



Natural Selections

A NEWSLETTER OF THE ROCKEFELLER UNIVERSITY COMMUNITY

For Your Consideration – *Crystal Ball Edition*

JIM KELLER

The early part of the Oscar race is a moving target. There are a few awards stops along the way: Sundance, SXSW, and Cannes, to name a few, but by and large spitballing what may come down the slippery slope of the Oscar pike is tricky. For one, a lot of the films do not have distributors yet or have soft release dates. This makes it easy for films to be pushed to the following year. Second, the films discussed here haven't screened, so it's really impossible to know what kind of film they are—all we have to go on is the log line and the talent attached. Sometimes we get lucky and the films stick the Oscar nomination landing (FYC's Crystal Ball Edition covered four of nine 2014 Best Picture nominees), but out of the eight 2015 Best Picture nominees only one was featured. Here are some films of interest debuting this year that could wind up in this year's Oscar conversation.

The Danish Girl (director: Tom Hooper):

Why you might like it: Based on David Ebershoff's novel of the same name, the film depicts the true story of Danish artists Lili Elbe (Eddie Redmayne) and his wife Gerda (Alicia Vikander) whose marriage is tested after Lili becomes one of the first known recipients of sexual reassignment surgery.

Why I've got my eye on it: Redmayne is on fire after his Best Actor Oscar win for last year's *The Theory of Everything*. What's more, early pictures of Redmayne as Lili are intriguing and the transgender topic has been gaining steam. After helming 2011's Best Picture winner *The King's Speech* and winning Best Director for it, Hooper is always on the Academy's radar.

Steve Jobs (director: Danny Boyle):

Why you might like it: This biopic of Apple Inc. co-founder Steve Jobs 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. Michael Fassbender plays Jobs and could figure prominently in the Best Actor race.

Why I've got my eye on it: Like Hooper, Boyle is permanently on the Academy watch list ever since his go for broke *Slumdog Millionaire* swept the 2009 Oscars and won eight awards including Best Picture and Best Director. Here he is paired with Aaron Sorkin, an Oscar perennial since his 2011 Best Adapted Screenplay win for *The Social Network*. And of course, there's the aforementioned Fassbender, who always gives deserving performances and who earned a Best Supporting Actor nomination for 2013's *12 Years a Slave*.

Joy (director: David O. Russell):

Why you might like it: The biopic chronicles the life of Joy Mangano (Jennifer Lawrence) the struggling Long Island single mom who invented the Miracle Mop and became one of the most successful American entrepreneurs.

Why I've got my eye on it: Russell has been after the Oscar since his Best Director nomination for 2010's *The Fighter*. Jennifer Lawrence is amazing in almost everything she does (RIP 2014's *Serena*) and with Bradley Cooper and Robert De Niro onboard, the chemistry exhibited between the three since 2012's *Silver Linings Playbook*, which landed all three Oscar nominations, thrives.

The Witch (director: Robert Eggers):

Why you might like it: It's a horror film that takes place in a devout, Christian 1630 New England homesteading community. When a series of strange events start happening a family begins to turn on one another. It's a chilling portrait of family unraveling within their fear and anxiety, leaving them vulnerable to inescapable evil.

Why I've got my eye on it: This is one of

my most anticipated films of the year. Eggers won the Directing Award in the U.S. Dramatic category at this year's Sundance Film Festival.

Macbeth (director: Justin Kurzel):

Why you might like it: Michael Fassbender stars in this drama, based on William Shakespeare's play of the same name, as 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 this wife, Macbeth murders the king and takes the throne.

Why I've got my eye on it: See above, Fassbender has yet to win an Oscar and this could do it. Further, the prospect of seeing Marion Cotillard, (who is in the hunt for her second Oscar after her 2008 Best Actress win for *La Vie en Rose*) as Lady Macbeth is scintillating to say the least.

Brooklyn (director: John Crowley):

Why you might like it: This film adaptation based on Colm Tóibín's novel of the same name follows young Ellis Lacy who is forced to choose between two men and two countries after she moves from a small Irish town to Brooklyn, NY in the 1950s.

Why I've got my eye on it: Saoirse Ronan has been a favorite of mine since she earned a Best Supporting Actress nomination for 2007's *Atonement*. This early on in the Best Actress race she is considered the de facto frontrunner by some after a warm reception for the film at this year's Sundance Film Festival.

Money Monster (director: Jodie Foster):

Why you might like it: This drama/thriller concerns TV personality Lee Gates (George Clooney) who is taken hostage by a viewer (Jack O'Connell) on-air after he loses his family's money on a bad tip from Gates. The film is said to have elements of such classics as *Dog Day Afternoon* and *Network*.

Why I've got my eye on it: Foster's last film 2011's *The Beaver* earned the actress-turned-director the respect of her peers and I'm curious to see what she can do with more serious subject matter. Also, O'Connell has been climbing the rungs to Oscar after his one-two punch performances in last year's *Starred Up* and *Unbroken*. Clooney is of course always in the Oscar conversation and he has yet to win a Best Actor Oscar, despite his Best Supporting Actor win for 2005's *Syriana*. Finally, it's a timely piece for these economically hard times—though there is a strong possibility of a 2016 release.

Black Mass (director: Scott Cooper):

Why you might like it: 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 Mafia family invading his turf. 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.

Why I've got my eye on it: Cooper's films, for better or worse, end up being bandied about during the Oscar race ever since his first film 2009's *Crazy Heart* won Jeff Bridges the Best Actor Oscar. Also, it stars Johnny Depp as Whitey and Benedict Cumberbatch as Bill Bulger.

Icon (director: Stephen Frears):

Why you might like it: This biopic of the famed athlete Lance Armstrong (Ben Foster) is told through Irish sports journalist David Walsh (Chris O'Dowd) who is convinced the cyclist's Tour de France victories were possible via the use of banned substances. Through his conviction Walsh hunts for evidence to expose Armstrong. It's based on Walsh's book *Seven Deadly Sins*.

Why I've got my eye on it: Frears directed 2006's *The Queen*, which was nominated for six Oscars including Best Director and Best Picture. He was previously nominated for directing *The Grifters* in 1991. His last film 2013's *Philomena* also earned a Best Picture nomination. Two of the three films were biopics, you do the math! Also, Foster has been on an uphill climb since his work in 2007's *3:10 to Yuma*.

Me and Earl and the Dying Girl (director: Alfonso Gomez-Rejon):

Why you might like it: The film adaptation of Jesse Andrew's novel of the same name concerns a teenage filmmaker (Thomas Mann) who befriends a classmate with cancer (Olivia Cooke).

Why I've got my eye on it: After premiering at this year's Sundance Film Festival, the film earned a standing ovation and went on to win both the U.S. Grand Jury Prize: Dramatic and the Audience Award for U.S. Drama. Last year's winners for the same awards? Eventual 2015 Best Picture and Best Director nominee *Whiplash*. Cooke, who stars on TV's *Bates Motel*, is also one to watch in the Supporting Actress race.

Beasts of No Nation (director: Cary Fukunaga):

Why you might like it: Based on Uzodinma Iweala's novel of the same name, it's a drama about the experiences of a child soldier whose family was torn apart by militants fighting in the civil war of a West African country.

Why I've got my eye on it: I was captivated by 2012's *War Witch*, which dealt with similar subject matter. Idris Elba also stars as Commandant, which could translate to recognition. The film is being distributed by Netflix, it would be interesting to see if Netflix can garner Academy attention as it has done for the television voting bodies. My bet (unfortunately) is that it won't.

Suffragette (director: Sarah Gavron):

Why you might like it: It's a drama that centers on early members of the British feminist movement of the late 19th and 20th century. These women were forced underground to pursue a dangerous cat and mouse game with an increasingly brutal State.

Why I've got my eye on it: It has a stellar cast led by Carey Mulligan, which includes Meryl Streep, Helena Bonham Carter, and Romola Garai. Mulligan earned a Best Actress nomination for 2009's *An Education*, Bonham Carter earned two Best Actress nominations for 1997's *The Wings of a Dove* and 2012's *The King's Speech*. Meanwhile, I need not go into detail on Streep's awards haul which includes 16 Oscar nominations and 3 wins, and Garai has earned two Golden Globe nominations for her leading role on two mini-series: *The Hour* and *Emma*, in 2012 and 2011.

As if that weren't enough, this will be the first film in history to be shot at the

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Knight of Cups (director: Terrence Malick):

Why you might like it: True to form, the latest from the helmer of 2010's *The Tree of Life* (nominated for three Oscars including Best Director and Best Picture) is shrouded in mystery, but the plot is said to concern themes of celebrity and excess. Regardless, if you're a fan of the auteur, chances are, you're all-in.

Why I've got my eye on it: I'm a fan of the director as well as everyone in his remarkable cast, which stars Christian Bale and includes Natalie Portman, and Cate Blanchett. Among them, they boast four Oscar wins and five nominations. The film didn't come out last year, so hopefully it comes out in this one.

Carol (director: Todd Haynes):

Why you might like it: It's a drama about a 1950's New York department-store clerk (Rooney Mara) who dreams of a better life and falls for an older, married woman (Cate Blanchett). It's based on Patricia Highsmith's novel *The Price of Salt*.

Why I've got my eye on it: I've been a fan of Haynes since 1998's *Velvet Goldmine* and his work only gets better with age like a fine wine, see 2002's *Far From Heaven*, which earned him a Best Original Screenplay nomination. Highsmith's novels have been adapted for the screen since Hitchcock's 1951 adaptation of *Strangers on a Train* and this could be the first one to garner Academy attention since 1999's *The Talented Mr. Ripley*. It's always a treat to see Oscar winner Blanchett perform and Mara was brilliant in 2011's *The Girl with*

the Dragon Tattoo, which earned her a Best Actress nomination and 2013's *Ain't Them Bodies Saints*.

Spotlight (director: Thomas McCarthy):

Why you might like it: It's a thriller about the true story of how the *Boston Globe* 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.

Why I've got my eye on it: Outside of the super charged plot it stars Mark Ruffalo who has two Best Supporting Actor nominations under his belt for 2010's *The Kids Are All Right* and last year's *Foxcatcher*.

Crimson Peak (director: Guillermo Del Toro):

Why you might like it: It's a horror film that follows a 19th century northern England aspiring author (Mia Wasikowska) who in the wake of a family tragedy is swept away to an isolated mansion and is torn between love for a childhood friend

and temptation from a mysterious outsider.

Why I've got my eye on it: Del Toro's films are always exciting to watch and with Wasikowska and Jessica Chastain on-board, this one should be no different. Both women deliver consistent performances in varying roles and across several genres.

In closing I'd like to share some personal news: I'm getting married next month! To that end, the next edition of FYC will be in our July/August double issue. ◉

Biography of an Amazing Artist

SUSAN RUSSO

Based on a personal story from his granddaughter and the website www.luisada.com

Avigdor Renzo Luisada was born in Florence, Italy, in 1905, third son of a secular Jewish family. His father was a prominent doctor and his older brother became a cardiologist in the United States. Luisada's grandfather was an Italian painter, musician, and photographer, who told seven-year-old Avigdor, "Don't be a painter! This is a hard life..." After high school, Avigdor served in the Alpinist unit of the army. On his discharge, at the insistence of his father, he studied engineering at university, but soon left for the Academy of Fine Arts of Florence.

In 1929, Luisada moved to Rome, continuing art studies at the Academia di San Luca, where he received a drawing award in 1931. Returning to Florence, he supported himself by illustrating children's books, but continued his painting. He met his future wife, Paula Malvano, in Florence. After their marriage in 1933, the couple moved to

Milan, where Luisada's paintings were soon exhibited throughout Italy. In 1936 he was first invited to present his work at the Venice Biennale.

During the ominous rise of Hitler in Germany, members of the Northern Italian Jewish community formed an illegal organization, the Delegation for the Assistance of Jewish Emigrants, for the difficult move to Israel. Avigdor Luisada was elected as the organization's secretary, and later became president of the Milan chapter. During this time his daughters Daphna and Dina were born.

In September of 1939, Luisada and his family left for Israel on the last boat out of Trieste. In Israel, the Luisada family joined with other Italians to form a communal village (called a "moshav"), in the Sharon region, naming it Tel-Dan (after a respected Italian Zionist, Dante Lattes.) As farming was a struggle, Avigdor started teaching painting in regional elementary schools, continued illustrating children's books, and drew images for magic lanterns.

After the war, Luisada and his family visited Italy to see relatives who had stayed there, and to meet with their artist friends. In 1947, they moved to Tel Aviv, where Luisada taught painting and art history at the Art Teachers Seminar and lectured at museums throughout Israel. His first solo exhibition was at the Katz Gallery in Tel Aviv. In 1948, with the assistance of Yossef Zaritsky, Luisada and his fellow artists mounted an Israeli group exhibition at the Venice Biennale. Members of this group created the beginning of a modern art movement called Ofakim Hadashim ("New Horizons").

In 1955, to be closer to relatives and other friends who had moved from Italy, the family moved to Ramat-Gan. Luisada continued painting and drawing in a studio near their new home. Then, in 1972, Luisada and his wife spent a year in Paris, where he had a solo exhibit in the Espace Gallery.

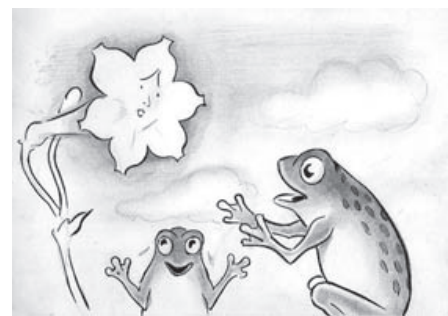
In 1970, the Italian government awarded Avigdor Renzo Luisada the Chivalry Medal, and the Ministry of Culture and Education in Israel presented him with a Lifetime Achievement Award. In 1982, he was awarded the Dizengoff Prize for Painting and Sculpture from the Municipality of Tel Aviv.

Avigdor Luisada's paintings and drawings have been on display in museums and institutions throughout Israel, in the Galleria Civica d'Arte Moderna, Torino, Italy, and in exhibits in Montreal, New York, San Paola, Brazil, and Frankfurt, Germany.

In 1972, Luisada suffered a heart attack, which left him partially paralyzed, but he continued to work in his studio. Avigdor Renzo Luisada passed away at the age of 82, leaving a memorable legacy for his family, friends and his life in art. ◉



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

Part VIII: Joshua Lederberg, 1958 Prize in Physiology or Medicine

JOSEPH LUNA

“You say [it was] a wonderful scientific achievement?” said Paul Ehrlich. “My dear colleague, for seven years of misfortune I had one moment of good luck!”

Joshua Lederberg, then only 13 or so, read these final lines of *The Microbe Hunters* and closed his copy, exhilarated. Paul de Kruif’s semi-non-fictional account of twelve great microbiologists had inspired the young Lederberg and cemented his desire to be one of them. It was an odd life choice to make in 1941, but Lederberg was no ordinary teenager. After graduating high school at age 15, Lederberg headed straight to Columbia University. He graduated three years later with a degree in zoology just shy of his nineteenth birthday and continued on at Columbia for medical school as part of a wartime Navy program.

His precociousness had not gone unnoticed, for Lederberg also sought a scientific mentor as an undergrad, and found one in a young assistant professor named Francis Ryan. Having trained with George Wells Beadle and Edward Tatum for his postdoc, Ryan established his laboratory to study the bread mold *Neurospora* as a new model for microbial genetics. Within a year, Lederberg all but abandoned his medical studies to work in Ryan’s lab, partly due to a single paper that both stunned and spurred the young men to action.

Across town at Rockefeller in 1944, Oswald Avery, Colin MacLeod, and Maclyn McCarty established that DNA was the molecule of heredity in *Pneumococcus* bacteria. Suddenly the race was on to characterize the role that DNA played in other micro-organisms; Lederberg and Ryan leaped at the chance to try this out in their favorite fungus. Whereas the Rockefeller group established DNA as the key ingredient for transforming non-virulent bacteria to more deadly forms, Lederberg and Ryan aimed to uncover whether DNA could also be responsible for correcting nutritional mutants in *Neurospora*. In other words, they sought to confirm that manipulating genes as Beadle and Tatum had done was the same as manipulating DNA.

They started with *Neurospora* mutants

that could not make the amino acid leucine. These bugs could only grow when leucine was present in the media, and would die otherwise. Next, they attempted to transform these mutants using DNA from normal *Neurospora* to restore leucine production. As they suspected, they were able to recover bugs that could grow in the absence of leucine. Yet there was a catch, they figured out that this was not due to the DNA they were introducing into cells, but instead because the mutant microbes had reverted to their parental, or prototroph, condition. But where they failed to show transformation, they succeeded in showing something else: Lederberg and Ryan had invented a prototrophic recovery method to isolate rare natural revertants (termed “back mutations”) to show that induced mutations could sometimes spontaneously switch back to their ancestral condition. Microbes, they discovered, were ceaselessly tinkering.

Their original hypothesis, to correct a mutation at will with DNA transformation in *Neurospora* was a spectacular failure, but it got Lederberg to thinking that maybe transformation wasn’t all there was. Maybe there was a way for microbes to transform each other naturally and exchange genetic information. And maybe this might’ve gone unnoticed because it was such a rare event, just like back-mutations were a rare event.

Hence, one failure became an opportunity: Lederberg decided to use his prototrophic recovery method to try to find instances of genetic exchange between bacteria. It was a bold idea, and about as far from the fungus *Neurospora* as could be imagined. Unlike *Neurospora*, bacteria by and large reproduce asexually, that is, they make copies of themselves not by shuffling their genetic information but by dividing and making identical daughter cells. Thus any idea of crossing two mutants, as the key method for any genetics experiment, seemed out of the question. There was a strong argument to be made that Lederberg was wasting his time.

Undaunted, he started by isolating nutritional mutants of a benign intestinal bacterium called *Escherichia coli*, and started

testing whether *E. coli* with different mutations could correct one another, no transformation required. He failed, numerous times. Perhaps sensitive to the frustrating impasse reached by his student, or reticent to sink any further time or money in the project, Ryan suggested collaborating with his former mentor, Edward Tatum, who had just moved to Yale University and who had made a wide array of *E. coli* mutants. Maybe one of them could work? In short order, Lederberg hopped on the train and found himself in Tatum’s lab in New Haven. It was a move simultaneously bold and foolish, as he effectively dropped out of medical school to pursue these studies. Just imagine for a moment, what his mother must’ve thought of her 21 year old former prodigy medical student turned homeless graduate student son.

But none of that would matter, because within the first 6 weeks, Lederberg hit paydirt. Using Tatum’s recently isolated K12 strain of *E. coli*, Lederberg appropriated two double mutants (strain A could not make the vitamin biotin and the amino acid methionine; strain B could not make the amino acids threonine and proline), mixed them together and tested whether any bacteria could grow in minimal media that by definition lacked the above components. Strain A by itself was dead, same for strain B, but the mixed cultures would yield colonies at a frequency of about one in ten million. The use of double mutants ensured that this wasn’t a reversion, but instead mutant A had acquired the genetic components from mutant B to correct the mutations. In other words, bacteria could exchange genetic information. They could be used to test the nature of the gene.

Lederberg was 22 when he made this discovery, received a PhD from Yale a year later after mapping the *E. coli* chromosome, and shared the Nobel prize at 33 with Beadle and Tatum, for launching bacterial genetics. His addendum to *The Microbe Hunters* could’ve read, “My dear colleague, I had a single moment of good luck in over 10 million tries!”⁶

Culture Corner

Visiting Hemingway's House in Key West

BERNIE LANGS

After shopping on Duval Street in Key West, Florida on a hot and beautiful day in late April, my wife and I were guided by our closest friends through back roads to The Hemingway Home and Museum to visit the house where the famed author spent most of the 1930s producing some of his best written works. This was my first visit to Key West and the anticipated imaginings of how it would look had missed the mark. The closely placed houses on the streets leading to "Papa's" abode all had beautifully manicured small yards boasting fabulous and unique trees. The local vegetation had a scintillating quality to it and the leaves of the palm trees swayed slowly, dancing to the beat of the occasional wind. The serene atmosphere primed us for the grounds where Ernest Hemingway had lived.

We entered the house and set out for a tour of the property. Our guide was a colorful character who had probably given the same prepared speech from room to room hundreds of times over the years. She had a peculiar, yet engaging, Southern drawl and although she was restrained, she exuded a continuous enthusiasm for her subject. I found her dry jokes about Hemingway and his antics truly engaging as our group learned about Hemingway's life, his four wives, his children, and about his many passions for drinking, deep-sea fishing, travel, and general debauchery. I had learned a bit of this, as many of us do, in school, but the sense of the man as an individual was enhanced by being surrounded by the things he'd actually lived with and experienced.

A highlight of the visit was the up-close look at the beautiful swimming pool on the grounds, which is surrounded by various trees and shrubs. It was the first pool built in Key West and the largest at the time for

many miles. Our guide told us the story of how Hemmingway's wife, Pauline, had installed the swimming pool with costs, to the writer's distress, that ran up to \$20,000 (\$330,000 today adjusted by inflation). It is said he tossed a penny at her, angrily declaring that she'd take his very last penny. She retaliated by imbedding the penny in the still wet cement of the patio and it's there to this day for tourists like myself to gaze at in amusement.

The main house itself is fairly sparse in terms of furnishings, yet it exudes the great time-worn flavor of an era long past. Hemingway's actual writing studio is found on the second floor of a smaller, adjacent building. This room was the highlight of my visit. It's much more built up and decorated than the living quarters, with bookshelves, wall hangings, and a fine, wooden table with a black typewriter placed on it in front of a chair. Hemingway, perpetually aching from a shrapnel war wound from younger days, would stand as he wrote to alleviate his chronic pain. The studio is cordoned off by a high black grating behind which one can clearly view where Hemingway gave life to his ideas and imagination. Although so much of Hemingway's life was marred by emotional turmoil and physical pain from incessant injuries including those inflicted by war, plane accidents, falls, and so on, his writing studio boasts an atmosphere of clarity and seriousness. On the other hand, the sunshine of Key West and the vegetation of the grounds of the house may have lightened the load of the Nobel Laureate so that he could see past the darkness and do what he was compelled to do best at that typewriter.

The Hemingway House, as it is popularly known, is also the famous stomping ground for dozens of cats that are descendants of Papa's original herd of uniquely six-toed felines. That's a lot of cats for grounds of just an acre or so (yet this is a large plot size for Key West homes). The kitties manage however, to spread out and about on the property.

Ernest Hemingway died in 1961 at his home in Idaho from what is often described as a "self-included wound," that being a euphemism for blowing his head off with one of his favorite shotguns. Our guide on the



Views of the Key West home of Ernest Hemingway (photos by Bernie Langs).

tour informed us that he'd suffered from bi-polar disorder and had received shock treatments that left him unable to practice his craft. I can still recall being a child and witnessing my parents' grief on learning the details of his death from news reports.

I read Hemingway's "For Whom the Bell Tolls" and "The Old Man and the Sea" during my high school and college years. In the 1980s I also read some of his more rustic short stories, part of a large volume of his collected short works. I never bought into the macho bravado of big game hunting or watching bullfights or getting into drunken scraps that are associated with the Hemingway brand. But by visiting his house and basking in the kind sunlight of Key West, it was a privilege to gain a glimpse of where a true American Master worked at his best and lived large in the downtime when he was not practicing his craft. I would feel venture that many of the guests to The Hemingway Home and Museum exit the grounds with a strong feeling of inspiration, whether they pursue creative practices or just have a passion and lust for life to be lived to the fullest. ☺



The Union Forever!

Dedicated to the memory of Bruce Voeller

GEORGE BARANY, MICHAEL HANKO, AND PAUL LUFTIG

This puzzle is modified and updated from versions that went on-line in the run-up to the 2012 Presidential election. We dedicate the puzzle to the memory of Bruce Voeller (1934-1994), a Rockefeller alum (1961) who served on the Rockefeller faculty and raised some eyebrows when he asked for his office to be painted pink. Voeller later did research in human sexuality and looked for ways to reduce the risks of sexually transmitted diseases, including AIDS. As our modern society has shifted toward accepting same-sex marriages, the puzzle's theme remains just as relevant today, and we note with sadness that Dr. Voeller was never able to experience this basic right with the man his *New York Times* obituary listed as "his companion."

George Barany is a Rockefeller alum (1977) currently on the faculty at the University of Minnesota—Twin Cities; Michael Hanko is an NYC voice teacher, writer, and performer; Paul Luftig lives in Larchmont and is retired from a remarkable career in the world of finance. For more about this specific puzzle, including a link to the answer, visit <http://tinyurl.com/union4brucepuz>. More Barany and Friends crosswords are at <http://tinyurl.com/gbpuzzle>.

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Across

1. Sailors do it on deck
5. Disciplines
10. Prepares leftovers for a quick bite
14. Mata ____
15. ____ Lama
16. Institution with its med. sch. named after David Geffen
17. Non-traditional marriage of the gay pop icon who wrote "Candle in the Wind" to a war hero who ran for President
20. Pen, in MontPELLIER
21. Tenets of Flat-Earthers or Evolution Deniers, e.g.
22. Epiphanies
25. Valley where David slew Goliath
26. Amenity at a high-end spa
29. Like Napoleon while in Elba
33. Suffix added to "Mercedes-Benz" in a joke told by a professor of organic chemistry
34. "Then Again, Maybe ____" (Judy Blume young adult novel)
37. Ex-Veep Agnew's plea
38. Non-traditional marriage of an ex-Veep/ Nobel Peace laureate to a novelist who believed in the pan-sexuality of men and women
42. When doubled, a Jim Carrey movie
43. One who was more shocked than awed in March 2003
44. "Yadda, yadda, yadda"
45. ____ -laced (excessively strict)
48. "Hamilton," for one

50. "____ I" from Gershwin's "Lady, Be Good!"
52. One of a papal dozen
53. Exemplars of loveliness
57. Too, in Toulouse
61. Non-traditional marriage of "Atlas Shrugged" novelist to a pair of politicians, one a current Presidential candidate, the other who ran for Veep under Romney
64. Manitoba native
65. Traffic trouble
66. Dope
67. What a lumberjack does behind the woodshed
68. Pink-slips
69. Ball handler?

Down

1. ____ Got a Way" (Billy Joel hit of 1971)
2. Frazier or Whitman
3. Pretentious about paintings, polonaises, or plays, perhaps
4. One of many at The Rockefeller University, informally
5. Hot or heavy, e.g.
6. 1990's Indian P.M.
7. Grades K-12, for short
8. Where one could have viewed "Kirstie Alley's Big Life"
9. Comparison
10. Ratatouille ingredient
11. Berry in dietary supplements
12. Baryshnikov's bend

13. Lacking, in Lyon
18. Neet idea?
19. Gently persuade
23. It's 1 for H and 4 for He
24. Japanese chess
26. Square threesome?
27. Pitch-black
28. Prevent
30. Rock bands?
31. Send
32. "La ____ Vita"
35. Hide-hair connector
36. Heidi Abromowitz, according to Joan Rivers
39. What they use rubbers for in London
40. Prefix with distant or lateral
41. Kind of aid or arts
46. Scintilla's Greek cousin
47. Sullies the reputation of
49. "Oy vey" elicitor
51. Word with circus or blitz
53. P.D.Q. ____, alter ego of sometime crossword constructor Peter Schickele
54. Brontë heroine
55. Freshly
56. Work detail
58. "Auld Lang ____"
59. Word before "word" or "sex"
60. "Are you ____ out?"
62. Arctic bird
63. Happy times

Quotable Quote

"Loblolly – A lout; a stupid, rude or awkward person

Blatherskite – A person who talks foolishly at length

Poltroon – A spiritless coward

Cacafuego – A swaggering braggart or boaster

Crepehanger – A killjoy; someone who takes a pessimistic view

Slubberdegullion – A dirty rascal; scoundrel..."

Amusing name-calling words compliments of Merriam-Webster's "Top 10 Rare & Amusing Insults, Vol. 2"

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

Life on a Roll

QIONG WANG

Segovia, a small town an hour away from Madrid, presents people with a magnificent Roman aqueduct that was well kept for almost two thousand years. It is said that no cement-like agent was ever used in between the giant stones that hold up this masterpiece. How did they do it? No matter from what angle you look at it, you will be awed by its majesty and mystery. Not too far from it is a fairytale-like castle standing on top of a hill. About six-hundreds years ago, the charming and ambitious Queen Isabella of Castile ensued her crown here, in the Alcazar of Segovia. Nowadays, life is rather simple here, like killing a random afternoon alone with a saxophone player. ◉

