

AtBuffalo

The magazine for alumni and friends of the State University of New York at Buffalo

Remembering Tony Conrad **p28**

Hayes Hall's big reveal **p26**

Hot tips from a firefighter **p46**

Fall 2016

HANDLE WITH CARE JUDY JUNGELS AND THE ART OF CONSERVATION

p22







FIRST LOOK

Photograph by Douglas Levere

Here is Who We Are

A new brand strategy answers an age-old question: What does it mean to be UB?

Visitors to UB this fall may notice something different. From subtle color tweaks in our programs and brochures to not-so-subtle banners like this one draped across Alumni Arena, UB looks, sounds and feels different. Energized. Focused. Committed to telling the world who we are and why it matters.

UB is and always has been a unique and wonderful institution. That hasn't changed. What we're doing this year is taking a big step forward in understanding, clarifying and broadcasting our story. And we're doing this by launching an institution-wide brand and identity strategy, built on the concept of "Here is How." UB, like the city of Buffalo, is not just a place but a way—a way of thinking differently and pushing limits and constantly reinventing.

Before launching the strategy, we asked thousands of alumni, students, faculty, staff, prospective students and community members what makes UB, well, UB. The research results brought to life traits and attributes that make our university distinctive. We're tenacious, pragmatic, inclusive and ambitious. We seize opportunities, face challenges with purpose, are relentlessly engaged and authentically diverse. It's just who we are.

Our new brand and identity strategy allows us to take this story of who we are, and tell it to the world. **B**



I'M
Thankful.

Victor Diaz ←
SCHOOL OF SOCIAL WORK

Victor Diaz was born in the Dominican Republic, raised in the Bronx and moved to Buffalo to attend the UB School of Social Work, following in the footsteps of his wife and close friends who were students there. Victor plans to be a military social worker or to work with the Veterans Administration and is willing to go where such jobs take him. "I hope that wherever I go, I am able to be a force for change," he said. Victor also is grateful to the donor who established the scholarship he received, and pledged, "I will work to be a role model and live up to the expectations of the award."

The **best public universities** have the strongest private support.



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Table of Contents

Visit us online at buffalo.edu/atbuffalo

Fall 2016 A MAGAZINE OF THE UNIVERSITY AT BUFFALO ALUMNI ASSOCIATION



Features

On the Cover:
Museum conservator
Judy Jungels (MFA '94)
pictured with a dog sledge
collected by Admiral
Robert Peary.



ROB McCLURKAN

43

In Good Hands p22

Conservator Judy Jungels brings a sculptor's finesse to the restoration and preservation of some of the world's most precious objects.

Story by Sarah C. Baldwin
Photographs by Karen Philippi

Back to the Future p26

At 142 years old, Hayes Hall has never looked better. An intensive renovation has done more than update the historic building—it's paving the way to a brilliant future.

Story by Lauren Newkirk Maynard
Photographs by Douglas Levere

Tony Conrad: Out of the Studio, Into the Streets p28

To the world he was a pioneering filmmaker, composer and musician. To his students, he was simply "Tony."

Essay by Ron Ehmke
(MA '95)

The Science of Addiction p34

Substance abuse is a notoriously complicated puzzle. UB's multidisciplinary Research Institute on Addictions is working hard to solve it.

Story by Sonya Collins
Illustrations by James O'Brien

Departments

- 7 Bullhorn** *Pardon our dust; tiny socks; a mind-bending bench*
- 11 Eureka!** *Telltale clouds; phish story; the World Bank gets philosophical*
- 15 Locker Room** *Soccer stand-out; field work; a winner gives back*
- 19 Mixed Media** *Drum-struck; the real Kurt Vonnegut Jr.; a drama-loving dentist*
- 39 Alumni Life** *Super-agent; summer socials; a look back at 1967*
- 43 Class Notes** *Easing death's journey; what not to do when your house is on fire*

In Every Issue

4 Editor's Essay **5** The President's Page **14** Objectology **18** Coffeehouse **48** UB Yesterday

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MOVED?

Please send address or name changes to Alumni Office, University at Buffalo, 201 Harriman Hall, Buffalo, N.Y. 14214, or email ub-alumni@buffalo.edu.

EDITOR'S ESSAY

Mixing It Up

With fall's arrival comes a sharpness in the air, a quickened pace, a palpable sense of purpose as students and faculty return to the classroom, music and theater seasons beckon, and the Bulls take to the field. It's also start-up season for At Buffalo and the ideal occasion to introduce our new "Bullhorn" section (p. 7), which replaces "On Campus."

Most noticeably, we are omitting the somewhat constraining labels of North, South and Downtown campuses, opting for a more fluid format that encompasses our physical boundaries but isn't limited by them—the idea being to enliven our coverage of campus life and to better convey how dynamic and far-ranging are the people and places that collectively make up UB. Indeed, UB professors or students these days may as easily be abroad as in the domestic classroom. Moreover, their research and other activities reverberate well beyond our immediate campus borders in Amherst, University Heights and downtown.

Certainly, we're still celebrating our physical grounds and buildings. On page 10, for instance, you'll see a roundup of several major construction projects happening right now on our three campuses. But this new format allows us a little more flexibility in depicting campus life and culture, and lets us have some fun along the way. You'll notice a greater emphasis on visuals, with lots of short pieces and more topics than we could possibly manage before making this shift.

Also revamped this issue is our president's column (p. 5), which since the first issue has consisted of a response to a question randomly posed by a UB undergraduate. While we liked the format and relished including a student voice, the question rarely allowed Dr. Tripathi to address those issues uppermost on his mind. Our new president's column, titled "The President's Page," will allow the

president to write in a timely fashion on a subject he has personally chosen.

Please let us know what you think of these changes, and, as always, share your thoughts on our feature articles and our other regular sections, also likely to evolve as we further develop our content and respond to reader surveys and feedback.

Just as the most artfully fashioned storefront can't stay the same for too long and expect to attract a sufficient number of shoppers, so must magazines evolve with each changing season. Even so, we hope to demonstrate that the modifications introduced in this issue aren't mere window dressing. Rather, they represent our best efforts to ensure that At Buffalo stays supple in form while reflecting the ever-changing landscape that is UB. **B**



Instaworthy, a user-generated photo gallery from Instagram, is part of our new "Bullhorn" section.

Ann Whitcher Gentzke, Editor
whitcher@buffalo.edu

THE PRESIDENT'S PAGE

President Tripathi shares what's on his mind

From the coastal waters of Georgia to the cloud forests of Costa Rica

The UB Fund supports all UB students. It enables donors to have an immediate impact by focusing on key areas that enhance the UB student experience inside and outside the classroom. For more information or to give, visit giving.buffalo.edu/ub-fund.

As a new fall semester begins, UB is buzzing with the activity and excitement generated by thousands of new and returning students. Our students—and their intellectual passion, curiosity and engagement—are the heartbeat of our campus community. And the students who come to UB are as vibrant and distinctive as the educational experience we provide here.

UB draws students who embrace opportunities to work alongside leading faculty at the top of their fields; to pursue clinical, research and extracurricular experiences that bring classroom learning to life; and to gain valuable global perspective. Such students find a challenging yet nurturing home here at UB, and they graduate uniquely prepared to contribute to their communities through their knowledge and expertise.

Creating a transformative student experience for our students is vital to UB's mission. We've established the UB Fund to help provide the resources and support necessary to ensure equitable access to these experi-

ences. More than two-thirds of our undergraduates demonstrate financial need, and giving to the UB Fund is one of the most important ways alumni can make an immediate, real-world difference in their lives.

Just as a brief sampling, alumni philanthropic support has enabled recipients to study at one of the world's largest energy particle accelerators, research red tide plankton off the coast of Georgia and investigate water resources in the cloud forests of Costa Rica. It has helped expand opportunities for women in the STEM fields, fostered stronger partnerships with local schools, created a thriving culture of student entrepreneurship, and enhanced sustainability efforts across campus and in our broader communities.

These kinds of opportunities profoundly impact the course of these students' personal and professional lives. In the words of recent graduate Grozdana Vidovic (BA '16), recipient of a study abroad scholarship that enabled her to spend an unforgettable semester in Seville, Spain, "Studying abroad made me independent, knowledgeable, understanding and confident in exploring the unknown."

Those qualities are the hallmark of UB students and graduates in every field. The opportunity to cultivate those qualities to the fullest helps our students, in turn, make a meaningful difference in the communities they later enrich with their expertise and leadership.

Supporting our students' success through giving to the UB Fund is just the beginning of a chain of events that can change the world. The possible outcomes of that support are endless. Perhaps our students will continue their education in graduate programs and go on to shape the future of their fields. Perhaps they will start careers that transform the future of Buffalo. Or perhaps they will come up with a great idea that may launch a successful global start-up company. No matter what they do or where they go, donor support opens the door to life-changing opportunities—for our students and for everyone who will benefit from their knowledge, dedication and passion. 📍



A student collects data on Lake Erie with engineering researcher Lauren Sassoubre.

Satish K. Tripathi

Satish K. Tripathi, President

We want to hear from you!

Send letters and comments to atbuffalomagazine@buffalo.edu with the subject heading "Letters." Or mail to Editor, At Buffalo, 330 Crofts Bldg., Buffalo, N.Y. 14260. Letters are subject to editing for length and clarity. Please include a daytime phone number for verification.



ROBERT L. BROWN HISTORY OF MEDICINE COLLECTION

Another view of the skeletal hunting scene.

Amazing artifacts

What a wonderful article about the 1934 medical school lab in your summer issue. The skeletal diorama of the hunter on the horse with his dog facing an upright bear was extraordinary! I am passing it on to my son-in-law, a science teacher. I am sure that he and his students will be equally amazed. Thanks for an always interesting publication.

Eleanor Bachara Scaffidi (BS '63)
Williamsville, N.Y.

Thank you for the article in UB Yesterday [Summer 2016] with the great 1934 photo of the medical lab. I graduated in 1955 from the medical school when it was still on High Street, and I still have very vivid memories of the building.

Stanley Goldfarb (MD '55)
Emeritus Professor of Pathology and Laboratory Medicine
University of Wisconsin School of Medicine and Public Health
Madison, Wis.

Kudos for our summer issue

Congratulations on the masterwork that is the Summer 2016 issue of At Buffalo. I found it insightful, informative and invigorating.

Douglas Griffin
Sarasota, Fla.

One night last week I couldn't sleep and reached for something to read. I opened At Buffalo thinking I'd be sleepy shortly. An hour or so later I was still sitting up in bed, lost in the best issue ever! Thank you one and all for putting it together.

Fran Young (BA '69)
Boones Mill, Va.

I enjoy At Buffalo, which feels like a little home away from home. Thank you for all of the interesting articles. I particularly liked the article featuring the international students ["Culture Klatch," Summer 2016]. Keep up the good work!

Nicole Johnson-Scales (BA '96)
Chicago, Ill.

Gender neutrality not neutral

This is in response to your article on "gender neutral bathrooms" ["The Weigh-In," Summer 2016]. Gender is hardly a social construct; it refers to the equipment with which an individual is born. It is not designed to organize society or privilege one group over another. To state that "ceasing to regulate bathroom use based on gender" may lead to "a society that actively supports all people in leading happy and productive lives" is absurd. People lead happy and productive lives because they work to do that and, as such, are responsible for their own happiness.

Paul S. Schulman (MD '68, BA '64)
San Diego, Calif.

Margaret Sallee's response:

Thank you so much for your letter. We live in an age where we do not often enter into dialogue with those with different viewpoints, so I appreciate your taking the time to respond to my take on gender-inclusive bathrooms. First, to clarify definitions, it is actually "sex" that refers to the "equipment with which an individual is born." Gender refers to how an individual identifies. I could be born with male "parts" but identify as a woman and live my life as a woman. It is for this reason that gender-inclusive bathrooms are so important—they create spaces where people feel safe to be who they are. And while gender may not have been designed to privilege one group over others, it has been used in that way. Masculine behaviors (aggressiveness, assertiveness, etc.) are valued and rewarded much more so than feminine behaviors (caregiving, nurturing, etc.). When we live in a world where people of any gender can adopt whatever behavior they choose without penalty, then I agree that people will be responsible for their own happiness. Until then, we need policies and practices that reaffirm the worth of every individual.

Amazing nanomaterials

The nanomaterials research of Luisa Whittaker-Brooks ["Tiny Particles, Massive Rewards," Spring 2016] is so amazing. It seems that her research will soon provide practical applications to the world at large. Bravo to Professor Whittaker-Brooks.

Ruth McLean (BA '86)
Staten Island, N.Y.

Bullhorn

Life at UB, on and off campus

Compiled by Lauren Newkirk Maynard



Please Touch

A mind-bending sculpture makes a cool case for accessible art on campus

“Whippy,” one of UB’s newest public sculptures, was installed this spring on the North Campus.

By Sue Wuetcher » They stop. They touch. They pull out their phones. Some eat lunch or take a snooze on “Whippy,” the eye-catching new public artwork along Founders Plaza on the North Campus.

The piece by Michael Beitz (MFA '09)—and another work by the artist recently installed on the South Campus—is part of the Small Facility and Grounds Spaces (Small Spaces) initiative, an effort to develop cozy, comfortable lounging spots across the university.

Made from thin layers of marine wood, the bright turquoise sculpture resembles a picnic table with the end coiled on top. To create it, Beitz first constructed an internal form, then bent the wood over the form.

Small Spaces is intended to display “interesting art pieces that also have a practical purpose,” says Kelly Hayes McAlonie,

director of the Capital Planning Group at UB. “We didn’t realize Beitz was an alumnus until we spoke with him. It was a wonderful coincidence, and he was excited by the prospect of doing two pieces for his alma mater.” Former UB architectural planner Linsey Graff (MArch '10) also worked on the project.

An assistant professor of art at the University of Colorado Boulder, Beitz says he chose a picnic table because he had worked with that form in the past and thought it was interesting “as a kind of communal, shared place to spend time.” He made his first art pieces while at UB and later trained as a furniture maker with Wendell Castle—considered by many to be the father of the art furniture movement—in Scottsville, N.Y.

“I hope this becomes something that people interact with,” says Beitz. Even, he adds, as a comfy place to nap. 📍

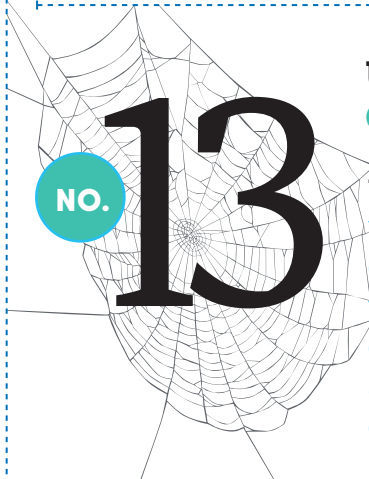
Bullhorn



Man of Steel Watching a friend repair tractors sparked an early love of welding for physicist Fred Sachs, but a successful career in pharmacology and chemical engineering got in the way. Forty years later, the SUNY Distinguished Professor has picked up the torch again, this time to create unique steel artworks influenced, he says, by the Griffis Sculpture Park in East Otto, N.Y.



Heart and Sole In April, then-first-year biology student and aspiring doctor Marissa Catanzaro took her love of colorful socks out of the closet and into the community, launching Socks for Tots—an ongoing fundraising campaign to give all children at Women and Children's Hospital of Buffalo some snugly fun for their feet.



UB Bucket List

(100 things every student should do before graduating)

THE HAUNTED UNION Those with a flare for scare set up UB's spookiest attraction inside the Student Union during the annual Halloween Carnival. It's especially popular among our international students, who enjoy the novelty of pumpkin carving, tarot readings and pie-eating contests as much as being shocked out of their sneakers in the haunted house.



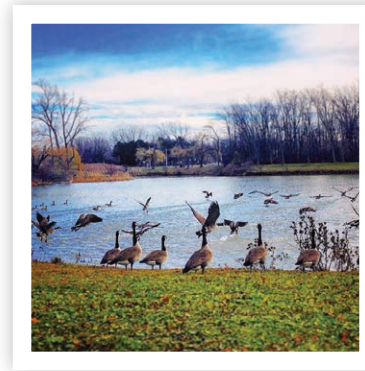
Instaworthy Your best UB Instagram snaps from around the world. Tag up with #UBuffalo or #Good2BeBlue.



@dancer_strong_



@siddhesh29



@jraymond49



@maureenmcl

ONE-LINER: *“When I was 8 years old, somebody showed me Jupiter through a telescope, and I was hooked for life. I had one corner in my room where I would grind my own lenses for telescopes.”*

NALLAN SURESH, UB DISTINGUISHED PROFESSOR IN THE SCHOOL OF MANAGEMENT, ON HIS PASSION FOR ASTRONOMY



Safety First Cultural competency is more than a buzzword at UB—and the Safe Zone Network is proof. Run by Wellness Education Services to make UB a safer and more tolerant place for the LGBTQ community, the program provides information and training workshops to help staff, faculty and students support people of all sexual orientations. Look for the Safe Zone rainbow symbol around campus, proudly posted by trainees.

ICYMI* (Good news worth sharing)

SMART AND SPORTY. Our student-athletes posted their highest collective GPA ever (3.096) during the 2016 spring semester, the ninth straight semester above 3.0.

WI-FI WITH A SIDE OF FRIES. UB peeps who need to connect to the internet on campus where there is no signal (such as outdoor spaces) can now request UB Wi-Fi to Go, a portable hotspot unit.

THE SOUND OF A RECORD BREAKING. Last year, the newly renovated Center for the Arts drew 90,000 people to a record number of sold-out events, making 2015-16 the most successful season in its 22-year history.

NO. 1 FOR HITTING ZERO. UB ranked No. 1 on the EPA Green Power Partnership’s Top 30 College and University list, and 29th on its National Top 100, for using zero-emissions electricity from renewable sources.

***In case you missed it**



750

The approximate number of species represented in the monkey skeleton collection amassed by UB’s comparative primate anatomy course, thought to be the largest of its kind in the world.

Bullhorn

Campus Construction Update

Taking Shape

Construction and renovations continue on all three campuses to improve UB's living, learning and research spaces

By Mike Andrei

The largest construction project in UB's history. The creation of a 21st-century "learning landscape" in the center of the university's academic spine. The first major renovation in the School of Dental Medicine in 30 years.

All told, there are more than \$400 million in construction jobs, large and small, taking place across UB. These capital projects range from the ongoing construction of the new building for the Jacobs School of Medicine and Biomedical Sciences to upgrades of campus bathrooms and student laundry facilities.

Here are a few highlights of what's taking shape this year.



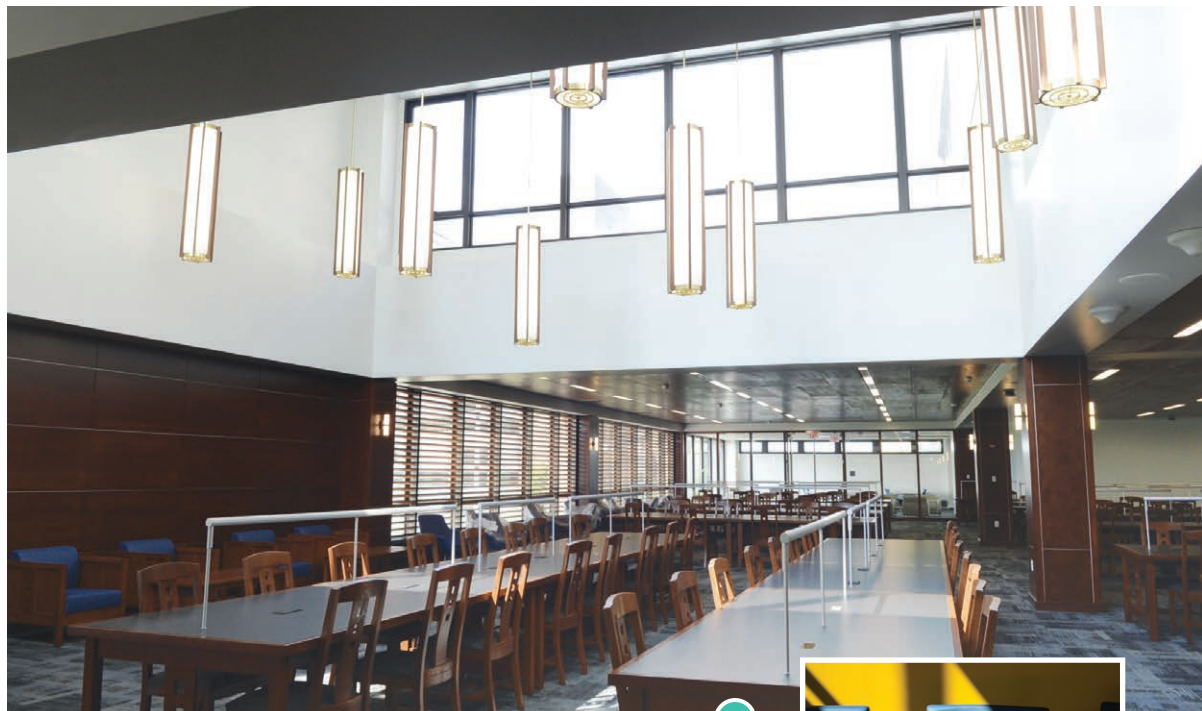
School of Dental Medicine

An \$11 million expansion project will double the size of the Preclinical Laboratory as part of the school's first major renovation in 30 years. Another \$11 million overhaul of the UB dental clinics—WNY's largest oral health care center—is in the final planning stages.



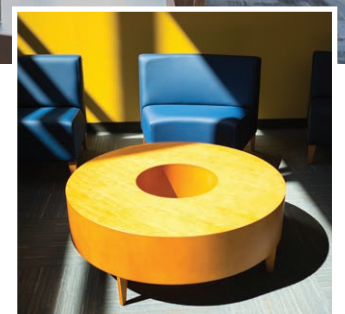
Jacobs School of Medicine and Biomedical Sciences

With steel construction now complete, the permanent roof and more than 300 windows are being added to the new downtown building. Workers are also installing the school's outer envelope, including a high-performance terra-cotta "skin" (samples pictured right) manufactured locally by Boston Valley Terra Cotta. The project is on track for completion in 2017.



Silverman Library

As the first phase of the Heart of the Campus project, the Oscar A. Silverman Library in Capen Hall has been transformed into a "learning landscape," with rooms for individual and group study, high-tech classrooms, multimedia suites, and even a traditional "Grand Reading Room" and café. The 800-person space opened at the end of August.



Eureka!

Shrinking violets
Philosophy in the real world
Surfactant solution

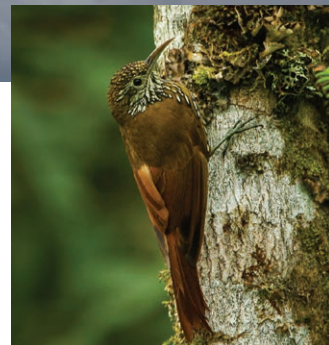
Reading the Sky

Scientists are looking to the clouds to help us track endangered species on Earth

By Charlotte Hsu » They are beautiful to behold: feathery cirrus clouds, stretched out across the sky like wings. Puffy cumulus clouds, which resemble cotton candy. And moody nimbostratus clouds, blanketing the horizon in startling silver sheets.

But for UB geographer Adam Wilson, these sky-bound formations hold an allure beyond their aesthetic appeal. He reads the clouds for clues to where plants and animals live on Earth.

Wilson published a study last spring with Yale University colleague Walter Jetz, showing how variations in cloud cover can outline the boundaries of ecological biomes as well as the stomping grounds of individual species. The duo used cloud patterns to plot with amazing precision the size and location of two



The king protea (far left) and the montane woodcreeper (left) have been tracked by scientists using cloud data.

species' habitats: a South American bird called the montane woodcreeper and a South African shrub known as the king protea. Their techniques could aid conservation efforts, allowing scientists to get a more accurate picture of where wildlife is found on Earth, including in remote locations that are hard to access.

“Observing ecological processes on the ground is, in

CONTINUED



TWEETABLE: #UBuffalo-based PhoneLab, thought to be the world's largest open-access smartphone testbed, helps researchers make smartphones even smarter.

Eureka!

many ways, the best approach. But it's also very expensive and time-consuming. We'll never be able to replace fieldwork, but this approach is a powerful supplement that can help fill in the gaps and monitor change through time," says Wilson, an assistant professor of geography who completed much of the research as a postdoctoral fellow at Yale.

Wilson and Jetz also have constructed an innovative cloud atlas, an online mapping tool that lets users explore cloud coverage worldwide over a 15-year period, from 2000 to 2014. The data came from the researchers' painstaking analysis of images from NASA satellites that have been orbiting the Earth for decades, while snapping photos, twice a day, every day, of nearly every square kilometer of the planet.

"We now have almost 40 years of satellite images we can use to understand past changes."

Adam Wilson

Wilson says clouds are a largely untapped source of information when it comes to monitoring biodiversity—and a particularly powerful one, because they help control

a plethora of factors that influence plant and animal survival. Clouds affect not only the amount of sunlight and rain that hit the Earth, but also such related attributes as the temperature of the air and the ground, and even leaf wetness.

In the past, scientists looking for cloud data had to rely on observations from weather stations. This left large swaths of land unmonitored, creating serious limitations for research because traits like temperature and precipitation can vary significantly across even small regions. But technology has given us new ways to get our heads in the clouds.

"We now have almost 40 years of satellite images we can use to understand past changes and improve our ability to predict future change in our environment," Wilson says. "It's an incredibly rich archive; we're really just getting started." **B**

WHAT'S ON THE LINE

Whether through planting malware, capturing passwords or sabotaging systems, phishing emails—those deceptive messages with a link or attachment that's not what it seems—constitute a pernicious and pervasive cybersecurity threat. The nature of cybercrime makes its impact difficult to measure, but some have put the figure for financial theft, information loss, service disruptions and other costs at \$1 trillion worldwide.

TACKLING THE ISSUE

Though their consequences are widespread, successful phishing attacks are carried out one by one by individual users, whether in the home or in the workplace. Consequently, a common line of defense has been alerting people to the warning signs of deceptive emails. And yet, this approach has not been particularly effective, as even well-trained users frequently take the bait.

REELING THEM IN

Groundbreaking research led Arun Vishwanath (PhD '01), an associate professor in the Department of Communication, to develop the Suspicion, Cognition and Automaticity Model, or SCAM, which analyzes a set of risky behaviors and beliefs previously overlooked by cybersecurity experts.

THREE BIG CATCHES

What are people doing that allow breaches to occur, despite preventive training? The study uncovered several interrelated factors.

- 1 COMPLACENCY**
An underlying belief that email is generally safe—even among those who know on a rational level that real threats exist—leads people to overlook red flags within messages.
- 2 ACTING WITHOUT THINKING**
People whose minds are on autopilot while browsing their inboxes have lower levels of suspicion—and higher levels of susceptibility.
- 3 ROTE EMAILING**
The habitual use of email, in the form of regular, almost chronic checking, makes people less likely to proceed with caution and, again, to overlook red flags.

BOTTOM LINE

Teaching people the warning signs of deceptive emails may be a positive first step, but it's not enough. Vishwanath stresses the need for a more individualized, multilayered approach to cybersecurity training, one that accounts for the complex cognitive and perceptual processes that put users at risk. This model, the first of its kind, can change the way people, businesses and other entities protect themselves against phishing attacks.

ABOUT THE STUDY: "Suspicion, Cognition, and Automaticity Model of Phishing Susceptibility," which appeared in the journal *Communication Research*, was authored by Vishwanath with Brynne Harrison, a doctoral student at UB, and Yu Jie Ng (MA '14, BA '12), a doctoral student at Nanyang Technological University in Singapore. It is part of Vishwanath's continuing research into safeguarding individuals and organizations against cyberattacks by focusing on what he calls the weakest link in cybersecurity: internet users.

Beaker Briefs

Research highlights from the desk, lab and field in 50 words or less

By Marcene Robinson (BA '13)



Unraveling Violets

The African violet is one of the world's most common houseplants, but deforestation has endangered its existence in the wild. Dubbed the panda of the plant world, the flower may be saved by researchers hoping to sequence its genome, unlocking keys within its DNA for better breeding and conservation.

LED BY: *Biology researchers Charlotte Lindqvist and Victor Albert*

Food to Soothe?

A UB-led study of kids through age 6 discovered that children who showed emotional distress when eating had a higher BMI, strengthening a previously observed link between difficult temperament and childhood obesity. Researchers speculate that parents may be turning to food as a pacifier when faced with an upset child.

LED BY: *UB education researcher Myles S. Faith and College of Charleston psychology researcher James B. Hittner*

Toxic Co-workers

When it comes to dirty office politics, what goes around comes around. A UB-led study found that employees who are the victims of undermining by colleagues often become future office bullies, causing a vicious cycle. Office bullying costs businesses \$6 billion each year in employee turnover and productivity loss.

LED BY: *Organization and human resources researcher KiYoung Lee*



60 SECONDS WITH RYAN MULDOON Interview by Sally Jarzab

How philosophy can help the world

To author its 2015 World Development Report, the World Bank put together an interdisciplinary team of economists, political scientists, sociologists—and a lone philosopher. Ryan Muldoon, an assistant professor in UB's Department of Philosophy who had done prior work for UNICEF, helped guide the thinking behind the report.

What did philosophy have to contribute to the report that other fields couldn't?

This report was in part about challenging some core assumptions of development practice, and questioning assumptions is a big part of what philosophers do. We are also trained to step back and see the bigger picture. I was brought on the team in part for my work on diversity and in part for my work on social norms, which are both big issues in development, but I also ended up helping to think through issues around paternalism.

Are there ethical concerns about overstepping boundaries?

It's dangerous when society steps in to make decisions for people, because it infantilizes the population if too many of their choices are curtailed—even if those choices can be considered "bad." The idea is that a big part of what it means to be a person is to develop autonomy.

So what are development agencies to do?

If we think in terms of "autonomy-enhancing paternalism"—that is, acting on behalf of others so they can build the skills of autonomy and later make their own

decisions—a good way of judging any kind of development intervention is by asking this question: Are we leaving people in a better position to do things on their own, or are we making them more dependent on aid? Are we taking away their ability to solve their own problems, or are we giving them tools to make decisions after the agency has left?

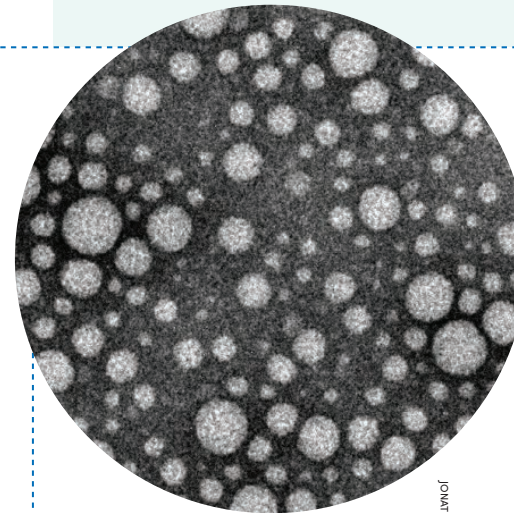
How has the report been received?

There's been good uptake, in part because it provides a concrete set of recommendations to use across different sectors of development. I'm pleased to hear that a number of NGOs are using this report to revise how they think about the policy-making process and what metrics to use for determining whether or not they did a good job in a certain location.

What's next?

I've been working with UB's Community of Excellence on Global Health Equity, and we've been applying for grants from UNICEF and the Bill & Melinda Gates Foundation to do social norms-oriented health work as an interdisciplinary team. 📍

Ryan Muldoon



JONATHAN LOVELL

Stripping Away the Suds

These tiny globules are drug particles floating in solution. The image comes from the lab of UB biomedical engineer Jonathan Lovell, who's developing a technique for stripping soapy additives called surfactants from injectable drugs. These substances, necessary for dissolving medicine into a solution, stick around in the liquid and can cause serious allergic reactions in patients. To filter them out, Lovell's team lowered the temperature of 12 drugs, including testosterone and an anti-cancer medication, to 4 degrees Celsius. This allowed the surfactants to be removed with a membrane, resulting in injectable drugs that are closer to pure than other formulations previously developed, Lovell says.

SMALL WONDERS By Charlotte Hsu

LockerRoom

A track record for good
Check out the new field
Football Bulls to watch

Prime Position

Russell Cicerone is setting himself up to score big in the MLS draft

Russell Cicerone (pictured in 2015) is the reigning MAC Player of the Year.

By Michael Flatt » If you were asked to handcraft a résumé for an American soccer star in the making, you might be hard-pressed to write one better than Russell Cicerone's.

Cicerone, a senior communication major, is currently a prospective high pick in the Major League Soccer (MLS) Super-Draft in January. He has been a star in the Buffalo soccer world for several years. The summer after his freshman year, he set the scoring record for the local semi-pro team, FC Buffalo. Video of his 58-yard goal in double-overtime against Bryant University in 2014 went viral on YouTube and Vine, garnering a few hundred thousand views between the two. And he was the 2015 MAC Player of the Year.

Over the past two summers, Cicerone has practiced with seven MLS teams, giving himself a chance to demonstrate his playmaking skills beside some of the best soccer players in the

country, including former Bull and New England Revolution goalkeeper Bobby Shuttleworth, who signed as a developmental player in June 2009.

"Training at that level is only going to make me better," says Cicerone, a native of Michigan, where his mother is a state-champion high school girls basketball coach and his sister was an academic All-American at Western Michigan University. "I have to get faster and stronger because of how athletic everybody is in that league."

To that end, Cicerone has been working with the strength, conditioning and nutritional coaches at UB to optimize his performance at the combine, which is a little different from the NFL version. Instead of a battery of strength, speed and agility tests, the MLS combine features a 30-yard sprint and a jump

CONTINUED



TWEETABULL: @UBFootball will make history in fall 2021, when the Bulls visit the Cornhusker State for their first-ever meeting with Nebraska. #UBHornsUp

Locker Room

test, followed by two 90-minute games. Cicerone thinks those games will be his best chance to stand out.

"I'm very diverse in terms of where I can play. I can play midfield, I can play up front. Just the way I think through the game is going to be a huge selling point," he says.

Those strategic skills can be credited to Bulls head coach Stu Riddle, says Cicerone, who followed Riddle when the coach made the move to UB from Western Michigan, where Cicerone had committed to play.

"I followed Stu because I knew he was going to be successful wherever he went. His practices are very technical, based on ball movement instead of just running or kicking long balls. We play a really good style of soccer," he says.

Cicerone has one more season to play with the Bulls before the draft. That means one more opportunity to return to the MAC Championship match—where UB fell to Akron last season—and, who knows, maybe even top his best-known play, that 2014 game-ending bomb against Bryant.

"When it went viral, I was shocked at how many people were tweeting about it," Cicerone says. "I was like, 'This thing is going all over the world!'"

If he continues on his current trajectory, he soon could be doing the same. 📍

Olympics Mini-Quiz

Think you know your UB Olympians?

Which former UB president ran with the world's best in the Summer Olympics in Antwerp, Belgium?

Submit answer to atbuffalomagazine@buffalo.edu. The winner, to be drawn randomly from correct responses, will receive an At Buffalo mug.

Giving Back on the Track

UB coach Vicki Mitchell balances a drive to win with a desire to do good

By David J. Hill » It's been 15 years since Vicki Mitchell ran her last competitive race. And yet, the yearning to lace up her track shoes and run against the best athletes in the world persists. "I thought for sure that feeling would go away after a couple years, but it eats away," says Mitchell, a seven-time NCAA champion at Cortland and five-time USA national team member who just began her 18th year as a coach at UB.

So Mitchell channels her competitive nature into her role as director of the Bulls cross country and track and field programs, a position she was promoted to in 2013—a year before being inducted into the Greater Buffalo Sports Hall of Fame—after serving 14 years as coach of the cross country and track teams.

Her contagious competitiveness is getting results. Two of UB's most successful athletes in recent years—shot put national champion Jonathan Jones (BA '15) and decathlete Mike Morgan, who finished fifth at the 2015 USA Track and Field Championships—are products of Mitchell's program. And nearly every school record has been broken since 2010.

But there's another side to Mitchell, a yin to her yang. The dynamic UB coach balances out the "win now" pressure of running a Division I program by assisting with two decidedly noncompetitive organizations: Girls on the Run, a national program for girls ages 8 to 13, and Checkers Athletic Club, the largest running club in Buffalo.

Mitchell began coaching with Checkers in 2009, developing weekly track workouts to help participants achieve their personal goals, whether they are occasional joggers looking to complete their first 5K or marathoners striving to improve their time.

But Girls on the Run is the program that holds a special place in Mitchell's heart. She joined the organization six years ago when Meghan Cavanaugh,



Vicki Mitchell

a former student of hers at Holy Angels Academy, the all-girls school in Buffalo where Mitchell taught and coached from 1993 to 1998, asked if she'd be interested in assisting with a Buffalo chapter Cavanaugh was starting.

"I'd never heard of the program before," says Mitchell, "and all I needed to know was young girls ... running ... developing life skills—OK, I'm in." Mitchell served a five-year term on the group's board of directors, and has served as the race director since 2010, coordinating the spring and fall 5K races. The spring race this year had more than 2,700 participants.

"The interesting thing about Girls on the Run is it's a noncompetitive program, which is the opposite mindset of everything I've ever done, because I'm a very competitive person," says Mitchell, who earned a living as a professional track athlete after college. "We're trying to teach girls to be independent, strong women."

Mitchell's desire to give back springs from many sources, but an email she received in 2001, the year she struggled with her decision to stop running competitively and focus on coaching, had particular impact. The message, from Bridget Niland (JD '98, EdM '98, BA '95), one of Mitchell's former UB athletes who's now the athletic director at Daemen College in Amherst, N.Y., read, "Vick, you're going to have more of an impact as a coach than you ever could as an athlete."

"And now I get it," says Mitchell. "I still have a printout of that email in my desk at home." 📍

The Clubhouse

Stats from right, center and left field

Compiled by Michael Flatt



A week at the beach

They say when you're hitting the ball well, it looks like a beach ball floating in. If so, Vinny Mallaro may have thought he was in Bermuda the last week of the Bulls' season. He was named Louisville Slugger National Player of the Week while posting a 1.300 slugging percentage with five home runs and 11 RBIs in five games.

1.300

Put some ink on it

Following their historic MAC Championship-winning seasons last year, UB basketball head coaches Felisha Legette-Jack and Nate Oats both received fresh five-year contracts. When you've got a good thing, you lock it down.

5

The ones to watch

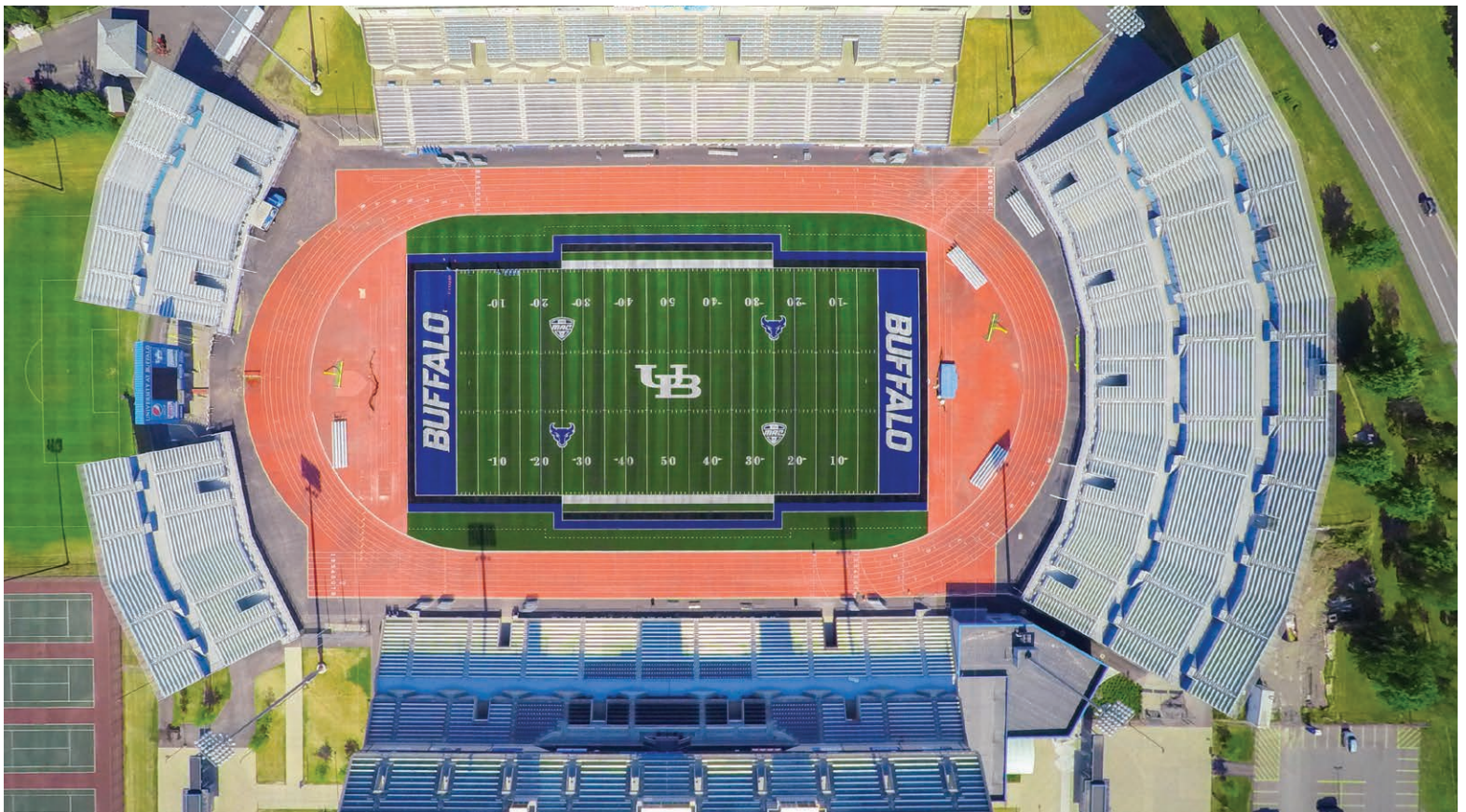
Three UB football players were named to preseason watch lists at their respective positions: OL James O'Hagan (Rimington Trophy), CB Boise Ross (Jim Thorpe Award) and TE Mason Schreck (John Mackey Award).

3

Our amphibious Bulls

Six UB swimmers (and one volunteer assistant coach) qualified for the U.S. Olympic time trials in Nevada this summer. While none of them punched a ticket to Rio, it's great to see so many Bulls navigating elite waters.

6

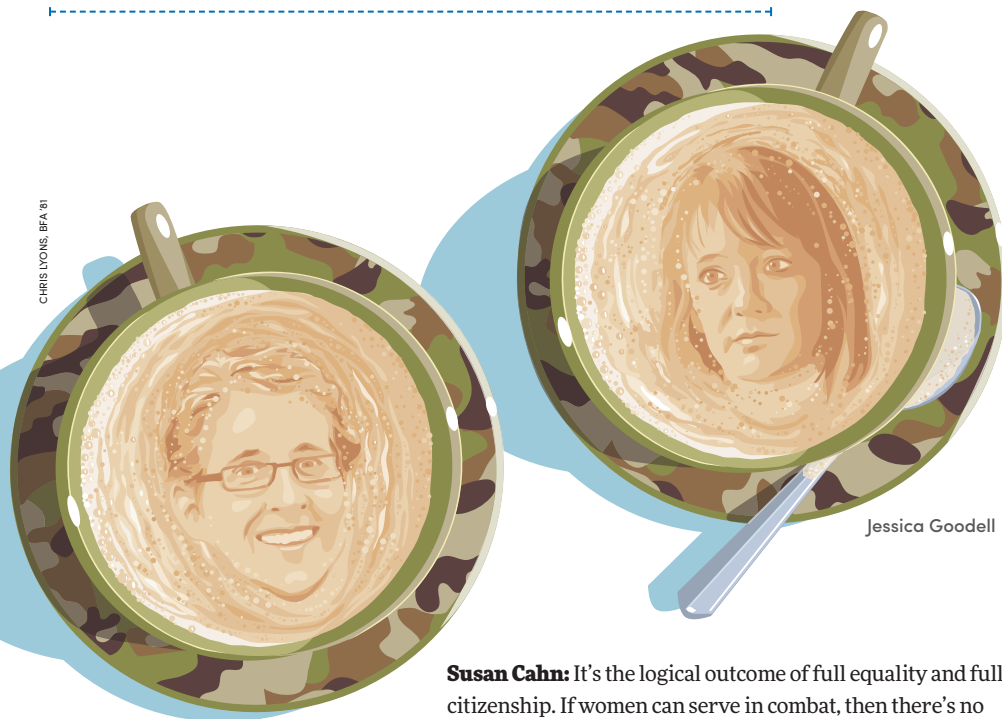


Look at us now!

Over the summer, new turf was installed in UB Stadium (above), and Alumni Arena's basketball court was refinished. Both prominently feature the new wordmark and spirit mark for UB Athletics, as well as the interlocking UB logo. The former turf from UB Stadium was recycled to resurface Kunz Stadium (right) as part of a larger effort to improve UB's student recreational facilities.



CHRIS LYONS, BFA '01



Susan Cahn

Jessica Goodell

Should women have to register for the draft?

In June, the Senate passed a bill that would require women to register for the draft when they turn 18, just like men. Given that women can now serve in all combat roles, is this a natural course of events, and only fair? Or is there something inherently wrong about forcing women into potential military service? We posed these questions to Susan Cahn, a UB history professor and expert on gender history, and Jessica Goodell, a UB doctoral student in counseling psychology, Marine Corps veteran and author of the memoir "Shade It Black" about her experiences serving in Iraq.

Susan Cahn: It's the logical outcome of full equality and full citizenship. If women can serve in combat, then there's no reason they shouldn't be registering for the draft. I think the problem with women in the military—and presumably, if there was a draft, women being drafted equally to men—is that it's such a male-dominated institution. The rates of sexual assault are sky-high, and so in some ways you'd be putting women at risk of that danger, which is internal, not just the danger of an enemy.

Jessica Goodell: Right. The military is a hyper-masculine culture. It seems like there's a push from the civilian side, and the military world is trying to adapt to it, but there hasn't been a change in those cultural beliefs, so there's still oppression. Maybe this bill will be the kick-start to changing the military culture.

SC: It could be, but I imagine that for whatever kick-start it gave, there would be a kick back, and that's what you'd see playing out over the first 20 years or so, just like when Truman racially integrated the troops.

JG: We're still seeing consequences of that in 2016. We all train together, we all eat together, we all work together, but when we fall out of that platoon, the white folks go over here, the black folks go over there. We still separate. It's not across the board, but it's common to see.

SC: So what might happen if there were greater numbers of women is that it would be less isolating for the women; there would be networks, or forms of solidarity. I also think if there was a draft right now, there would be a much bigger anti-war movement, and the U.S. probably wouldn't still be in these wars, or they wouldn't have played out the way they have. I would hope that women having to register for the draft would actually help to kindle a resistance to the draft. I don't know how you feel about me saying that about the military, having been in it.

JG: I appreciate what you're saying. This question also makes me think about the power that our military has. If we're a mostly masculine combat force going into another country, we then have this face, this image of our country and of war. I used to work with the infantry—I would be part of their training scenarios, and they would have us dress up like the citizens of the country that we were about to invade and teach the men how to interact with the women. So now I'm wondering, if we have women doing the invading, would it change the dynamic somehow, or the face of war?

SC: Especially because, as I understand it, a lot of what people at least hoped would happen [in these wars] is that the troops would help to make community connections and support communities to develop democracy. It's possible that women would be really good at that. I also wonder if a draft that included women would get paired with a different vision of national service, perhaps involving the kinds of things the National Guard does during natural disasters, or working on environmental problems, rebuilding infrastructure. It could possibly be connected to teaching.

JG: That makes me think about all the ripple effects of what would need to occur in the military if we started seeing more women. Training would need to change, expectations would need to change.

SC: Are there different standards for training now?

JG: There are gender-based standards of performance. In a physical fitness test—and this is Marine Corps—men have to run three miles in 18 minutes for a perfect score. Women have 21 minutes. Men do 20 pull-ups and then women have to do a flexed-arm hang for 70 seconds. So when they tell women, "Go do a pull-up," and women struggle to do even one, well, that was never part of our training.

SC: Because I study sports, I've thought about gender differences and bodies. There are always women who can outperform men, but women tend to have less upper body strength. So they could have tests that have to do with lower body strength and

balance that women might be better at than men, or they might reevaluate some skills, because skills themselves end up being gendered—certain kinds of physical strength are valued more and seen as more masculine. Endurance is not seen as so masculine, and that's something that women can sometimes perform better on than men. So it would be interesting to see if what counted as skills or necessary abilities would change. ☺

How do you take your coffee?

Susan: I take it with cream. If it's good, I don't need any sugar, and usually I drink decaf because you don't really want to see me caffeinated.

Jessica: I take it every day.

Go to buffalo.edu/atbuffalo for an extended version of the conversation.

MixedMedia

Knowing Kurt Vonnegut
A dentist's love of drama
Buckley writes a book

A Different Drummer

At 64, Bobby Previte is still carving out his own musical path

Bobby Previte performing at Merkin Hall, New York City.

By Mark Norris » “This is our rehearsal,” says the renowned bandleader, composer and drummer Bobby Previte (BA '73) during a recent Buffalo gig with his new touring band, The Visitors. “Now we’re really going to do something we don’t know.”

With that he launches into his second set at downtown hotspot PAUSA Art House, laying down a slow, hypnotic groove. Suddenly, the tune soars in full flight. The band issues a flurry of contrapuntal, rapid-fire notes, and Previte responds with hammering fills. The sound is intense, the audience enraptured—no one knows what will come next.

Previte has explored uncharted musical territory like this for decades. A Niagara Falls, N.Y., native, he took advantage of UB’s cutting-edge music program during college, learning from modern pioneers like John Cage, Morton Feldman and his mentor Jan Williams.

In the late '70s and early '80s, he was a staple of downtown New York’s experimental scene and later earned critical praise for solo work that explored jazz, operatic theater, electronic music and even heavy metal.

“A lot of times writing music is very painstaking and difficult,” said Previte from his home in Hudson, N.Y., shortly after the Visitors’ Buffalo debut. “But this is the path that I seem to have chosen, so for better and for worse, I’m on it.”

Mostly for the better, it seems. Previte won the 2015 Greenfield Prize for Music, which includes a national commission to create work “that will have a significant impact on the broader or artistic culture.” His composition for the prize, an evening-length piece titled “In Transit,” will premier in Sarasota, Fla., next spring. Previte himself may not yet know what it sounds like, but you can bet it will be worth the trip. **B**



TWEETABLE: An art installation by #UBuffalo architecture professor Dennis Maher occupies three full floors of the Pittsburgh museum @MattressFactory.

KAVE PREVITE

Everything is Connected

Marc Leeds didn't just know famed author Kurt Vonnegut Jr. He wrote the book on him

By Lauren Newkirk Maynard » At the age of 15, Marc Leeds (PhD '87) was browsing a Greenwich Village bookstore with his brother when he stumbled across a copy of "Mother Night," an early novel by Kurt Vonnegut Jr.—the acclaimed author of 14 novels (including "Slaughterhouse-Five" and "Breakfast of Champions") and several short stories, plays and essays. The story captured him, and a lifelong literary passion was born.

FUN FACT: Leeds was featured as a character in "Timequake," Vonnegut's final novel.

After several years of correspondence, Leeds and Vonnegut met in 1989, soon after Leeds had completed his doctoral thesis on the

writer, and the two maintained a warm friendship until Vonnegut's death in 2007. Halfway through his dissertation, Leeds says, he realized that he had collected enough material for an encyclopedia. "The Vonnegut Encyclopedia: An Authorized Compendium" was published in 1994, and is now considered the definitive catalogue of Vonnegut's canon.

An updated edition, scheduled for publication this October, covers his writing through the end of his life, plus new and updated entries on Vonnegut's countless characters, cultural references and interwoven plotlines. Leeds, who also is at work



Marc Leeds at his home in Manhattan, surrounded by artwork by Kurt Vonnegut Jr.

JOHN EMERSON

on a screenplay, co-founded the Kurt Vonnegut Society in 2008 and is an active charter board member of the Kurt Vonnegut Memorial Library in Indianapolis.

At Buffalo asked Leeds about his relationship with Vonnegut. Following are edited excerpts from the conversation.

Favorite Vonnegut line

"We are what we pretend to be, so we must be careful about what we pretend to be." — "Mother Night"

Favorite personal memory

In 1989, as I was standing in a line outside the University of Iowa visitors house, Kurt bent over my significantly smaller frame, cupped my head by laying hands on my cheeks and kissed me on the forehead. The other scholars all turned to me and exclaimed that I was just admitted to his inner circle. It felt like a knighthood.

Best advice he gave you

"You need to get a job where they will appreciate what you do."

His strengths as a writer

Kurt's appeal for many is in juxtaposing the essential propositions of a civilized, communal society against misleading myths (often religious and/or political) that become the false mechanisms that screw up society.

And as a friend

Kurt proved to be more than a reliable correspondent, often answering letters within a day or two. I always feared that my letters, among his many others, must have taken away from his own creative writing time. I think his correspondence was more like a musician's warmup before getting down to serious work.

His legacy

Kurt's narrative structures will always be seen as unique, "Vonnegutian." It is his content, however, that will forever be used to strip bare the falsehoods that make up the myths of our religious and political biases. **B**

Read the full interview with Leeds at buffalo.edu/atbuffalo.



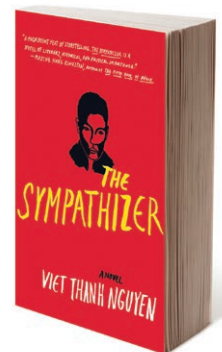
Cheers for Charity Buffalo News reporter and UB alumna Charity Vogel (PhD '04, MA '00) has been awarded a 2016 Herbert H. Lehman Prize for Distinguished Scholarship from the New York Academy of History for her book "The Angola Horror: The 1867 Train Wreck That Shocked the Nation and Transformed American Railroads." (Cornell University Press, 2013)

TRIPIGNARRO

Heidi Julien, professor and chair of the Department of Library and Information Sciences

"The Sympathizer," by Viet Thanh Nguyen

"I enjoy reading fiction written from vastly different perspectives than my own. This novel is set during the Vietnam War and its aftermath, told from the first-person perspective of a Vietnamese spy who is evacuated to America after the fall of Saigon. The writing is lyrical, gripping and poignant. This best-seller has been named a New York Times Editors' Choice, and it won the 2016 Pulitzer Prize for fiction and the Edgar Award for first novel by an American author."



Dentist or Dramaturge?

Says periodontist/Broadway producer Murray Rosenthal: How about both?

By Ann Whitcher Gentzke » On a warm June evening earlier this year, Murray Rosenthal (DDS '63) attended the Tony-nominated musical "Shuffle Along." It was his second time seeing the show, and not just out of appreciation for Eubie Blake's pulsating music. Rosenthal was an investor in the play—one of more than 100 productions this Manhattan-based periodontist has financially backed over the years. His support has been sufficient to earn a credit as producer on seven shows, three of which were Tony winners.

Rosenthal's love of theater dates back to his childhood, when he was "swept away" by a production of "Oklahoma" in his native Rochester. He traveled to New York several times in his 20s to see epochal Broadway performances, such as Ethel Merman in "Happy Hunting," before moving to the city in 1968. Three years later, his brother, an actor, singer and dancer named Richard Ryder, also moved to the city, and soon began landing roles on Broadway.

Through Ryder, Rosenthal widened his theatrical circle and honed his theatrical chops, even as he was pursuing his own successful career in dentistry and public health, serving as New York City's dental director from 1987 to 1991. In 1995, Ryder met an untimely death; two years later, largely inspired by his love for his brother, Rosenthal, together with his business partner, Philip Hagemann, backed his first play: Edward Albee's "A Delicate Balance" at London's Haymarket Theatre. "I got hooked," he says, and more investments followed.

Rosenthal's first Tony came in 2010 for "Red," John Logan's drama about the painter Mark Rothko, which Rosenthal and Hagemann co-produced on Broadway after seeing the play's London production. The Broadway production snagged six Tonys. Next came a Tony for "Pippin," along with an Olivier Award for the London revival of "Sweeney Todd." Rosenthal and Hagemann also were associate producers of the Broadway rendition of another British import and 2015 Tony winner, "The Curious Incident of the Dog in the Night-Time."

At 76, Rosenthal stays busy reading scripts, attending previews and critiquing shows. Between that and seeing patients, he travels to Buffalo for meetings of the UB Foundation board, of which he is an active member. He also comes to town to dine with recipients of the Rosenthal Family Scholarship for UB dental students, calling these dinners "highlights of my life." But theater is always on Rosenthal's mind, as he seeks out new plays and revels in the New York and London stage scenes. "It's an amazing world," he says. **B**

Murray Rosenthal in front of the Barrymore Theatre in New York City.



UB Bookshelf

WHAT WE'RE WRITING

Scale

Keith Buckley (BA '03)

Fans of the Buffalo hardcore band Every Time I Die, who are known for getting tattoos of vocalist Keith Buckley's lyrics, should find plenty of potential ink in Buckley's first novel, "Scale." Framed as the memoir of an indie rocker whose dysfunctional lifestyle has caught up with him, the story bears some resemblance to Buckley's own, and the author maintains the same balance of sardonic wit and deadly gravity he puts into his songs. (Rare Bird Books, 2015)

Immortality

Alan Feldman (PhD '73)

Roughly 40 years after publishing an academic monograph on the poet Frank O'Hara, Feldman, professor emeritus of English at Framingham State University, offers this book of poems. In it, he applies the New York School poet's playful sensibility to the aging process—something O'Hara, who died at 40, never got to experience. From the poem "Imagining Uruguay": "This is the republic of naps, a country on the other side of death." (University of Wisconsin Press, 2015)

Privateers of the Americas: Spanish American Privateering from the United States in the Early Republic

David Head (PhD '10, MA '02)

A group of privateers, who were semi-legitimate pirates during the early 19th century, took the cargo of Spanish ships by force on the authority of nations Spain was attempting to colonize in the Americas. Head digs deep into the fraught history of these seamen, who captured millions of dollars of gold, silver and dry goods, and were also involved in the slave trade. (University of Georgia Press, 2015)

America, Democracy & You: Where Have All the Citizens Gone?

Ronald R. Fraser (BA '66)

Citizens hold the ultimate political leverage in American government—or do they? In "America, Democracy & You," Fraser, a longtime public policy writer, both challenges the notion that Americans are self-governing and encourages readers to regain control of their political system. (Cheshire & Company Viewpoints Publishing, 2015)

CALLING ALUMNI AUTHORS

Send us your latest novel, memoir, poetry collection or other published work! Last two years only, please. Mail to At Buffalo, 330 Crofts Hall, Buffalo, N.Y. 14260. Please note: Submissions are for consideration only. We do not guarantee publication and are unable to return copies.





IN GOOD HANDS

A sculptor practices the art and science of conservation

STORY BY SARAH C. BALDWIN »«« PHOTOGRAPHS BY KAREN PHILIPPI



“Let me show you something beautiful,” says Judy Jungels (MFA '94) as she enters a small room with walls of white-painted brick. There's a counter with a large gray box on it. Under the counter on shelves lie several lances made of rough wood, with carved ivory tips. A few feet away sits a dog sledge that Robert Peary, the American explorer, brought back from Greenland in the late 19th century. The sledge is made of several pieces of petrified-looking wood lashed together with blackened hide. Caribou antlers serving as crosspieces look pale against the dark frame.

Standing before the box, Jungels opens her arms wide and lifts the lid. The tissue paper inside flutters. She slips her finger between tiny magnets holding the paper closed and gently unfolds it. Lying in the box, like a gift from Henri Bendel, is a traditional Alaskan gutskin parka. The seal intestine it's made of is silvery-gray. The cuffs are edged in fur. Finely embroidered trim adds a dash of red around the neck.

“It's completely waterproof,” she says quietly, gazing at the coat. “Native Alaskans wore these to hunt and fish and for ceremonial purposes.” She folds the tissue paper back over the coat as though putting it to bed, and replaces the lid.

Judy Jungels brings her expertise to the conservation of many of the Peabody Museum's million-plus objects, including this native Alaskan gutskin parka.

CONTINUED

As a conservator at the Peabody Museum of Archaeology & Ethnology at Harvard University, Jungels has held the fate of hundreds of objects in her hands. Which is good, because if you happen to have a collection of human artifacts dating back tens of thousands of years and drawn from all over the globe, she's exactly the person to whom you should entrust it; in addition to being highly skilled, she is at once alert, focused and preternaturally calm. Working under the eaves of a six-story, red-brick Victorian building in the heart of Cambridge, Mass., Jungels is part of a team devoted to restoring, preserving and protecting one of the top assemblages of cultural materials in the world. The Peabody boasts 1.2 million objects, of which 3,000 are on display, with hundreds more regularly pulled out of storage each year and prepared for in-house exhibits, students, researchers and loans to other institutions.

Leaving the sledge and the gutskin coat, Jungels crosses the hall to the 5,000-square-foot conservation lab. Skylights bathe the room in soft white light. Fume hoods swoop down from the ceiling. High counters travel the length of both walls, with long, high tables running down the center. Jars of solvents and adhesives are crowded on shelves; one is labeled "Rabbit Skin Glue." A huddle of sienna-colored ceramic and stone vessels, some with faces, others decorated with animals, await treatment.

At the far end of the lab, a woman wearing a white coat and gloves peers through a microscope at a lacy gold-and-green Javanese shadow puppet crafted from rawhide. Next to her is a jar holding tweezers, small paintbrushes and pointy tools like the kind jewelers and dentists use. A second white-coated woman sits nearby in front of a computer screen looking at a color image of the 4-inch-long, thumb-shaped piece of whalebone resting on the work surface beside her. The object sports a freshwater pearl on one end and a delicate handwritten number on the other.

"We're very busy preparing for next spring's exhibition, which focuses on Frederic Ward Putnam and the World's Columbian Exposition," Jungels explains. The famous naturalist and anthropologist was a director of the museum. The exhibition will explore his legacy, including his role overseeing anthropology at the 1893 Chicago World's Fair (also called the World's Columbian Exhibition) and his pioneering archeological work in Ohio. Between 500 and 1,000 objects will be displayed, making the show the biggest Jungels has worked on in her 10-year tenure at the museum. "I'm the point person for conservation, so I've been involved with planning, meetings, helping curators and people in the Exhibits department narrow down the choice of



A grouping of ceramics from Costa Rica.

objects. We've never had to process so many materials so quickly. May 2017 might seem far away, but with this many objects to prepare, it's really not." She pauses and watches her colleagues work. "It's a little overwhelming," she adds, without looking overwhelmed at all.

FROM CREATION TO CONSERVATION

Before Jungels learned to conserve the works of others, she was creating her own. "I always wanted to be a sculptor," she says. And that is what she became. After graduating from Alfred University with a BFA in glass and ceramics, she went on to earn an MFA in sculpture from UB, where she studied with renowned sculptor Tony Paterson and the late painter Walter Prochownik. (In between, her studies at the California College of Arts and Crafts came to an end when her glass studio collapsed during an earthquake.)

When Jungels was 5, her father moved the family to Buffalo to pursue a PhD in English at UB, where her mother also earned a master's degree in interdisciplinary studies. (Both parents are now retired SUNY professors.) Jungels stayed in the city after completing her studies, doing commission work in addition to her own art, but it wasn't enough to live on.

"What I wanted was to use the skills I'd developed in fine art and also make a living I felt comfortable with," she says.

Circling ever closer to her ultimate vocation, she worked at the Buffalo and Erie County Historical Society (now The Buffalo History Museum) as an exhibit preparator, did book preservation for the UB Libraries, and wrote proposals to the city on behalf of the UB Casting Institute—one of the largest institutional foundries in the country—for the conservation of outdoor sculpture, including three monumental friezes by Charles Cary Rumsey that are currently installed outside Alumni Arena. "I had done a lot of bronze casting at UB and wanted to learn about conservation," she says. "There were conservators who worked in the parks around Buffalo, and while I was working for the Buffalo and Erie County Historical Society I used to go talk to



Jungels discusses a project with intern Tessa Young.

them. They were really friendly and happy to share the process and techniques they were using.”

Jungels decided to apply to the Art Conservation Department at Buffalo State, where she received intensive training in the knowledge and techniques required to care for artistic, historical and cultural items, entailing the study of everything from art and craft to history and science. “In the science lab, we spent a lot of time looking at pigments to identify them,” she recalls. “We did microchemical tests. We used analytical equipment like X-ray fluorescence analysis to look at a material’s elemental composition. I found that I liked chemistry, and I liked understanding the technology behind objects.”

This curiosity has served her well at the Peabody, with its extremely diverse collection. “There are so many different types of materials,” she says. “You can’t really know everything about each one. So every time you take on a new project you have to learn new things. You get to try to understand objects in terms of what they’re made out of.” Among her many projects on behalf of the Peabody, she has done a condition assessment of a stucco wall in Honduras and treated excavated metals in Turkey and Peru.

Jungels also continues to make art when she can—enameling on metal, some sculpture and glasswork—and draws inspiration from her life as a conservator. “I’m always very impressed by what people were able to do long ago.”

TRAVELING TLC

It’s impossible not to sense a connection between Jungels and the objects she so painstakingly works on. It isn’t just about using the appropriate adhesive to repair a tear, the right material to fill a mosaic. She’s also concerned with how an item is displayed—the relative humidity and temperature in the case, for example, or its exposure to light. (In fact she is responsible for monitoring all the storage and display environments in the very old building, downloading data loggers into a database and troubleshooting when necessary, which is often.)

She even goes so far as to accompany loaned objects to their destinations, and to help with or advise on their installation. She has couriered Native American objects to Amsterdam, Royal Hawaiian feather capes and headdresses to Los Angeles, and a very rare tapa figurine to Canberra, Australia. (Tapa refers to barkcloth made on the islands of the Pacific by pounding or felting the inner bark of a tree and painting or stamping a design on it.) “Courier trips are fun, but they’re also important for the object. We obviously trust our colleagues, but it’s

our job to protect the object as much as we can,” says Jungels.

Sometimes this requires give and take—including with colleagues in her own museum. “We all have different perspectives. [Conservators] want the object to be in the lowest lighting possible ... but someone coming from an exhibit-designer point of view may want the object to be lit more brightly, or a curator might want to highlight a particular object. That’s always something you have to negotiate along the way.”

While all this work strives to be imperceptible to the viewer and happens mostly behind the scenes, Jungels and her colleagues recently brought their artistry out of the lab and into the public eye. In 2003, visiting Native Alaskan researchers happened upon an object in storage and recognized it as the world’s last Alutiiq warrior kayak. Ten years and several grants later, Peabody conservators began work on the 150-year-old, 14-and-a-half-foot-long watercraft, setting up shop downstairs in the gallery so visitors to the museum could ask questions and watch them work.

One of the best parts of the project, according to Jungels, was collaborating with an Alutiiq skin sewer, a traditional kayak maker and experts at the Alutiiq Museum in Kodiak, Alaska—sometimes via Skype. It was a happy collision of the traditional—the Alutiiq people have been around for more than 7,500 years—and the modern. At the Peabody, for example, they used peptide mass fingerprinting, which analyzes collagen, to identify what kind of hide was covering the driftwood frame. (It was sealskin. Of earless seal, to be exact.)

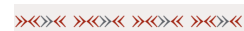
In April of this year, Jungels got to bring the kayak back to where it was collected, in 1869, by Capt. Edward Fast; it is now on a 10-year loan to the Alutiiq Museum. But unlike with the featherwork and tapa figurine, Jungels was reunited with the kayak only at the end of the journey. It traveled the 5,000 miles by truck and ship. She took a plane. **➤**

Sarah C. Baldwin is a freelance writer based in Providence, R.I.



Jungels in the conservation lab, examining an artifact under a microscope.

“It’s completely waterproof,” Jungels says quietly, gazing at the coat. “Native Alaskans wore these to hunt and fish and for ceremonial purposes.” She folds the tissue paper back over the coat as though putting it to bed, and replaces the lid.





BY LAUREN NEWKIRK MAYNARD // PHOTOGRAPHS BY DOUGLAS LEVERE

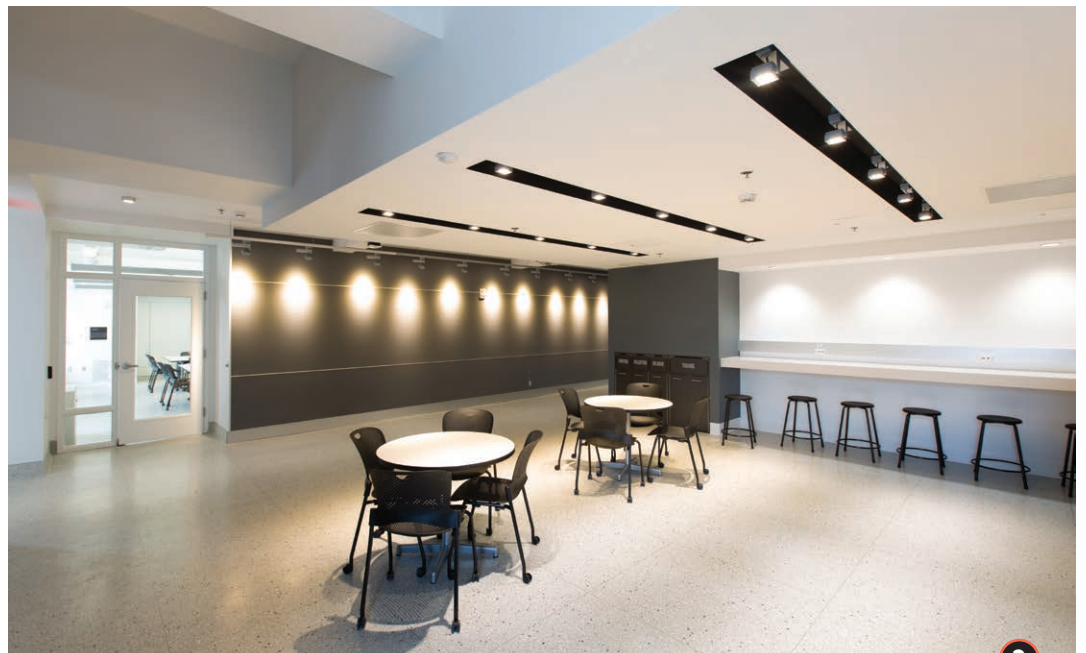
Back to the Future

At the School of Architecture and Planning's fall welcome in 2014, Dean Robert Shibly stood in front of Edmund B. Hayes Hall, still crammed with scaffolding inside. Gesturing to the freshly painted clock tower, he told faculty, students and parents, "We've waited long enough, folks... we're going home." // Today, following a five-year, \$43.9 million capital project to reimagine the school from its roots up, Hayes has been transformed from the stately shell of a former almshouse into a sleek, sustainable hub for hands-on learning, and a living gallery for design and practice. As the school celebrates Hayes' recent induction into the National Register of Historic Places and prepares for its grand opening gala this fall, At Buffalo shares some highlights of this remarkable makeover.



// **1** The original three-story auditorium is now a stunning 150-seat event hall and lecture space with restored moldings, arched windows and curvilinear ceiling.

// **2** A central spiral staircase echoes the past. // **3** Swivel lighting and pinup-ready walls throughout the school create instant exhibition spaces for student and faculty work.





4

// 4 The Hayes Hall Gallery, a two-story atrium, serves as the school's front door. The removal of interior walls created a bright, open and inviting space for events and presentations, and the state-of-the-art projection system was designed to never need replacement bulbs.

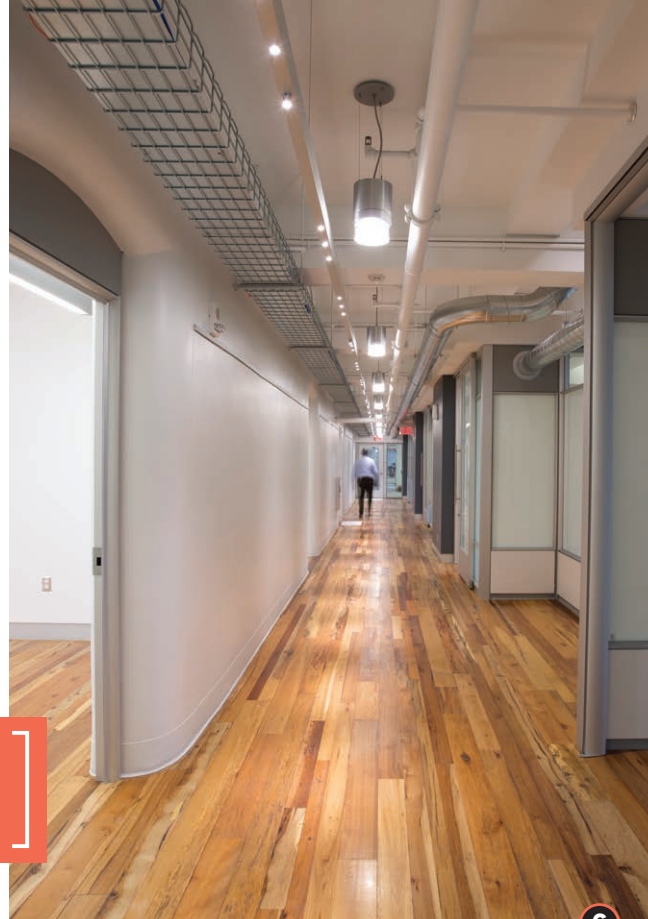
Did You Know?

The reclaimed, mixed-wood lumber used in the flooring of the dean's suite was sourced within 50 miles of the South Campus.



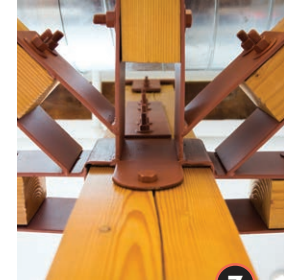
5

Before and after:
See more photos at
buffalo.edu/atbuffalo



6

// 5 Casual spaces for socializing and studying were built into Hayes' new design. // 6 On the second and third floors, hallways were widened and brightened, while glass-walled offices share natural light and encourage interaction. Modular walls and rolling furniture allow for flexible, spontaneous changes to the building's layout. // 7 Exposed wooden trusses flank bright skylights in the fourth-floor attic spaces, which now host critiques and coveted graduate studios.



7



Out of the Studio

Tony Conrad in 2014 from the exhibit "Two Degrees of Separation" in Vienna, Austria. Inset: Conrad in his Greenwich Village apartment in 1966.

o, Into the Streets

Tony Conrad's students remember him *Essay by Ron Ehmke (MA '95)*

It would be impossible to sum up the life, work and influence of longtime Department of Media Study professor Tony Conrad in any conventionally tidy way. The most thorough study of his career to date, Branden W. Joseph's "Beyond the Dream Syndicate: Tony Conrad and the Arts After Cage" (Zone Books, 2008), packs years of interviews, historical accounts and archival research into 365 pages—and it focuses almost entirely on the "flicker" films and minimalist musical pieces Conrad worked on in Manhattan from the 1960s through the early '70s, before he even got to Buffalo.

After Conrad's death earlier this year at age 76, obituaries appeared in major publications worldwide, from The New York Times to The Guardian. For an artist of his stature—he was world-renowned as an experimental musician, composer and filmmaker, and

hugely influential on everything from the theory of film to the sound of rock and roll—this did not come as a surprise. What was striking about the attention was its range. Artforum, the preeminent journal of postmodern visual art from the 1970s on, sang his praises, but so did the mainstream music industry staple Billboard, longtime British tastemaker NME, Canadian punk tabloid Exclaim, and the millennial-focused Vice, Boing Boing and Pitchfork. John Cale, co-founder of the Velvet

Underground, reflected on Conrad's life and legacy for Rolling Stone. (The two men had been roommates and bandmates in the mid-'60s, and Conrad's place in rock history was cemented the day he brought home a lurid-looking paperback he had trash-picked and suggested its title might make a good name for the new group Cale and mutual friend Lou Reed were putting together.)



FREDRICK EBERSDADT

CONTINUED

At a May 2 memorial concert and screening at UB's Center for the Arts, five decades' worth of Conrad's students shared joyous, outrageous, often hilarious stories, many ending with the words "he changed my life."

As their anecdotes suggested, his approach to pedagogy was one of a kind. He was, to all of them, simply "Tony"; it's hard to imagine even a single freshman ever referring to him as "Professor Conrad" after the first day of class. Unsuspecting students who signed up for one of his courses hoping to learn how to hit it big in Hollywood invariably found themselves questioning the very foundations of that approach to filmmaking—along with just about everything else they had once taken for granted.

The international tributes tended to omit one crucial aspect of Conrad's work: his engagement with the community he lived in. He was a regular presence as both an artist and an audience member when Hallwalls Contemporary Arts Center was founded in the mid-1970s, and remained closely involved with the organization for most of the next four decades; in the 1980s he played a crucial role in the creation of both Squeaky Wheel/Buffalo Media Resources [now Squeaky Wheel Film & Media Art Center] and the city's public access television channel. Any time subsequent generations of young artists set out to launch a storefront gallery, experimental film series or live/work space—something they have tended to do on a regular basis in Buffalo, thanks in part to his encouragement—Conrad would almost invariably be one of the first visitors and loudest advocates, even as his ever-growing touring schedule limited the time he was able to spend in his adopted hometown.

These activities weren't extracurricular; they were essential to Conrad's understanding of what art is about. His films, videotapes, performance pieces, installations and

musical compositions often revealed a lifelong concern with the notion of control—asking, for instance, who is operating the camera, leading the band or running the show—and the search for more democratic alternatives. That recurring obsession informed both his open-ended, often eccentric style of teaching and his devotion, long before the invention of smartphones and YouTube, to getting media equipment into the hands of everyday people.

In an (ultimately successful) attempt to demonstrate the need for public access television in Buffalo, Conrad once spent months videotaping ordinary citizens from all walks of life on the steps of City Hall, inviting them to tell the kinds of stories that mainstream media outlets have no time for or interest in. He called the project "The Studio of the Streets."

The entire world was his studio, his stage and his classroom—and as the following sketches illustrate, his audiences' lives will never be the same.

Ron Ehmke is a writer, performer, media artist, curator and educator who has made Western New York his home since 1982. He was performance programmer/curator at Hallwalls from 1986 through 1994.

Right: Tony Conrad in the studio with students. **Inset:** Performing at Tonic in New York City in 2001. **Opposite page top:** An archival image from the Department of Media Study. **Opposite page bottom:** At Squeaky Wheel's original location, circa 1986. Conrad is second from the right, Cheryl Jackson is third from the right, and Armin Heurich is in the middle, in the plaid shirt.



HIROYUKI/GETTY IMAGES

SEAN "GRASSHOPPER" MACKOWIAK (BA '88), founding and current member of Mercury Rev

In the autumn of 1984, I entered UB to study mathematics. I began hearing about a Department of Media Study professor, Tony Conrad, around campus, and I remembered his name from a Velvet Underground book I had read, called "Up-Tight." I wandered over to the Main Street Campus (where Media Study was located at the time) and sat in on one of Tony's classes: Electronic Image Analysis.

Tony's lecture was mesmerizing as he weaved together perspectives on music, film, video, performance art and the media. With a sly grin, he talked about how the socio-economic-political power structures often dictated how these various disciplines were shaped, and the discrepancy between "history" as it "happened" and how it is then "presented" to the public in cultural terms via the media. I immediately changed my major to media study and changed my life.

ARMIN HEURICH (MLS '97, BFA '85), media artist and high school librarian

My first lasting memory of Tony was a lecture in advanced video class. Tony detailed his relationship to Bulgarian women's choir music and his struggles to embrace exotic styles and harmonic overtones. At the time I had no idea of his influential explorations into drone music and overtones in the early '60s and beyond. It was Tony's plea for us to fully explore artistic expression free from our cultural predispositions, and it worked. I embraced the experiment of forcing myself to listen to music that I had derided, learning to find great joy and appreciation in forms of artistic expression that I had previously discounted.

BRANDON STOSUY (MA '01), editor-in-chief at Kickstarter/The Creative Independent; former director of editorial operations at Pitchfork

When I first met Tony Conrad, I was in my early 20s, nervous and about to enter the graduate English program at UB. I'd made a short film earlier that year about Flaubert, punk rock and two male friends falling in love; someone had thought it was interesting enough that I was asked to teach video to undergrads in the media study department. I already knew about Tony's work, so I was intimidated: I was more a writer than a filmmaker, and he was an all-around legend, but when he walked in pushing along a bike, he greeted me with a big smile, an outfit that was pale bright green from shoulder to ankles, and a positive, welcoming attitude. We hit it off and I went on to become one of his students, collaborators and close friends (though I never stopped feeling like his student).

EKREM SERDAR (MFA '11), media arts curator at Squeaky Wheel

Tony fit multiple lives within one. There is the artist who made "The Flicker" and formed a core of the "structuralist fortress" that was the [UB] Center for Media Study in the 1970s. There was the droner on the cover of the influential album he made in collaboration with the German rock band Faust in the early 1970s, "Outside the Dream Syndicate," wearing a fedora, his shadow falling on a lit curtain. The New York art world regular who famously gave Lou Reed a pulp novel named "The Velvet Underground." There's the activist who picketed Karlheinz Stockhausen, got himself arrested during the Artpark protests in 1990, and was a regular fixture at protests against war and labor injustices. There was the educator who would be part of and star in numerous student works. There are other Tonys too. Someone should make a Matryoshka doll of his likeness.

I'm grateful to have known what little I did of Tony Conrad. The world might now be quieter, but the heavens drone on.

KATHY HIGH (MA '81), video and new media professor, Rensselaer Polytechnic Institute

Besides being an eclectic and provocative artist, Tony was an amazing educator. He was one of the first people to teach relational aesthetics, participatory design and social practice. None of that was labeled as such in the early 1980s. But Tony understood how to grow communities and how to foster them. He understood that we are stronger collectively than alone.

CONTINUED



Among the millions of things Tony taught me over the years (including how to build a musical instrument out of vacuum parts and that you should always use frozen olive oil instead of butter) was that you didn't need to be a professional in any given field to make great work. He showed me that you could approach life and art with a sense of humor, and that you didn't have to take yourself too seriously even when the stuff you made was incredibly serious. —BRANDON STOSUY

A favorite memory with Tony was our hypnosis club meetings. We used to meet at his loft, working late into the night trying to hypnotize each other. I remember Chris Hill and Tony Billoni being easy to hypnotize. Me and Tony, not so much. I'm not sure what that says about us, but I loved watching everyone's arms floating in the air as we barked commands, with the prison cells Tony had constructed as a film set in the background.

**CHERYL JACKSON (MA '93), art educator;
former executive director of Squeaky Wheel**

Tony Conrad was my first professor when I began graduate school at the Department of Media Study in 1986. I'd come from Arizona and, beyond the Albright-Knox Art Gallery, had no idea about Buffalo and its rich artistic and cultural community, past or present. Though it's hard to believe now, I thought my two years in grad school were going to revolve solely around UB, and then I'd no doubt move away to someplace warmer and sexier. What early on changed the trajectory of my studies was Tony's invitation to come downtown and "join in" with a brand new media arts center called Squeaky Wheel. Tony was one of the group's founders, and while he was certainly trying to help it grow and prosper, he also knew that I needed more than a simple two-year program in academia—that what I needed was to be part of an active, engaged arts community.

**CAROLYN TENNANT (MFA '06), archivist and
former media arts director at Hallwalls**

Tony commenced each class by discussing upcoming events, some on but mostly off campus. It often felt casual, like he was going through fliers he'd found in his mailbox, buying himself and his students a little time before beginning the hard work of media analysis. It wasn't long before I understood how very important these moments were, and I'd later borrow this strategy in my own classroom.

One of my first assignments for Tony was to take a film or piece of music we personally enjoyed, but then write about it negatively. Then the next week, we were to do the same, only this time writing about something we personally disliked in a positive light. This exercise was an epiphany! As students, we had to ask ourselves, "What makes something 'good' art and what makes something 'bad' art?" —SEAN "GRASSHOPPER" MACKOWIAK

Tony had a little, performative "heh heh" that he would pepper into conversation. He'd be talking about one thing, then give an opposing point of view, one that you might think he didn't agree with. Then "heh heh." But that little chuckle wasn't necessarily to dismiss the opposing view; that space between opinions, where questions lived, was what he was interested in. —EKREM SERDAR

**CHRIS HILL (MFA '84), adjunct faculty,
California Institute of the Arts; former video
curator at Hallwalls**

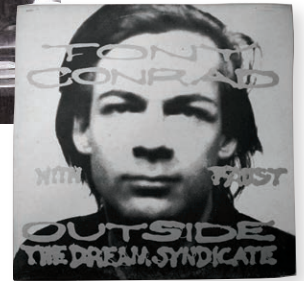
Tony approached cultural problems from unexpected directions. For example, one day, unannounced and without explanation, he performed Alfred Jarry's "Ubu Roi," an absurdist play dealing with abuse of power. Tony's version employed four speakers set up strategically around the classroom that spatially situated the recorded voices (all his) of the various characters. Tony stood at the front of the classroom with a large flip chart and silently flipped the pages that identified the scenes as the "action" progressed. I was a little older than most of the students, and to experience someone approaching teaching with such energy, insight and playfulness was a revelation not only about art but about art in life.



FREDERICK EBERSTADT

**EDMUND CARDONI (MA '85), executive
director of Hallwalls**

Tony was never my teacher in a classroom, but as soon as our paths crossed my first year here—just five years after he himself had moved here from the center of New York's experimental music and film scenes—Tony became a friend, an inspiration, an adviser to me as an arts administrator, an icebreaker and gadfly (always with the first and most provocative question at every Hallwalls Q&A), a wise jester animating many circles, an authoritative source on all things artful and interdisciplinary, an exemplar of commitment to the Rust Belt community he chose to live most of his life in, as well as to unceasing artistic vision and innovation at the highest level of the international avant-garde. He was ever challenging, ever accessible, ever generous as a collaborator, teacher and conduit to the big art world beyond Buffalo, while always remaining an integral and fully present part of our smaller but big-hearted art world here.



Left: The Theater of Eternal Music, also known as The Dream Syndicate, performing at the Amagansett in Midsummer '66 festival. The multimedia ensemble, which featured a number of rotating members (including, from left in foreground, Terry Riley, Marian Zazeela, La Monte Young and Tony Conrad) focused on drone music—an experimental genre that was later popularized by Lou Reed and the Velvet Underground. **Above:** The Primitives—a precursor to the Velvet Underground—in 1964, featuring (from left) Tony Conrad, Walter De Maria, Lou Reed and John Cale. **Below:** Conrad in his Greenwich Village apartment, 1966. **Inset:** The cover of the classic 1973 drone music album "Outside the Dream Syndicate," a collaboration between Tony Conrad and German art-rock collective Faust.

As a former student and as a curator who benefited from Tony's active presence in our community, I feel his absence as a Wile E. Coyote-shaped hole in a wall. —CAROLYN TENNANT

TERRY CUDDY (MFA, '03), graphic design and new media instructor at Cayuga-Onondaga BOCES

I always entered Tony's lectures with a sense of wonder, I never knew what to expect, but I always left with a license to trust my instincts and to challenge the status quo. I loved his humor. I was terrified by his intelligence. Almost every important artistic advancement of the last 50 years had his mark on it. From underground cinema, experimental music, activist media, to radical pedagogy, Tony was there to pave the way and challenge us all. 📍



FREDERICK EBERSTADT

Go to buffalo.edu/atbuffalo to read extended versions of these remembrances.

A MULTIDISCIPLINARY TEAM OF RESEARCHERS AT UB
TACKLES SUBSTANCE ABUSE FROM ALL SIDES

THE SCIENCE OF ADDICTION

Story by Sonya Collins

Illustrations by James O'Brien

Why is food so good?

Why do we enjoy sex?

Our brains are hard-wired to reward us for doing the things that keep us alive and thus help continue our species. The reward? The release of a feel-good chemical called dopamine, which contributes to the pleasure that life-sustaining activities like eating and sex bring. Even the smell of a newborn baby stimulates the release of dopamine—at least in women's brains it does—a reward that could motivate them to love and care for the baby, sustaining its life as well.

Dopamine neurons release dopamine into the synapses—the space between neurons. The pleasure-giving elixir then attaches to receptors on the receiving neurons. You feel pleasure, then other cells clear the dopamine away. You'll have to perform one of those activities again to get another reward. That's why you keep nourishing yourself, keep reproducing and keep taking care of those kids.

So what happens when that innate reward system doesn't work the way it should?

CONTINUED



Any drug that makes it into the brain is going to cause a reaction. Over time, the brain itself and the way it works change.

KENNETH LEONARD

It could be fertile ground for addiction, say scientists at UB's Research Institute on Addictions (RIA). Research scientists at RIA, founded in 1970 as a part of the New York State Division of Research of the Department of Mental Hygiene, have contributed to scientific understanding of addiction for 46 years and counting. Since joining the university in 1999, the institute has received more than 150 grants totaling more than \$140 million. Researchers brought in more than \$5 million in grant money from the National Institutes of Health just this summer.

A national leader in substance-abuse research, RIA brings together some 30 research scientists in psychology, sociology, neurology and numerous subspecialties thereof. Multidisciplinary collaboration is the driving force behind RIA's work. "It's unique to have that expertise all in one place, where you can utilize all these skills leading to strong collaborations, rather than be limited to one area of expertise," says Peter Thanos, a neuroscientist at the institute. "Having that capability is very helpful, fruitful and ultimately critical for research." That research spans the psychosocial, neurobiological and genetic mechanisms of addiction, whether it's addiction to substances like alcohol and drugs or to behaviors like gambling.

Pooling their diverse expertise, the scientists examine all types of addiction from initiation to recovery—from what makes a person prone to becoming addicted to whether it can be prevented and whether treatment works.

A broken reward system—why some people get hooked and others don't

Your reward system—formally known as the dopaminergic system—gives you the drive to eat, reproduce and care for your children. And it makes you feel good for doing so. But just like a congenital heart problem or other birth defect, a person can be born with a faulty reward system.

One reason this could happen is a specific gene mutation that causes a shortage of properly functioning dopamine receptors. As a result, those typical pleasure-giving activities don't bring as much pleasure. This can drive you to seek that pleasure fix through other activities. Research has shown that people who have this gene mutation have a higher risk than others for alcoholism; cocaine, heroin and marijuana abuse; smoking; and gambling and sex addiction.

What's more, drugs themselves can interfere with the reward process. Cocaine, for example, latches onto dopamine receptors and blocks them, preventing that crucial clearing away of dopamine. That means the chemical then builds up in the brain and causes a high. Add a drug that amps up the brain's reward system to an already faulty system, and addiction is even more likely to develop.

"Any drug that makes it into the brain is going to cause a reaction," says RIA director Kenneth Leonard. "Over time, the brain itself and the way it works change."

You can be born with a faulty reward system even if it wasn't written in your genes—by being exposed to alcohol or drugs before birth. Research conducted by Roh-Yu Shen, a neuroscientist at RIA, has found that the brains of rats exposed to alcohol

in the womb are similar to the brains of rats that use a lot of drugs but did not have any prenatal exposure. The similarities lie in the reward circuitry. "The brain-reward circuitry of the prenatal-alcohol-exposed animals has already changed to a state that's similar to that in rats with repeated use of drugs," Shen explains. "They're already susceptible to drug addiction. All you need is the availability of drugs."

Putting that theory to the test, Shen and her research team made amphetamines—think speed, uppers, crank—available to rats. Sure enough, the ones that were exposed to alcohol in the womb worked harder to get the amphetamines than their rat peers without alcohol exposure. And they also took more of the drug than the rats that weren't exposed to alcohol in the womb.

But a mother who does not drink alcohol during pregnancy may still have a child with a brain wired for increased substance-abuse risk. Shen's research shows that exposure to chronic stress in the womb can have the same effect on the brain as exposure to alcohol or drugs. "It could be any adverse life event during pregnancy," she says. "Even a stressful or high-risk pregnancy could cause these brain changes in the womb."

The first hit

While a genetic mutation or brain circuitry might lay the groundwork for addiction, you still have to take that first drink or that first hit. Some people are never tempted to touch an addictive substance and thus never learn whether their brains were wired to get hooked. Yet others might experiment with alcohol or drugs the first time they're offered.

But why? What's the difference?

One risk factor for becoming a substance abuser, research suggests, is having an alcoholic father. In fact, children of alcoholic fathers are at increased risk for violence, victimization, depression, anxiety and a host of other problems, too.

Rina Eiden, a developmental psychologist at RIA, wanted to find out what was happening in the lives of these children that pushed them to underage drinking or drug use—or didn't. She tracked a group of more than 200 children for about 20 years, from the time they were 12 months old through high school. About 120 of the kids had an alcoholic father while the other 100 did not.

Across the cohort of kids, parenting at key stages of development played a crucial role in what became of the children, whether or not their fathers were alcoholics.

First, children who received ample warmth and sensitivity from their mothers, particularly when they were toddlers, were





effects of prenatal exposure.

About 30 to 40 percent of the kids ended up in foster or kin care by the time they were in kindergarten. Biologically speaking, these kids were the ones who would have been most vulnerable to the consequences of prenatal cocaine exposure because they had been exposed to the greatest quantity. But Eiden found that the kids raised in foster or kin care—and therefore not by a mother who used cocaine—had similar levels of attention-, aggression- and conduct-disorder problems as kids who were not exposed to cocaine.

This isn't to say that more children should be taken from their mothers and put into foster or kin care. "It means pregnant, substance-using women really need help, both during pregnancy and after their children are born," Eiden says.

Eiden's work also suggests that while gene defects and faulty wiring could form the foundation for substance abuse, parenting can build a pretty strong foundation against it. No one, says Eiden, is predestined at birth to a life of addiction. "What happens to them after they are born is critically, critically important."

The results of Eiden's studies could help researchers, policymakers and public health professionals design more effective alcohol- and drug-abuse prevention programs. And, says Leonard, delaying substance abuse for even a few years can make all the difference. "Sometimes all prevention does is forestall [substance use]," he explains. "But if we can forestall it until people get older, drugs and alcohol may have less of an impact. People may engage in heavy alcohol use once they're in college, but if they start then, they're more likely to stop. That's very different from starting to drink in middle school."

Fighting a biological craving

Still, prevention won't work for everyone. More than 22 million people over age 12 needed treatment for alcohol or drug abuse in 2014. Among those who get treatment for alcoholism, only about one in four manage to quit drinking completely. This points to a need for more effective treatment.

Treatment programs like the ones we see in the movies involve locking a person away for some time and thus eliminating any access to substances. But simply confining the substance abuser for a short period of time in a sterile rehabilitation environment is not a cure for addiction, says neuroscientist Thanos. Addiction is a chronic relapsing brain disease. His work suggests that some people, when treated for one type of addiction, may simply swap it for another because the underlying causes of addiction have not been addressed.

The scientist took notice when bariatric surgeons began reporting that some of their patients were starting to show classic signs of substance abuse after gastric bypass surgery. That's a weight loss surgery that reduces the size of your stomach in order to limit food intake. Bariatric surgery typically takes place in middle age, whereas, Thanos says, "peak incidence of alcohol and drug abuse occurs in the teenage years or younger adulthood." So why were people suddenly getting hooked on alcohol, drugs, shopping, gambling and sex after bariatric surgery?

CONTINUED

less likely to go on to abuse drugs and alcohol. "However, mothers whose partners were alcoholics were less likely to show that warmth and sensitivity toward their children during play interactions," Eiden says. This led to higher rates of drug use and underage drinking among the children of alcoholic fathers.

Kids in both groups were also less likely to use alcohol or drugs when their parents monitored their activities. These were the parents who asked their kids things like, "Where are you going? Who are you going with? Are any parents going to be there?" Again, the difference was that parents were less likely to do that sort of monitoring in families where the father was an alcoholic.

Interestingly, Eiden found that it was important to start monitoring earlier than one might think, in late elementary and early middle school. "It's not 'Do you know where your teens are?' like we see in the media. It's 'Do you know where your child is?'" Eiden says. "When parents didn't monitor activities in the pre-adolescent period, children were more likely to hang out with delinquent and substance-using peers in early adolescence, and they were more likely to use alcohol as adolescents."

Kids whose fathers were both alcoholics and depressed were also more likely to follow a path to substance abuse. "These kids had more behavioral problems, so they tended to seek out peer groups with similar problems, and this led to substance abuse," says Eiden.

For about 17 years the psychologist has been following another group of children—now teenagers—whose mothers used cocaine during pregnancy. Here again, parenting quality and a stable, supportive family environment mitigated many of the behavioral

**It's not
"Do you know
where your
teens are?"
like we see
in the media.
It's "Do you
know where
your child is?"**

RINA EIDEN

The more we can do to provide our clients with coping skills, the better their prospects for recovery.

GERARD CONNORS

“One hypothesis,” says Thanos, “is that when people have what we refer to as reward deficiency syndrome, and you take away their ability to experience reward from food, some of those people may switch after surgery to another type of reward.”

He tested that hypothesis in his research on obese rats. Earlier research had shown that some rats and people drank more alcohol after this surgery. But in those studies it wasn't clear why. Was alcohol suddenly more rewarding to the brain? Or did stomach malabsorption caused by the surgery mean people and rats had to drink more to get the same effect they used to get from less alcohol?

To rule out absorption as a factor, Thanos and his colleagues set up an experiment in which obese rats had to work to earn alcohol that was delivered by IV, bypassing the stomach altogether. In the experiment, rats who had gastric bypass surgery worked more for alcohol than their obese peers who had not had the surgery. As Thanos suspected, absorption wasn't the problem.

In his current and future research, Thanos will investigate the possible neurological causes of the phenomenon. Using state-of-the-art neuroimaging methods, he is looking at mapping the brain's response to food and alcohol cues in these subjects to determine if there is a difference in brain function when presented with sensory cues of alcohol and high-calorie foods. Regardless of the cerebral underpinnings, Thanos' work underscores the importance of treatment that addresses the biological cravings and the triggers that might drive a person to relapse or abuse a new substance.

Retraining the mind

“One of the strongest factors associated with not relapsing is having coping skills,” says Gerard Connors, a clinical psychologist at RIA.

Connors researches treatment for alcoholism and prevention of relapse. Coping skills, he explains, include learning to handle both the internal and the external triggers that might drive you to drink, use drugs or engage in another compulsive behavior. Internal triggers are emotions like anger, frustration and sadness. External triggers might be the friends you used to drink with or the situations in which you usually drank. Both types of triggers can lead to relapse.

Looking at all of those triggers under the larger umbrella of stress, Connors is exploring whether mindfulness-based stress reduction (MBSR) might help. MBSR, developed by Jon Kabat-Zinn, professor emeritus at University of Massachusetts Medical School, is a meditation- and yoga-based practice intended to



RIA director Kenneth Leonard

help practitioners cope with stress, pain and illness. In scientific research, MBSR has brought benefits to people with cognitive disabilities, chronic pain and chronic conditions from depression to diabetes, as well as to survivors of a number of cancers.

“MBSR gives people space to better cope with their world, whether it involves discomfort, stress, interpersonal conflict or addiction,” Connors says.

Connors' research, still in progress, examines the benefits of adding MBSR to standard treatment for alcoholism, which typically includes counseling

and a 12-step program, such as Alcoholics Anonymous. Participants in Connors' study, in addition to receiving standard treatment, attended either a series of health and lifestyle lectures or a series of MBSR training sessions. Those who attended a greater number of MBSR sessions spent more days abstinent from alcohol in the following year than their peers who attended a comparable number of the lifestyle lectures.

“When people become more mindful,” Connors explains, “they're more aware of situations that potentially pose a risk for a return to drinking. In the past, they might have quickly reacted by drinking. Now they can put some space between the [triggering] event and the reaction, and instead act upon it in a way that doesn't involve drinking.”

His research, he adds, is “yet another indication that the more we can do to provide our clients with coping skills, the better their prospects for recovery.”

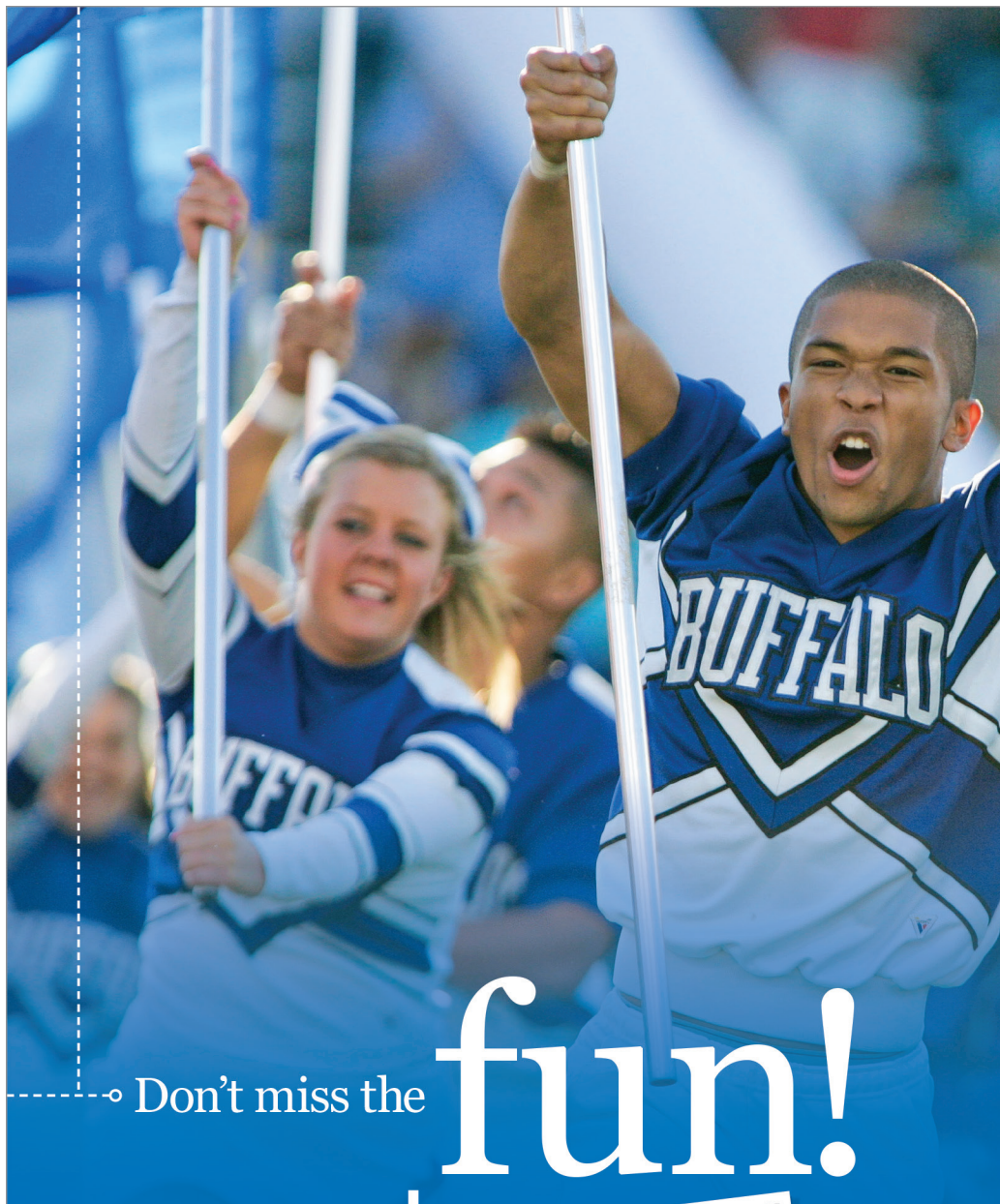
Looking ahead

In its 46 years in operation, RIA has contributed substantially to what we know about addiction. But many more questions remain. For example, we know that addiction to any substance or behavior is driven by compulsive behavior and the way that behavior changes the brain when it's repeated again and again, but what if the person goes through an extended period of sobriety? “Does the brain go back, or is it always different?” asks Leonard.

Complicating matters, Leonard adds, is the fact that “the specific nature of that brain change differs from one drug to the next.” That means that alcohol causes one type of change, cocaine another, and opioids like heroin and prescription pain killers yet another.

With addiction to the latter reaching epidemic levels, RIA is currently expanding its research into that area—a new focus that will surely answer many questions, give rise to new questions, and fuel many more years of investigation. **■**

Sonya Collins is an Atlanta, Ga.-based independent journalist who covers health, medicine and scientific research.



UB Homecoming Weekend 2016

Oct. 6-8, 2016

THURSDAY, OCT. 6

- Back to the Classroom: Lectures and Seminars

FRIDAY, OCT. 7

- Panel Discussion: Keeping the Medical in Medical Marijuana
- A Study of Student Activism: A Conversation with Professors Bruce Jackson and Claude Welch
- Campus Tours
- Lecture: Genomic Testing, Individual Health Values and Personalized Medicine
- Student Carnival

SATURDAY, OCT. 8

- UB Alumni Association Tailgate Party
- Eddie Money Live Concert
- Homecoming Football Game: UB vs. Kent State

Don't miss the

fun!



SPECIAL REUNION EVENTS
FOR GRADUATES OF THE 1960s
DURING HOMECOMING WEEKEND

UB Groovin' Weekend



www.buffalo.edu/alumni/homecoming

UB ALUMNI
ASSOCIATION

Your alumni-powered global network.



Marshaling Cars for “Marshall” Joel Resnikoff, who studied media and film at UB, is among several UB folk who acted in or worked on the crew for “Marshall,” a 1940–41 biopic about the early career of Thurgood Marshall. Starring Chadwick Boseman, Josh Gad and Kate Hudson, the movie was shot primarily in Western New York. Resnikoff corralled more than 50 period cars from local owners for the production.

Show Your Age ALUMNI PROUDLY DATE THEMSELVES

What was the first presidential election you voted in?

“My first election was in 1972 when I was 20 years old. I voted for McGovern who sadly lost the election to Nixon. This was the first election in which those 18 years of age could vote. I am proud of my involvement in the movement to make this happen. As a senior in high school, I was a member of ‘Citizens for Vote 18,’ which met at the old Norton Union on UB’s South Campus.”

**Catherine Kieffer Gervase, MBA ’86
Buffalo, N.Y.**

“My first presidential election was 1980: Carter/Reagan/Anderson. I wasn’t happy with any of these candidates, so I wrote in former President Gerald Ford.”

**Thomas Pellitieri, BA ’83
Toledo, Ohio**

“1976 for Jimmy Carter. I remember hearing Congressman John Anderson speak in Norton Union.”

**Jim Jordan, BA ’85
Pennington, N.J.**

“My first was 1992 because I was 16 days short of being able to vote in 1988.”

**Karen Russ, MLS ’94
Little Rock, Ark.**



“I voted in the 1968 election, the year before I went to Vietnam and served with the 25th Infantry Division as an artillery recon sergeant.”

**Paul Bennet, BA ’69
Gulf Shores, Ala.**

“My first presidential vote went for Harry Truman. His mishandling of the Korean War changed my perception of his ability to lead our country.”

**Gordon Gibson, BA ’57
Orangevale, Calif.**

An Eventful Summer

While students disperse for the summer months, UB alumni often use the season to get together

UB alumni mingled at the elegant Pillar and Post country inn in Niagara-on-the-Lake, Ontario, at a June reception sponsored by the UB Alumni Association and the UB School of Management, and attended by President Tripathi and his wife, Kamlesh. In July, alumni showed their artistic side at a Hues and Brews painting event at Rusty Nickel Brewing, a small-batch brewery owned by alumnus Jason Havens (BS '05). Participants were led through the creative process by an art instructor as they enjoyed craft beers.



ONION STUDIO

MARY'S * FALL

Picks

A selection of campus events, open to all alumni

September

Hayes Hall Grand Reopening Celebration

09.23.16–09.24.16

Hayes Hall
South Campus

Mary says: "Join us to celebrate the renewed magnificence of UB's most iconic building."

UB Night in Rochester

09.29.16

Oak Hill Country Club
Rochester, N.Y.

October

Annual Buffalo Bills Tailgate

10.02.16

Jimmy's Old Town Tavern
Herndon, Va.

UB Groovin' 1960s Reunion Weekend

10.06.16–10.08.16
UB Campuses

Comedian Steven Wright

10.07.16

Center for the Arts
North Campus

HOMECOMING

UB vs. Kent State; concert featuring Eddie Money

10.08.16

UB Stadium
North Campus

NYC CHAPTER

CAS Scholars on the Road: The Forces Behind Political Polarization in the U.S.

10.18.16

SUNY Global Center
New York, N.Y.

November

Real Experience and Leadership Mentoring (REALM)

11.03.16

Various workplaces
Buffalo/Niagara

International Virtual Career Conversations

11.17.16

Online

December

Distinguished Speakers Series: John Cleese

12.09.16

Center for the Arts



*Mary Garlick Roll (MS '88, BS '84) is our Alumni Association Board president.

At Buffalo goes to press before many event dates are set, so please make sure to check buffalo.edu/alumni/events for updates.

Alumni Life

The Year That Was By Olivia W. Bae

1967

While race riots and war protests raged, UB students took part in the highs and the lows of a tumultuous time in history.



Headlines from The Spectrum

- “Locally and nationally—students protest: against the draft, the war, CIA and the DOW Chemical Co.”
- “University will get new computer; remote typewriter facilities foreseen”
- “Hippies: a real happening”
- “Mono cases increase; smooching blamed”



Candy apple sale at Norton Union.



Spring Weekend trike race.

Around campus

- The Black Student Union was founded (though it took another year to gain official recognition from the Student Association).
- Curfews were abolished for female students living in dorms.
- Plans for a temporary campus on Ridge Lea Road were pursued to accommodate a growing student body.

- Members of UB's Pithecolology Club went on an eight-day research trip to Lake Ochakeewanawabacki to study the migratory habits of the feared Aleurocanthus Woglumi—at least according to the yearbook. Sound like a joke? We think it might have been.



Pithecolology Club?



Muhammad Ali

Notable visitors

- Muhammad Ali, stripped of his heavyweight title after refusing induction into the U.S. Army earlier that year, gave a talk on campus.
- A year before his death, Upton Sinclair visited UB to discuss his novel “The Jungle.” Other literary legends appearing on campus included Joseph Heller, Norman Mailer, John Updike and Leonard Cohen.
- A 16-year-old Janis Ian performed to an overflow crowd of students in Norton Union. At the time little known, she would later rise to musical stardom with her single “At Seventeen.”
- Martin Luther King Jr. spoke in front of more than 2,000 people at Kleinhans Music Hall at an event sponsored by the Graduate Student Association.



Martin Luther King Jr.

1967 was a year of firsts

- First issue of Rolling Stone
- First Super Bowl: Green Bay Packers vs. Kansas City Chiefs
- First African-American justice appointed to the Supreme Court: Thurgood Marshall



Marshall



Are you a graduate of the 1960s?

Don't miss the UB Groovin' reunion on Oct. 6-8. To register, visit buffalo.edu/alumni/events/sixties-reunion

Class Notes

Ideate like a pro

In case of fire: Don't do this

Smashing plates for art

Bedside Samaritan

Bethany Calkins has dedicated her life to helping others cope with death

BETHANY
CALKINS,
MD '07
BS '03

By Rebecca Rudell » Death. No one likes to talk about it. Some are downright terrified of it. But it happens every day and no one is immune. Thankfully there are people like Bethany Calkins (MD '07, BS '03), a physician with the hospice and palliative care center at the Buffalo VA Medical Center, to help us through it.

Calkins, 36 and keenly enthusiastic about her work, can't help but make an observer wonder: How does a young medical student end up choosing this path? For Calkins, it started at her grandfather's bedside. When she was a senior at UB, her grandfather became ill and she sat with him at the hospital between classes. It ended up being the last three months of his life.

"I spent 20 years kissing my grandfather on the cheek and making small talk with him," she says. "But this time that I spent with him was incredible. I learned about his military history, my grandmother [whom Calkins never met], his time raising my dad and aunts and uncle. It was like unlocking a time capsule into my own family."

The experience had a profound effect on Calkins, who held vigil until the end. "His last 72 hours were the most intense time

in terms of his symptoms, and solidified my understanding of how people die," she says. "He was unresponsive, not eating, not drinking, losing weight rapidly. That's when I knew he wasn't going to get better."

She now uses that "moment of discovery"—of recognizing death—to guide patients and family members through the journey, letting them know in advance what to expect throughout the process.

There were other revelatory moments along the way that helped lead Calkins to a career in hospice. As an up-and-coming doctor, she witnessed patients being treated in two very different ways: either as numbers, which she abhorred, or as human beings. Then she began a medical school elective performing home-based hospice care at Hospice Buffalo, and everything just clicked. The rotation normally lasted two weeks. Calkins continued for four weeks, and often asked to go in early and stay late.

"I enjoyed the work so much," she says. "If there was more to be done in this field that I loved, I wanted to be there. I didn't want to miss a thing." After completing her fellowship in Rochester,

CONTINUED

she became a physician at Hospice Buffalo and remained there until May of this year, when she moved to the VA.

To succeed in this emotionally challenging field, Calkins explains, you have to be persistent, confident and passionate. “You’re talking to people about how they want to spend the rest of their lives and how they’re going to die. It’s not always pretty, and not every conversation goes the way you want it to. Then you have to come back the next day and do it all again.”

But while the work presents challenges, it also brings rewards. “To get a family of eight siblings who are unable to agree on their father’s care on the same page, to a place where they can sit and enjoy each other’s company even though something life-changing is happening in that room ... That’s a very satisfying feeling,” she says.

The best part of her job, she adds, is giving patients the power to make their own decisions. One of her questions to them is: “What’s important to you?” In a world where physicians typically spend ten minutes with patients, the question is disarming—and usually deeply appreciated. “Perhaps they want to go 24 hours without vomiting, or go home to die, or simply wear their pajamas in the hospital instead of a gown,” she says. “Their goals become my goals. We can’t solve everything, but at least they know someone is trying on their behalf.”

Calkins received a different kind of reward in 2015, when she was named one of the American Academy of Hospice and Palliative Medicine’s Inspiring Leaders Under 40. The selection criteria included, among other things, dedication to educating students and the community about hospice and palliative care, charity work, and notable professional accomplishments—which in Calkins’ case included her role in a Consumer Reports documentary titled “A Beautiful Death: Paul’s Choice.”

In the 18-minute video, Calkins helps lead Paul—an 86-year-old patient with cancer—and his family through the ups and downs of dying. Yes, ups. With Calkins’ care and support, they gain a greater understanding of each other and, together, are able to make a difficult time in their lives a little easier to bear.

“There’s no gene that allows you to sit down and talk with people about dying,” says Calkins when asked how she’s able to do this work day after day. “But I have an interest in the process and the experience of it. I enjoy the human side of medicine. The lab values, the images, the pathology—they’re OK. But the face-to-face time is what matters most to me.”

CLASS NOTES BY DECADE

Person to Person

70

Roy Clare, EdD 1971, retired from his position as a middle school music teacher after 57 years in the Williamsville school district. He lives in Getzville, N.Y.

Linda Fischer Saker, BA 1971, was appointed to the board of the Hadassah Foundation, which invests in social change to support women and girls in Israel and members of the American Jewish community. She lives in Brookline, Mass.

Mark Farrell, JD 1972 & BA 1969, was awarded the Thomas N. Cummings Leadership Award from the Massachusetts Council on Compulsive Gambling for his work in the criminal justice system on problem gambling. A retired justice of Amherst Town Court, Farrell now works as a mediator, arbitrator and court consultant. He also is a member of the UB Alumni Association board of directors. Farrell resides in Williamsville, N.Y.

Anthony Conte, MBA 1974, received the Tim Russert Award and was inducted into the Buffalo Ambassador Hall of Fame by Visit Buffalo Niagara. He also was awarded the Joan K. Bozer Award from Working For Downtown. Conte served as president

of Shea’s Performing Arts Center from 2001 until retiring at the end of the 2015–16 season. He lives in Amherst, N.Y.

Lawrence Katz, BA 1975, a partner at Hirschler Fleischer, was recognized by Chambers USA as a leader in the field of bankruptcy and restructuring for 2016. He resides in Springfield, Va.

Raymond Link, BS 1975, was appointed to the boards of directors for Electro Scientific Industries and FormFactor Inc. He most recently served as chief financial officer for FEI Company before retiring. He lives in Montecito, Calif.

Russell D’Alba, BS 1976, president and founder of Paramax Corporation, was elected to a two-year term as president of Globalscope Partners Ltd., an international mergers and acquisitions network. He resides in Williamsville, N.Y.

80

Daniel Schaefer, MD 1981, an eye physician and surgeon, joined Atwal Eye Care as an associate. He lives in Amherst, N.Y.

Ellen Fink-Samnick, MSW 1983 & BA 1982, was the 2016 recipient of the Award of Service Excellence from the Case

Management Society of America. Principal of EFS Supervision Strategies LLC, Fink-Samnick is the first social worker to receive the award. She resides in Burke, Va.

Gagan Bhalla, DDS 1986, was recognized in the 2016 issue of The A-List, a publication that highlights the services of Indo-Canadians from the Indian diaspora. He was selected for his work as an orthodontist and yoga teacher. Bhalla lives in Mississauga, Ontario.

Gerry Klopfer, BA 1987, was promoted to vice president, chief actuary, at HealthNow New York Inc. Klopfer previously served as executive director, chief actuary, for the company. He resides in Orchard Park, N.Y.

90

Sandy Frinton, BA 1990, was named assistant director of donor relations at Vassar College. Frinton also is the editor-in-chief of PULSE, a professional association magazine. She lives in Poughkeepsie, N.Y.

Charles Fulco, BA 1990, was appointed education chair of the American Astronomical Society’s 2017 Total Solar Eclipse Task Force. This position oversees national public and educational outreach incen-



tives in anticipation of next year’s total solar eclipse. He resides in Otis, Mass.

Yue Matthew Ma, MS 1991, joined Fox Rothschild LLP as an intellectual property associate and patent attorney. He previously served as a director of intellectual property and IP analyst for several technology companies. Ma lives in Princeton, N.J.

Mary Jo Gervase, MSW 1993, joined Western New York Psychotherapy Services as a psychotherapist. She also is a school social worker with Buffalo Public Schools. Gervase resides in Buffalo, N.Y.

David Milling, MD 1993 & BS 1985, senior associate dean for student and academic affairs in the University at Buffalo’s Jacobs School of Medicine and Biomedical Sciences, was elected secretary of the board of directors for Kaleida Health. He lives in Williamsville, N.Y.

William Dean, MArch 1994 & BPS 1991, was appointed to the Community Design Center of Rochester’s board of directors. Dean, a registered architect, is a faculty member at Alfred State College. He resides in Avon, N.Y.



Chris Lyons, BFA 1981, has designed four Forever stamps for the U.S. Postal Service, each depicting a classic American pickup. Lyons’ illustrations have appeared in At Buffalo along with many other publications, including The New York Times and The Wall Street Journal. An adjunct faculty member at Rochester Institute of Technology, he lives in Pittsford, N.Y.

Diane Bush, MFA 1981, a Las Vegas-based artist, is wrapping up a 10-month political satire project composed of monthly exhibits and events surrounding the presidential election. The October event, to take place during the candidates' final debate in Las Vegas, will be a "patriotic art carnival" at which the public will be invited to smash artist-designed commemorative plates.

Jason Vigneri-Beane, BPS 1994, an adjunct associate professor of graduate architecture and urban design at Pratt Institute's School of Architecture, received the institute's 2016-17 Distinguished Teacher Award. The award recognizes exceptional dedication to Pratt's mission and the recipient's career accomplishments. He lives in Brooklyn, N.Y.

Nicole Gasparini, BA 1995 & BS 1995, published a study on the evolution of landforms in the journal *Nature*. Gasparini is an associate professor in the Department of Earth and Environmental Sciences at Tulane University. She resides in New Orleans, La.

Lidia Snyder, MSW 1995 & BA 1992, completed a 300-hour certification program on the treatment of complex trauma and post-traumatic stress disorder through the Trauma Center at the Justice Resource Institute. Snyder teaches trauma-sensitive yoga in various settings and also is an adjunct instructor in the University at Buffalo's School of Social Work. She lives in Buffalo, N.Y.

Mary Kay Diakite, MSW 1996 & BA 1990, joined Family Services of Chemung County as a mental health therapist. She resides in Horseheads, N.Y.

Sven Hida, BS 1997, joined Albany Medical Center's Division of Gastroenterology and Hepatology as a gastroenterologist. He also serves

as Albany Medical's director of endoscopy services and head of interventional endoscopy for its Digestive Disease Center. He lives in Hopewell Junction, N.Y.

Miguel Juárez, MLS 1998, received the 2016 Presidents' Travel Fund for Emerging Historians grant from the Organization of American Historians. Juárez is a graduate student at the University of Texas at El Paso and expects to receive his PhD in 2017. He resides in El Paso, Texas.

Bridget Niland, JD 1998, EdM 1998 & BA 1995, was honored with the 2016 Athena Young Professional Leadership Award presented by the Buffalo Niagara Partnership. Niland is director of athletics at Daemen College. She lives in Amherst, N.Y.



Jordan Lateiner, BS 2000, was named senior director of research and design project management for Allergan PLC, a global pharmaceutical company. He resides in Brooklyn, N.Y.

Sarah Scarpace, PharmD 2002, was elected president of the Hematology/Oncology Pharmacy Association for the 2016-17 term. Scarpace is an associate professor at the Albany College of Pharmacy and Health Sciences. She lives in Clifton Park, N.Y.

CONTINUED

HOW-TO WITH

Dan Gigante

Social entrepreneur, partner and digital director at 19 IDEAS

Interview by Lauren Newkirk Maynard »

A staunch advocate for Buffalo's tech and startup industry, Dan Gigante studied computer science at UB in the early 1990s, joined the Air Force as a programmer, and then spent the years between 2000 and 2010 launching clevermethod, a Buffalo-area web development company, and growing it into a multimillion dollar business. In 2014, he joined 19 IDEAS, a marketing and communications company launched by his fiancée, Katie Krawczyk, in 2011. He is also a founding organizer of Startup Weekend Buffalo, an annual, 54-hour brainstorming session for entrepreneurial teams.

While at clevermethod, Gigante discovered social entrepreneurship via a documentary about TOMS CEO Blake Mycoskie, who spoke at UB in 2012. "I realized how great it would be to weave giving back into a business plan," says Gigante. Several projects with a community-minded twist ensued, including You is Who, an online T-shirt retailer he started in 2010. Its "buy one, give one" model, while ultimately unsuccessful, became the foundation for 26 Shirts, a rapidly growing sports T-shirt company he developed three years later with business partner Del Reid. For every limited-edition shirt sold, 26 Shirts and a sponsor donate \$8 to local families in need in 40 cities, including Buffalo. A UB Bulls-inspired shirt is now in the works. We asked Gigante how to keep pushing that creative envelope.

How to generate fresh ideas—and act on them

Banish fear

Don't be afraid to try something new. Keep in mind it's not win or lose; it's win or learn, and we can build on that when approaching the next idea. If there's no losing, only learning, then there is no risk. So go for it!

Use your pain

The best ideas are ones that solve a problem you are experiencing yourself. If you encounter a problem or "pain

point," think about how to improve or solve it. Odds are, someone else is also having a problem and could use a solution.

Find your passion

Passion will drive your pursuit. When you're truly invested in an idea, you are likely to put your heart and soul into it.

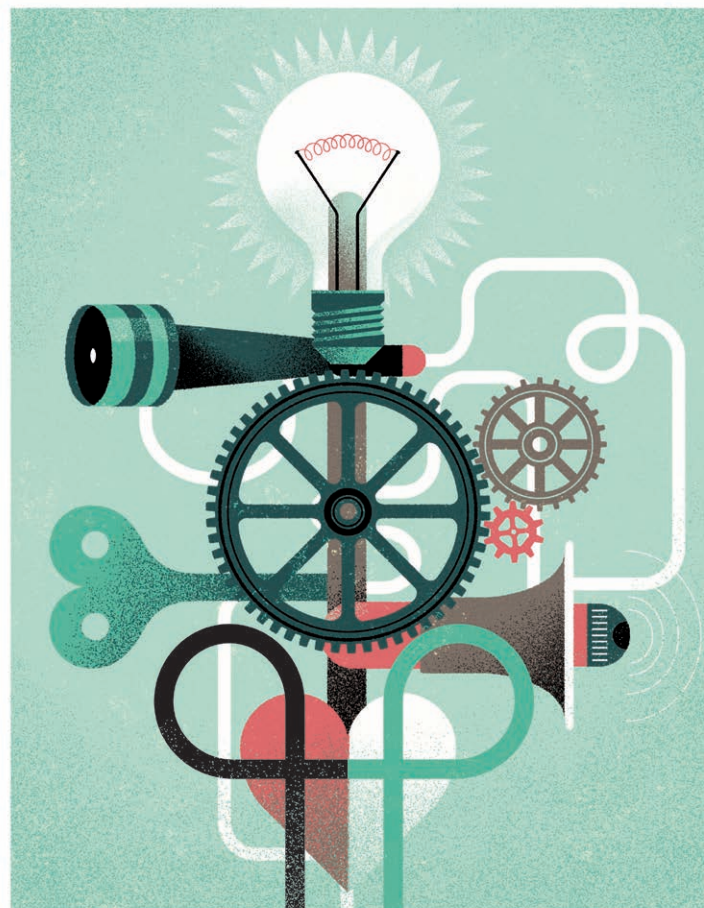
Talk it up

The more you talk about your idea and get feedback from others, the more you can improve

it. Don't be afraid that someone is going to steal it. Once you start talking about it, your idea can become a reality.

Welcome competition

It's OK if others are trying to solve the same problem you are. What you can do is analyze their attempts and work to improve on them. Plus, if someone else is working on a solution, it just validates that you've found a problem worth solving.



GWEN KERNAL

Walter Iwanenko, PhD 2003, was named vice president for academic affairs at Gannon University. Previously, Iwanenko served as dean of adult and graduate studies and professor of public administration at Hilbert College. He resides in Hamburg, N.Y.

Timothy Altieri, BA 2004, was selected as a 2016 Florida Rising Star by Super Lawyers magazine. Altieri owns his own law firm and previously served as an assistant state attorney for Florida's 20th Judicial Circuit. He lives in Cape Coral, Fla.

Amy Nash, PharmD 2005, was promoted from vice president of operations and clinical services to president at Reliance Rx. She resides in Tonawanda, N.Y.

Timothy Giles, BS 2006, was a recipient of the Harris Corporation's 10 Under 10 award. Giles designs receiver circuitry for portable radios at Harris and also holds two patents. He lives in Brockport, N.Y.

Andrea Voelker, BA 2006, joined Blank Rome LLP as an associate in the firm's consumer finance litigation group. She resides in Los Angeles, Calif.

Paul J. Roman Jr., JD 2007 & PhD 1997, was elected partner at Hodgson Russ. Roman is a member of the firm's intellectual property and technology practice. He lives in North Tonawanda, N.Y.

Jeffrey Kruszka, BS 2008, was promoted to partner at Schunk, Wilson & Co. Certified Public Accountants PC. He resides in Orchard Park, N.Y.

Christopher Zera, JD 2009, BS 2003 & MBA 2003, was promoted to manager at R.A. Mercer & Co. PC, a public accounting firm. He lives in West Seneca, N.Y.

10

Roderick Salisbury, PhD 2010 & MA 2004, joined the Institute for Oriental and European Archaeology as a researcher. He also is a researcher for the Austrian Academy of Sciences. He resides in Vienna, Austria.

Mike DiSanto, MS 2011 & BS 2009, was a recipient of the Harris Corporation's 10 Under 10 award. DiSanto works at Harris as a senior RF design engineer. He lives in Rochester, N.Y.

Jessie Gregorio, JD 2011, joined the law firm of Underberg & Kessler LLP as an associate. Gregorio will focus her practice in the areas of civil litigation, medical malpractice defense and health care law. She resides in Victor, N.Y.

Thomas Grace, MSW 2013, joined Erie Community College as an adjunct professor of history. He lives in Amherst, N.Y.

Oliver Hays, PMBA 2013, joined Phillips Lytle LLP as communications and proposal manager. He was previously with The Martin Group and resides in Amherst, N.Y.

Kayla Andrews, PharmD 2014, joined Simulations Plus Inc. as assistant director, global health initiative. She lives in East Amherst, N.Y.

Emma Fabian, MSW 2014, was named director of behavioral health at Evergreen Health Services. She resides in Buffalo, N.Y.

Chanell McCain, MSW 2015, was appointed director of community engagement for the Alzheimer Association's Western New York Chapter. She lives in Buffalo, N.Y.

Whitney Mendel, PhD 2015, MSW 2002 & BA 1999, joined Daemen College as an assistant professor of public health. She resides in Amherst, N.Y.

TOP FIVE WITH

Sean Wilkinson, BA '08, PMCert '09

Volunteer Firefighter

Interview by Rebecca Rudell » Sean Wilkinson is the kind of person you want around in an emergency. He has worked for MASH Urgent Care and as a police dispatcher, has EMT training, and has volunteered with the Snyder Fire Department since 2005 as both a firefighter and, for a time, as a fire captain (which means he taught firefighters skills like vehicle extrication, rope rescue and how to drive fire trucks). Like most volunteer firefighters, Wilkinson has a full-time job—he works as a lot manager for wholesale car auctions—but his passion is fighting fires and helping other firefighters to do it better.

Wilkinson writes articles about safe firefighting practices for websites like Firehouse.com and Fire-engineering.com, and also continues

to train firefighters in person. The teaching certificate he attained from UB after getting his BA has been invaluable in his training sessions. "It taught me how to incorporate different types of learning—visual, auditory, tactile—to reach firefighters more effectively," he says.

With his wealth of experience putting out fires, Wilkinson has witnessed his share of, shall we say, counterproductive behavior from homeowners. We asked him for the top five things people have a tendency to do in a fire that they absolutely should not.

Five things NOT to do when your residence is ablaze:

Go back in

① This one should be pretty obvious, but unfortunately, it happens. Things change quickly in a fire. Even if it didn't seem bad when you left, just minutes later your house could be filled with smoke or toxic fumes.

Lie about how it started

② Be completely honest if you know how the fire started. When we know the cause, we can fight it more effectively. We're not there to judge you—we're there to help you.

Hide under the bed

③ Move as close as you can to where you can be rescued more easily. Children tend to hide in closets or under beds. Tell them to move

toward doors and windows so we can find and extricate them easily.

Pretend your dog is a baby

④ We know you love them like family, but saving pets requires a different mindset and tactics than saving an infant. We will do everything we can to rescue Fifi, but animals and humans behave differently in fires and we need to know how to prepare.

Second-guess firefighters

⑤ There may be circumstances that require us to do things a certain way that you may not be aware of. We understand how stressful a fire can be, but please trust that we are doing the best job possible while keeping your family and our crew safe.



ROB MACLURMAN



5 reasons to stay **CONNECTED**

to your university

- 1 Meet new people.
- 2 Volunteer to help a student or fellow alum.
- 3 Learn something new.
- 4 Find your UB classmates.
- 5 Show that you're TRUE BLUE!

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TELL US WHAT YOU WANT!**

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A large crowd in the Fillmore Room watches the contestants perform.



The Jolly Green Giant poses for a photographer.



The brothers of Alpha Phi Omega collect money in Norton Union Lobby.



Delta Chi Omega's Fearless Fly placed second.

UNIVERSITY ARCHIVES

UB YESTERDAY



1969

Who's the ugliest of them all?

By Sally Jarzab

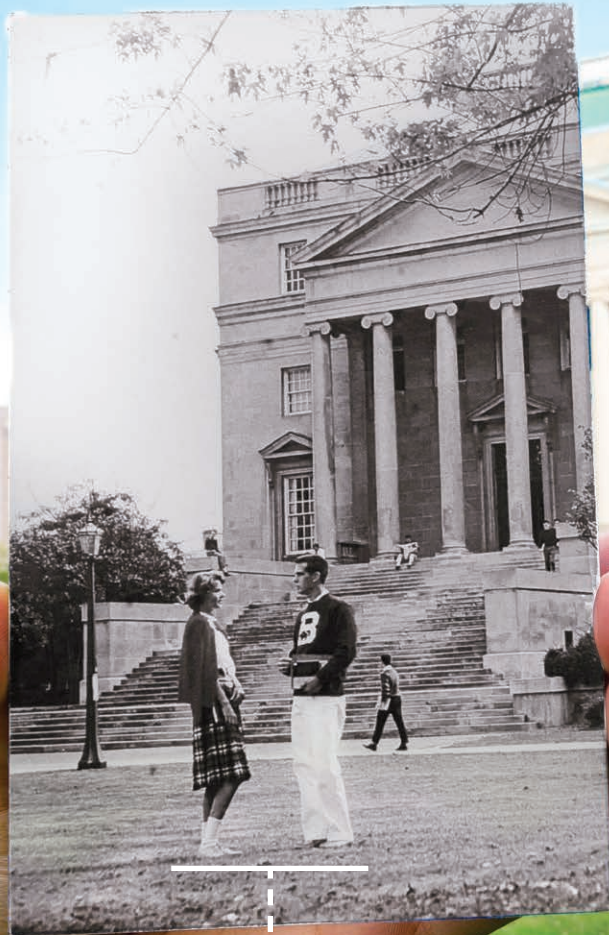
Things got a little ugly on campus in 1969.

A fundraiser sponsored by the brothers of Alpha Phi Omega (APO) pitted costumed fraternity members against one another in a competition for the not-so-complimentary title of Ugly Man on Campus.

"It was a weeklong event in which the contestants would get 'ugly' and go around to get votes from everyone on campus," recalls Tom Huchko (BS '70), a brother in APO. "Votes were cast by putting pennies in gallon jars set up in Norton Union [now Squire Hall]. Each penny was worth one vote. The contest got real interesting on the last day when the fraternities started to stuff the jars with paper bills."

These photographs from the yearbook show the winner of that year's contest, a frightful fellow going by the name of Jolly Green Giant (who apparently enjoyed his cigarettes as much as his vegetables), and the runner-up, Fearless Fly.

The total haul amounted to \$1,302.68, which was donated to the United Fund, a precursor to the United Way of Buffalo and Erie County. All in all, it was a beautiful thing. **B**



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LAST LOOK **Picturing UB** If you went to UB, you are no doubt deeply familiar with these Corinthian-style columns, even if you've never seen them quite like this. That's the point of IconicUB, a serial art project conceived by UB's social media team and curated by social media intern Jacob Schubbach. The concept: Challenge students to create art that puts a fresh spin on various UB landmarks. Eight students, including Schubbach, participated in the first project, to paint or illustrate Baird Point. Pictured here is Schubbach's entry, titled "Our Time at the University at Buffalo."