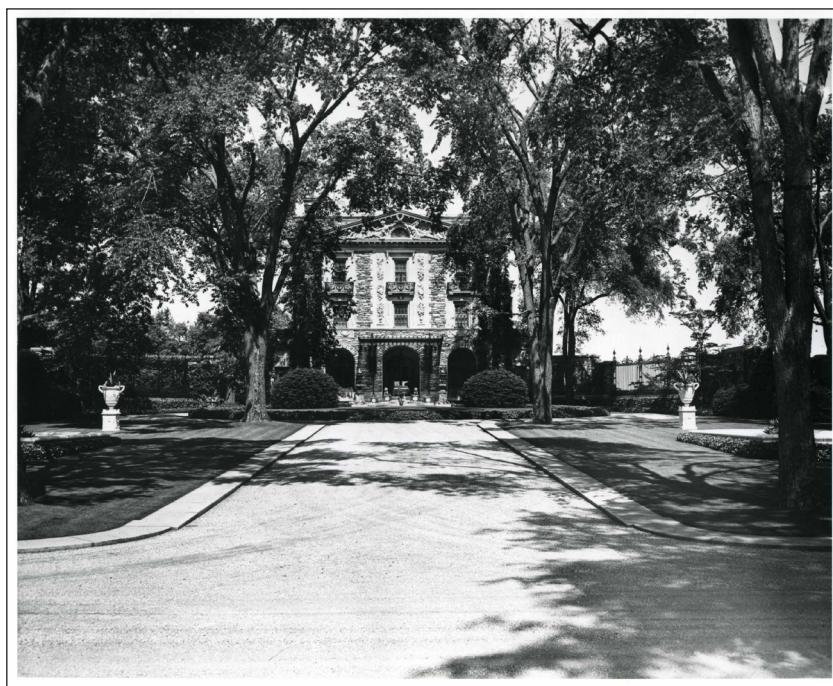


Photograph courtesy of the Rockefeller Archive Center

– \$25 per adult; seniors and children \$23, on Mondays, Wednesdays, and Thursdays, and \$28 and \$26 on Fridays, Saturdays, and Sundays. These prices are for the “Classic Tour,” which includes the house, the art gallery, some of the gardens, and the Coach Barn, or for the “Landmarks Tour” which includes the house and more of the gardens and grounds, but not the art gallery or the Coach Barn. (There is also the “Grand Tour,” which covers all the above plus the second floor family sitting rooms, which costs \$40 per person.) Group tours can also be arranged for slightly lower prices. If you don’t have access to a car, Metro-North’s Hudson Line offers a round-trip ticket, plus a ticket for the Classic Tour, for \$43 for adults, \$39.50 for seniors, \$28 for children 5-11, and \$14 for children under 5. The trains stop at Tarrytown, and there the taxis are estimated to cost \$4 to \$6 each way to Philipsburg Manor’s Visitor’s Center, where buses bring you to the estate.

The mansion and grounds are now owned by the National Trust, but administered by the Rockefeller Brothers Fund. Parts of the estate may be rented for not-for-profit and religious organizations, and international conferences, but are not for commercial use. These organizations may rent the upper floors of the mansion, and the spacious family kitchen downstairs provides food for these visitors.

For more information about visiting the estate, directions, and choices of tours, access www.hudsonvalley.org/historic-sites/Kykuit ◊



Photograph courtesy of the Rockefeller Archive Center

For Your Consideration

Ones to Watch, Vol. 2 Edition

JIM KELLER

I usually wait until after the Telluride and Toronto International Film festivals to discuss the second of the three-part *Ones to Watch* series, but I’ll be in Hawaii honeymooning for half of September, so I moved it up. I admit I’m at a bit of a disadvantage without the critics’ feedback from the summer’s end festivals to consider, but it could be fun to navigate this without a flashlight for a change. By my count the Best Actor race currently has about 40 men in contention for the five slots. Who will be the true contenders? We can only speculate at this juncture. But there’s no greater way to seek out the ghost of Oscar future than by looking at the past. Here’s how the men of last year’s Best Actor race stacked up against Oscar.

Four out of nine leading men discussed in last year’s column (including our winner) went on to earn Best Actor nominations: Michael Keaton (*Birdman*), Steve Carell (*Foxcatcher*), and Benedict Cumberbatch (*The Imitation Game*). Eddie Redmayne won the Best Actor Oscar for *The Theory of Everything*. By year’s end those names were foregone con-

clusions and only Timothy Spall (*Mr. Turner*) was snubbed, as he was eclipsed by Bradley Cooper (*American Sniper*). Joaquin Phoenix (*Inherent Vice*), Brad Pitt (*Fury*), Chadwick Boseman (*Get on Up*), and Jack O’Connell (*Unbroken*) didn’t make the cut.

THE ARTIST: Eddie Redmayne – *The Danish Girl* (director: Tom Hooper):

FYC: This biopic, based on David Ebershoff’s novel of the same name, depicts the true story of Danish artists Lili Elbe (Redmayne) and his wife Gerda (Alicia Vikander) whose marriage is tested after Lili becomes one of the first known recipients of sexual reassignment surgery. The road to Redmayne’s Oscar was paved with Golden Globe, Screen Actors Guild (SAG), and British Academy of Film and Television Arts (BAFTA) wins, a Broadcast Film Critics Association (BFCA) nomination, and a slew of critics’ groups nominations, all for his portrayal of famous physicist Stephen Hawking in *The Theory of Everything*. Given that the transgender topic is everywhere in the media, it could be just

the timely role to land him a second nod, or even a win.

THE MOGUL: Michael Fassbender – *Steve Jobs* (director: Danny Boyle):

FYC: The biopic of Apple Inc. co-founder Steve Jobs (Fassbender) was adapted from Walter Isaacson’s biography of the same name. It explores the modern day genius’s triumphs and tribulations and how they affected his family life and possibly his health. Fassbender has had a bit of a rickety relationship with the Academy as evidenced by his Best Actor snub for 2011’s *Shame*, a film that netted him Golden Globe, BAFTA, and BFCA nominations. It wasn’t until 2014 that Fassbender earned a Best Supporting Actor nomination for *12 Years a Slave* after requisite nominations from those bodies as well as SAG. One might say that he’s overdue for a win, but Fassbender’s three other films due out this year give him four Oscar opportunities: *Macbeth* (see below), *The Light Between Oceans*, and *Trespass Against Us*. Any of these could lift him into the upper echelon. With

12 Years, the actor sidestepped the Academy's tendency to not nominate unlikable characters and he did so without campaigning. But it could be his refusal to campaign that ultimately keeps him out of the winner's circle.

THE MURDERER: Michael Fassbender – *Macbeth* (director: Justin Kurzel):

FYC: Fassbender plays the titular character in this drama, based on Shakespeare's play about the ill-fated duke of Scotland who receives a prophecy from three witches that he will become King. At once consumed by ambition and goaded by his wife, Macbeth later commits regicide and takes the throne. See *Steve Jobs*, with four shots on goal, it seems the Oscar is Fassbender's to lose this season.

THE WILDMAN: Leonardo DiCaprio – *The Revenant* (director: Alejandro González Iñárritu):

FYC: This drama, based in part on Michael Punke's 2003 novel of the same name, follows 1820s fur trapper Hugh Glass (DiCaprio) as he sets out on a path of vengeance against those who left him for dead after a bear mauling. I've written at length in this column about DiCaprio's previous nominations (*What's Eating Gilbert Grape*, *The Aviator*, *Blood Diamond* and last year's *The Wolf of Wall Street*), as well as his six Academy snubs (*The Titanic*, *Gangs of New York*, *The Departed*, *Revolutionary Road*, *J. Edgar*, and *Django Unchained*) so I won't repeat myself. Pretty much the whole of the Oscar-watching world concedes that the actor will someday win an Oscar, it's just a matter of time, and the right timing. This looks like a meaty role to get 'er done.

THE MOBSTER: Johnny Depp – *Black Mass* (director: Scott Cooper):

FYC: This crime drama depicts the true story of Whitey Bulger—the brother of a state senator and the most infamous, violent criminal in the history of South Boston, who became an FBI informant to take down a turf-invading Mafia family. It's based on the

book *Black Mass: The True Story of an Unholy Alliance Between the FBI and the Irish Mob* by Dick Lehr and Gerard O'Neill. It's been a while since Depp's name has come up in the Oscar conversation. He earned back-to-back Best Actor Oscar, SAG, and BAFTA nominations for 2003's *Pirates of the Caribbean: The Curse of the Black Pearl* and 2004's *Finding Neverland*, and his third and final nomination three years later for *Sweeney Todd: The Demon Barber of Fleet Street*. Depp earned BFCAs for all three films. The trailer for *Black Mass* features a decidedly more down-to-earth Depp, who appears to have disappeared into his character. Can the actor come back from playing fanciful characters and prove himself to the Academy? Time will tell.

THE RETIREE: Michael Caine – *Youth* (director: Paolo Sorrentino):

FYC: The film sees two old friends on vacation in the Alps discussing their careers and the lives of those around them, when retired orchestra conductor Fred (Caine) receives an invitation from Queen Elizabeth II to perform for Prince Philip's birthday. Caine's history with the Academy is long and fruitful. Beginning in 1967 with *Alfie* he has earned four Best Actor nominations: 1972's *Sleuth*, 1983's *Educating Rita*, and 2002's *The Quiet American*, and two Supporting Actor wins: 1986's *Hannah and Her Sisters* and 1999's *The Cider House Rules*. At 82, Caine's repertoire cannot be denied. Will the Academy want to give him that elusive Best Actor statuette? You can bet on it.

THE DRUGGIE: Ben Foster – *The Program* (director: Stephen Frears):

FYC: This biopic of the famed athlete Lance Armstrong (Foster) is told through Irish sports journalist David Walsh (Chris O'Dowd), who is convinced the bicyclist's Tour de France victories were possible via the use of banned substances. With this conviction Walsh hunts for evidence to expose Armstrong. The film is based on Walsh's book *Seven Deadly Sins*. Foster has been on

an uphill climb since his work in 2007's *3:10 to Yuma*. He has yet to earn any nominations from major awards groups for his individual work, but that could change this year. It's still too early to tell, but there's a chance that O'Dowd may be the lead, in which case Foster would be supporting.

THE REPORTER: Mark Ruffalo – *Spotlight* (director: Thomas McCarthy):

FYC: This thriller is based on the true story of how the *Boston Globe* "Spotlight" team uncovered the massive child molestation scandal and cover-up within the local Catholic Archdiocese. The *Globe* won the 2003 Pulitzer Prize for Public Service for its investigation, and its coverage is among the most celebrated journalism projects of the 21st century. The team is the oldest continuously operating newspaper investigative unit in the U.S. Ruffalo has two Best Supporting Actor nominations under his belt for 2010's *The Kids Are Alright* and last year's *Foxcatcher*. He earned BAFTA, BFCAs, and SAG nominations for both (he also won the SAG for Best Actor in a Television Movie or Mini-series for *The Normal Heart*), and a Golden Globe nomination for *Foxcatcher* last year. It seems fair to say that the actor is a club member of those preordained to win an Oscar, but the film's trailer suggests that the film is more of an ensemble piece, making it difficult for anyone to earn individual recognition.

As I mentioned earlier, several men have irons in the Oscar fire this year. It's too early to tell what will hit and what will hit hard. If Jodie Foster's *Money Monster* lands, George Clooney could find himself in the mix. The same can be said for Warren Beatty and his as-yet-unnamed Howard Hughes project. Meanwhile, could Christian Bale shrug off last year's *Exodus: Gods and Kings* pitfall and muscle in via Terrence Malick's long-gestating *Knight of Cups*?

Each of these men is a past winner and none of them should be discounted. FYC returns in November. So until then, keep your ear to the street and your eyes on the screen. ♦

Quotable Quote

"Don't play what's there, play what's not there."

Miles Davis

Send in quotes to be included in future issues to nseditors@rockefeller.edu.
Quotes can be philosophical, funny, clever, anecdotal - but NOT too salacious or outright unpublishable - and short enough not to need copyright permission.

Puzzle to Play With

ARLENE ROMOFF AND GEORGE BARANY

George Barany is a Rockefeller alum (1977) currently on the faculty of the University of Minnesota-Twin Cities. Arlene Romoff is an advocate and author in the area of hearing loss, based in New Jersey. For more about this specific puzzle, including links to the answer and a "midrash," visit <http://tinyurl.com/puzzletoplaywithpuz>. More Barany and Friends crosswords are at <http://tinyurl.com/gbpuzzle>.

Across

1. Boy toy
6. Understands
10. Certain herring
14. "It is ___ wind that blows..."
15. Peaceful, not-so-smart race in "The Time Machine"
16. Former Yankee first baseman Martinez
17. Scrappy but lovable companion
19. Baseball's Mel and Ed
20. To paraphrase Mark Twain, a man who serves two masters
21. Adorable carnival giveaway
23. Has too much, briefly
24. Number two
26. Anti-narcotics branch of govt.
27. Mark for life
29. Kwik-E-Mart clerk on "The Simpsons"
31. Big bird of stories
34. Inscribed pillar
37. Star of "Hulk," "Troy," and "Munich"
39. Iconic creator of products coveted by collectors
42. Election day survey
43. Workout program you might do for kicks?
44. Humorist's forte
45. Shakespearean snake
46. Sechs/zwei
48. Rowboat accessory
50. Crossword puzzler's favorite cookie
52. Gathered dust
55. Curvaceous clotheshorse
58. Roadblock
61. Hodgepodge
62. Colloquial compliment ... or a hint to 1-, 17-, 21-, 39-, 55-, and 69-Across
64. Alchemy material
65. Indian royalty
66. Major pro-choice org.
67. Take-out order?
68. JFK guesses
69. Small cutie with a wardrobe trunk

Down

1. She laughed in "Ninotchka"
2. Grant-___ (Federal subsidy)
3. Chimp who played Tarzan's pal Cheetah
4. Gymnast Korbut
5. K-6: Abbr.
6. It blows off steam

1	2	3	4	5		6	7	8	9		10	11	12	13
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7. Lift up
8. Weight unit for bricks, in a saying
9. Swim alternative
10. Best-selling author who wrote "I did not write it. God wrote it. I merely did his dictation"
11. Top of the pops
12. Nay sayer
13. Doctor's order
18. Battle or Price, e.g.
22. School
25. Cut back
27. Blind segment
28. Italian aperitif
30. Snaps
32. Common first floor apt. no.
33. Beloved, in "Rigoletto"
34. Old World duck
35. It's hailed by city dwellers
36. It's a matter of opinion
37. Pipe fitter's union?
38. ___ B'rith
40. Homer's "rosy-fingered" goddess
41. Fare for Fido
46. Flotsam and jetsam
47. Glass-encased item in "Beauty and the Beast"
49. Domicile
51. Pugilistic period
52. Contempt
53. Poe's middle name
54. Brit's boob tube
55. Fearless
56. On the quiet side
57. Brontë heroine
59. Tart taste
60. Louisiana tribe
63. Muesli morsel



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Life on a Roll

ELODIE PAUWELS



The pink granite coast is located in the North coast of Brittany, in the area of Perros-Guirec, France. This magnificent jewel stretches on only a few kilometers long, and is a bicolor beauty. The pink torn rocks contrast with the blue of the sky and the turquoise blue of the sea. And if you come early in the season, yellow Brooms add to the explosion of colors.®



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