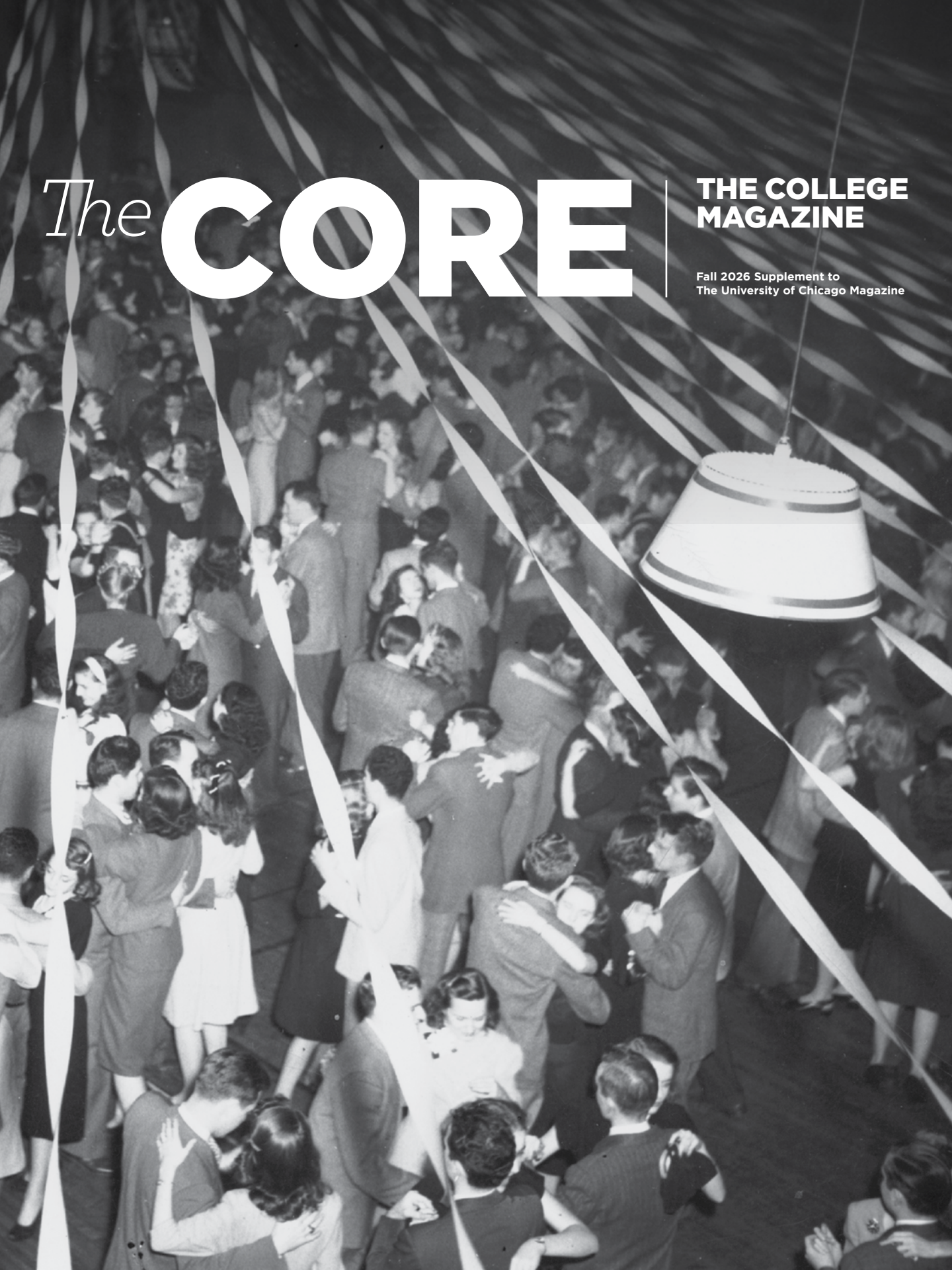


The CORE

THE COLLEGE MAGAZINE

Fall 2026 Supplement to
The University of Chicago Magazine

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INSIDE

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Back cover: Attendees at anime convention UChi-Con on the Ida Noyes staircase, 2025; photography by John Zich. See "A Visual History of Ida Noyes," page 14.
Poster: Designed by Paul Preston, AB'72, AM'73; Documentary Film Group Records, Hanna Holborn Gray Special Collections Research Center, UChicago Library; photography by Nathan Keay. See "A Visual History of Ida Noyes," page 14, and "With AI, Without AI, About AI," page 25.

From the editor

A RESTLESS NIGHT—A FATEFUL DOCUMENT—CONTRITION WAS FUTILE

When Hutchinson Hall, Bartlett Gymnasium, and the Reynolds Club were first built, they were for men only. Women students did not have a dining hall, a gym, or a social space to call their own.

It was a sore point with Rebecca Gilbert Judson, wife of Harry Pratt Judson, the University's second president (1907–23). One night, when her husband was out of town, she did something about it.

Marion Talbot, the University's first dean of women, takes up the tale (in the overdramatic style of a Gothic novel):

"Very late one evening in May, 1913, Mrs. Judson, feeling restless and unable to sleep, had a sudden thought," Talbot writes in her 1936 memoir *More Than Lore*. Ida Noyes, a close friend, had recently died; perhaps La Verne Noyes would fund a women's building as a memorial to his beloved wife.

Mrs. Judson "seated herself quickly at her desk, wrote a note to Mr. Noyes laying the suggestion before him, threw on a wrapper, cast the fateful document into the letter box on a nearby corner, and hastened back into the house."

Not unlike the risky email one might send at three in the morning—except in 1913 such communication required pen and ink, a blotter, an envelope, a stamp, a coat, and a trip to the mailbox.

"Alarm seized her, for it was an act of temerity; but contrition was futile, the deed had been done," Talbot writes. "In fear and trembling and yet in hopeful expectancy, she awaited the reply." Read more about Ida Noyes Hall on page 14.

—Carrie Golus, AB'91, AM'93

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LETTER FROM THE DEAN

By Melina Hale, PhD'98,
Dean of the College and William Rainey Harper Professor in Organismal Biology and Anatomy and the College

In 1933 William H. McNeill enrolled in one of the first offerings of the Humanities Core. McNeill, LAB'34, AB'38, AM'39, who became a legendary professor of history at UChicago, would portray a campus brimming with provocative ideas and discussions. In 1991 he recalled:

"It was a coming of age … . Week after week new perspectives opened. … Those who took or taught the course were never quite the same again. The world took a new shape, governed by the notion that human beings had accumulated amazing knowledge and skill across the centuries by using the power of reason to overcome irrational impulses and institutionalized stupidity."

The Core curriculum, fully embraced as central to the UChicago College experience, has continued to evolve since that time, most recently with the addition of the stand-alone writing seminar Inquiry, Conversation, Argument. Some core courses make use of the wonderful events and resources on campus: performances at Court Theatre, collections at the Smart Museum of Art and in the library's Hanna Holborn Gray Special Collections Research Center. Others have incorporated novel research into their science teaching labs.

The Core has provided a steadying ballast as criticism of higher education curricula in the US has swung repeatedly between concern for too much or too little attention to professional futures in the undergraduate degree program. While our majors provide specialized liberal arts instruction, with some majors more professionally minded than others, the Core requires that all students grapple with primary texts and data across fields, exploring foundational concepts and how questions are addressed and argued: a true liberal arts basis upon which to build a degree. Both the Core and majors are intellectually driven and governed by College faculty—experts in their fields who are deeply invested in the curriculum and student learning.

The Core itself was part of early moves away from professional degrees at UChicago. The College of Commerce and Administration, founded in 1898 under President Harper, awarded business-related baccalaureate degrees and remained a powerful draw for College students up through the 1930s. It was understood that undergraduate programs in the fields of law and medicine had career orientations as well. President Robert Maynard Hutchins pushed against professionalism, arguing for a College experience based on the single-minded pursuit of truth and intellectual virtue. In the 1940s, he succeeded in creating a culture that prioritized pursuit of knowledge and strong student engagement in the work of faculty. That deep student engagement in the pursuit of knowledge continues, not only in the classroom but also through our long tradition of undergraduate research in faculty labs and programs.

In the 1990s, President Hugo Sonnenschein argued for the need to reintroduce bridges to professional life so that

Photography by Jason Smith



Class with Christian Mackauer, the William Rainey Harper Professor of History in the College and one of the architects of the Western Civilization course sequence. Then as now, Core courses emphasized original documents and seminar-style discussions.

students could graduate with paths to apply their liberal arts learning to changing career aspirations. His faculty letter from April 1996 put it this way:

"By asking what we as scholars can do to help our students unlock their talents and realize their dreams, we demonstrate the same generosity of spirit that is at the heart of great teaching."

This was the thinking that supported the Jeff Metcalf Internship Program, founded in 1997, and the expansion of our career advising model, which created paths alongside the curriculum to help students prepare for professional life.

The reemergence of more applied majors is a story that reaches back at least to the origins of the concentration in Public Policy in the 1970s. In the last 15 years we have seen the growth of major degree programs that combine extraordinary liberal arts teaching with professional applications, such as molecular engineering; creative writing; media, arts, and design; and the business track of the economics major.

Now undergraduates find their own paths through the curriculum that often combine majors, and roughly 45 percent of students double major, further muddling the distinction between "professionally oriented" and "liberal arts" students. Outside of the classroom this is felt even more strongly, as evidenced by our students' diverse passions and talents in the arts.

Students' degree interests and the College's offerings will continue to change, as will public opinion on the value of the liberal arts and professional degrees. While we will, no doubt, as College faculty, explore and experiment widely with majors across fields, we will also always hold up our central, collective endeavor of the Core.

UChicago Photographic Archive, apf1-04067

Seen on campus

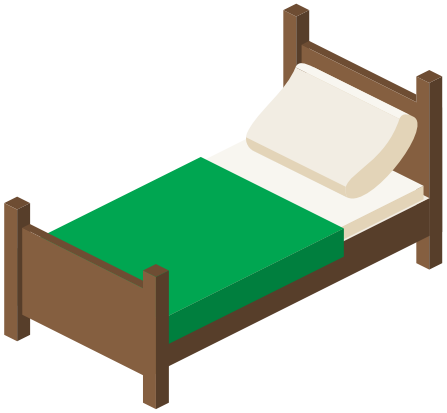
MINI ROCK





"It's a beautiful, complex building," says James Passmore, SB'26, of Rockefeller Memorial Chapel, "and I wanted to see if it was possible to create a true-to-life version." His Lego Rockefeller, which stands three and a half feet tall and weighs 90 pounds, required the careful arrangement of more than 43,000 individual pieces.

At press time, the Lego model was on display just outside Dean Hale's office in Harper Memorial Library.



Top seven

RESIDENCE HALLS BY SIZE

Over the decades, University residence halls have been repurposed as academic buildings (e.g., Foster Hall, Green Hall), sold and converted into rental apartments (Broadview Hall, Shoreland Hall), or torn down and replaced by other structures (Pierce Tower by Campus North Residential Commons, Woodward Court by Chicago Booth's Harper Center). Here are the seven residence halls where College students live today, from largest to smallest.

1. **Woodlawn Residential Commons: 1,276 beds**
2. **Campus North Residential Commons: 824**
3. **Renee Granville-Grossman Residential Commons: 806**
4. **Max Palevsky Residential Commons: 730**
5. **International House: 446**
6. **Burton Judson Courts: 322**
7. **Snell-Hitchcock Hall: 169**

Photography by John Zich; illustration iStock/Mary Long

Liz Melendez, Class of 2029, holds Jeffrey, who is swaddled in a blanket to prevent scratching. Inset: Alexis Pearson-Kern, MPP'20, with Elizabeth and Lester Kern, PhD'26, with Jeffrey.



UChicago creatures

MONDAY BUNDAY

The bunnies are being interviewed," **Alexis Pearson-Kern**, MPP'20, explains to a student stopping by the final Monday Bunday of the academic year.

Monday Bunday, a weekly get-together with rabbits Elizabeth and Jeffrey, is intended for the students in Max Palevsky West's Wallace House. Resident heads Pearson-Kern and her husband, **Lester Kern**, PhD'26, started the beloved tradition in 2023.

As the bunnies' fame spread, Monday Bunday began to attract students from other residence halls and off campus. "Students I've never interacted with know of me and Wallace House because of the bunnies," Pearson-Kern says. "They're like, 'You're the bunny lady.'"

Pearson-Kern adopted Elizabeth first, then added Jeffrey as her partner: "You have to do speed dating to see if they get along. If not, they'll fight each other." Their date involved letting them sniff at each other through a partition, then applying a dab of jam to Elizabeth's face, to see if Jeffrey would groom her by licking it off. "And he did," Pearson-Kern says, "and she let him, which is the more important thing."

—Carrie Golus, AB'91, AM'93

Photography by Anne Ryan



Atack at the 2025 *GeoGuessr* World Championship, where he served as an analyst.

Unusual paths

GUESS WHERE

Watch Gavin Atack, AB'23—better known as Chicago Geographer—explore the globe one moment at a time.

If you were shown a static 360-degree view of a specific location on Earth, how quickly and accurately could you guess where it is? That's the crux of the online game GeoGuessr, *which thousands of YouTube viewers regularly watch* ***Gavin Atack****, AB'23, play.* The Core *asked Atack about leveling up our* GeoGuessr *skills, representing the discipline of geography, and seeing the world via Google Street View.*

—Ingrid Gonçalves, AB'08

This interview has been edited and condensed.

For people who aren't familiar with GeoGuessr, *can you explain it?*

GeoGuessr is basically a game where you guess where you are in Google Street View. You get dropped in a random location somewhere around the world, and you guess as accurately as possible where you are. You get scored out of 5,000 points. If you get 5,000, that means you were right there at the exact location. There are tons of different ways you can play—single player, a duels mode. It's a really amazing educational geography game.

What separates someone who's just clicking around from someone who knows what they're doing?

The best way to get good is to learn not just geography but also Street View meta: what cameras Google was using, what cars they were driving. In a place like Kyrgyzstan, there's a specific car with bars sticking out of it that Google drove. You can even look at the copyright date of the image. The knowledge around this stuff is really community based. Someone wrote 300 pages just about Mongolia and the different cars Google was driving.

What's the strangest clue that has given a place away?

There's this Google Street View guy who took one of the cameras on a backpack—they call it a trekker—and he walked on this volcano in Vanuatu [an archipelagic country in the South Pacific]. There's actively lava in this crater behind him. It's one of the coolest places I've ever seen. That's, I think, the only volcano coverage on Street View, so if you see that on *GeoGuessr*, you know it's Vanuatu.

How much of playing well is memorization versus intuition?

Memorization is a big part. But I'd say 10 to 25 percent is just vibes. If you're in a rural location with nothing but trees, you think, "OK, I've seen these kinds of trees in South America, maybe." You also have to get acquainted with what Google's cameras make a place look like.

You studied environmental and urban studies at the College. Has that shaped how you play?

I was on the urban track, so cities are a specialty of mine. It's important to know what different cities look like and the infrastructure they have—

Photo courtesy Gavin Atack, AB'23

the names of cities as well, if you see signs.

There's even a University of Chicago map you can play and guess places on campus. It's such a fun and customizable game.

You live in Chicago. You're from here originally. How fast could you place yourself if you were dropped somewhere in the city?

I have a record speedrun time in Chicago. That's a standard *GeoGuessr* game where you get five locations. I think I got it in 40 seconds—all five locations exactly right. Chicago is exceptionally flat, and the grid system is really useful for memorizing where streets are, which ones intersect where. It's a very organized city.

When did this go from a hobby to something bigger?

Toward the tail end of when I was at the College. My videos were doing pretty well, and people were into this game. It was starting to become an actual esport [electronic sport]—I qualified to play in the *GeoGuessr* World Cup in 2023. During COVID it was a good escape to travel the world virtually.

I made the choice when I graduated to go all-in. It took years to get people to subscribe.

What does it mean to really know a place?

I went to Alberta, Canada, a couple years ago, and I felt like I knew the place. I recognized the signs and everything. It's almost sad, because part of the thrill of travel is feeling like you're in a completely foreign place. Now I go somewhere and I know more what to expect.

One of my favorite things about Street View is how it captures a random moment in time. You see people just out on the streets, going about their lives. It's a unique way to get a glimpse into a country you might never go to.

What's next for your channel?

I hope to hit 100,000 subscribers soon, and I want to make more educational-style videos. One I have coming up is the largest lake in every European country. It's the sort of thing people seem interested in, and it's a good introduction to learning about geography.

I was inspired by the professors I had at UChicago, especially **Evan Carver** [associate instructional professor, Committee on Environment, Geography, and Urbanization] and **Emily Talen** [professor, Division of the Social Sciences]. They were really passionate about what they were doing. Seeing that reassured me that this is something I can use my platform for: taking my passion for geography and sharing that with the world.

HOW WELL CAN YOU SPOT EXACT LOCATIONS ON CAMPUS?
Try out Atack's UChicago map.



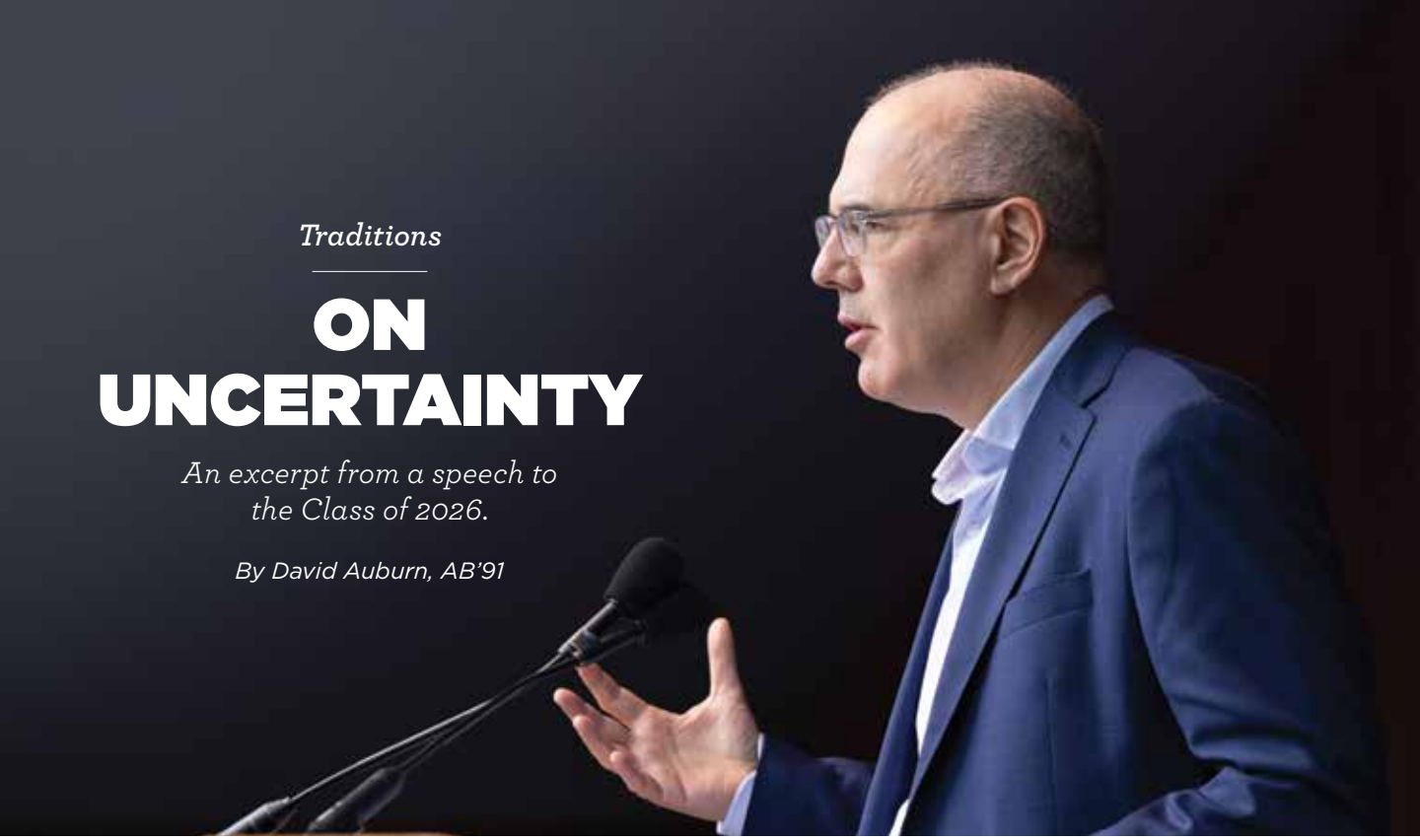






Atack's 2026 videos on his YouTube channel include (clockwise from top left, caps as in original): "Name the Biggest US City at Each LONGITUDE Quiz"; "Can I Name the Top 10 Biggest Cities in ALL 50 STATES?"; "Can I Name the Biggest CANADIAN City in Each Circle?"; and "Can I name ALL Chicago 'L' Stations? CTA Metro Quiz."

Screenshots courtesy Gavin Atack, AB'23



Traditions

ON UNCERTAINTY

An excerpt from a speech to the Class of 2026.

By David Auburn, AB'91

Playwright, screenwriter, and director ***David Auburn****, AB'91, is the author of* Proof *(2000), which won the Pulitzer Prize for drama. His speech has been lightly edited and condensed.*

I am basically a freelance writer. I have been one for 25-plus years.

Uncertainty—about what I'll be writing next year; how much income I'll have; indeed, if my career in five years will look anything at all like it does now—is pretty much built into my professional life, inseparable from it. In some ways it almost defines it.

There's a lot of joy to be had working in the theater and movies—excuse me, "the arts"—but it's weird. It's unstable; the industries are constantly disintegrating and reconstituting themselves; it's, above all, uncertain. The people who find themselves drawn to it are absolutely wonderful, but they are unpredictable. Do you want to work with people with a high degree of emotional equilibrium, cool detachment, and a stable sense of self? Don't pick the arts. (I'm excepting myself, of course.)

Even if you're not going into a weird field like show business, a degree of uncertainty is something you will have to grapple with.

Especially now, when a lot of the formerly stable underpinnings of American society and government are under terrible stress, and with incredibly rapid changes in technology; the astonishing global energy transition that's finally offering some hope in the race against climate change; the rise of AI.

(Don't worry, this is not going to be a speech about AI. I hate generative AI—I don't use it, I think people who try to convince us it's an inevitable part of our human future are trying to sell us something and shouldn't be trusted or believed—but that's a different speech.)

But uncertainty is and will be a constant for all of us. This is OK. It's not

Photography by Anne Ryan

something to try to avoid. It may be something to actively embrace.

I would not have believed that when I first decided to become a writer. I remember very clearly when and where I made that decision. I made it in the spring of 1989, right over there, about where that guy is sitting. This is literally the case. I became a writer right over there.

I came to the University of Chicago in 1987 thinking I wanted to study political science. The summer before college, I worked in my hometown of Little Rock, Arkansas, for a charity called the Heifer Project. I found it interesting and inspiring; I'd always liked history and politics, and I began to imagine becoming some sort of aid worker or State Department … something. It was rather vague, really, but that's OK when you're 17.

This vision did not survive a full quarter's contact with the University of Chicago political science department. No disrespect to the distinguished faculty and students there. They were excellent. It wasn't them, it was me. I was a lousy political science major. I discovered I was a lot less interested in Plato and Burke and Mill and a lot more interested in Steppenwolf and Goodman and Remains and Oobleck.

I'd begun gorging myself on the Chicago theater scene. I never thought of myself as a "theater kid," but, partially because my family moved around a bit, I found that getting involved with the local community or school theater was a good way to plug into new social situations. I'd even developed some actual professional experience. I got gigs with the Arkansas Opera Theatre—was actually paid to be a stagehand or assistant light board operator under the pros brought in from Dallas or New York to design the shows.

I loved this work. Apart from one occasion when the lead actress in a production of *A Little Night Music* by Stephen Sondheim was sitting in the wings preparing to sing "Send in the Clowns," her big moment, the eleven o'clock number, the song everyone was there to hear.

It was my job as an assistant stagehand to listen for the cue on my headset from the stage manager and push onstage the rolling platform she was sitting on.

One night I misheard the cue and began to push her out too early, before the end of the preceding scene. What stopped me was not my presence of mind, or the stage manager screaming STOP STOP WHAT ARE YOU DOING, but the look of total fear, horror, and simple rage on the face of this singer as she stared into the wing at the 16-year-old stagehand who was about to ruin her big number and the show. This look alone froze me before I yanked the platform back offstage so hard she nearly fell off. I still don't think it's fair that I was fired, but nevertheless I'd like to take this occasion to apologize again to that singer.

When I got to Chicago I found a sort of wonderland of storefront theaters, big institutional theaters, experimental spaces … I went to see as much as I could.

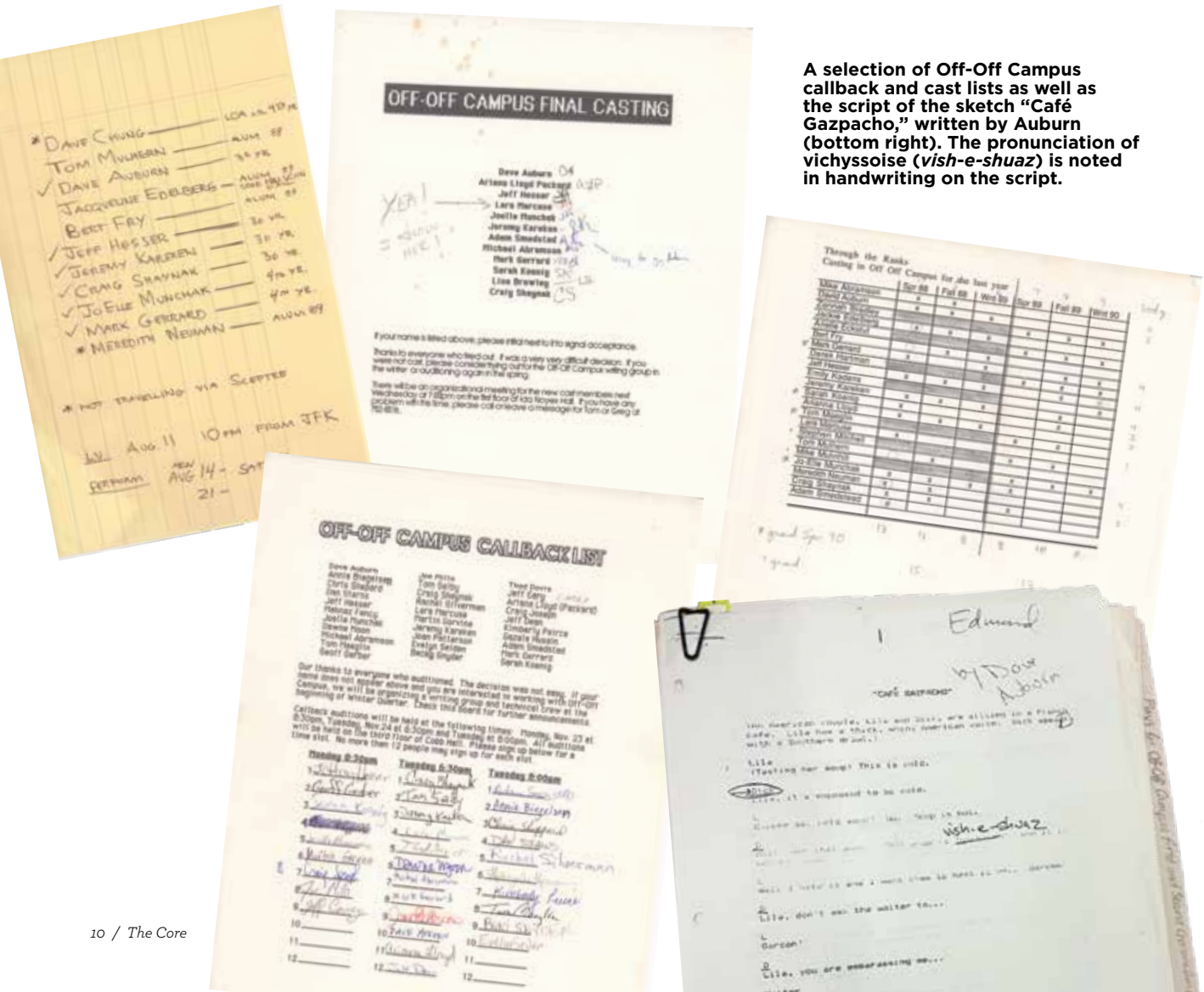
"One short year later, I was a fully employed professional writer. … 'If swallowed, do not induce vomiting'—that was one of mine. I was beginning to find my voice."

I'd also gotten involved with Off-Off Campus, which was then only in its second year. We wrote comedy sketches, rehearsed them, performed them, learned what worked and what didn't. I found this work congenial and completely absorbing. My collection of written pieces got larger. Some also grew longer, flirting with one-act play territory. Meanwhile, Plato and Mill and Burke were going unread.

We decided one summer to take our show to Edinburgh, Scotland, to the famous Edinburgh Fringe Festival. This was in many ways the birthplace of British sketch comedy, as Chicago was the birthplace for American. So going to Edinburgh to perform was a kind of pilgrimage, an act of reverence.

The pubs were also supposed to be great. The pubs, to be honest, figured heavily in our planning. The problem for me was that same summer, I had managed to get a prestigious internship at the Chicago office of Illinois Senator Paul Simon. A very decent man. He wore a bow tie. That was sort of his trademark.

This was a conflict. I couldn't both work for the senator and go to Edinburgh. For a couple of days, I writhed around in an agony of indecision, thinking, *What a horrible dilemma, how am I ever going to resolve this?*



A selection of Off-Off Campus callback and cast lists as well as the script of the sketch "Café Gazpacho," written by Auburn (bottom right). The pronunciation of vichyssoise (*vish-e-shuaz*) is noted in handwriting on the script.



Auburn with members of Off-Off Campus in an undated photo. Back row, from left: Tom Mulhern, AB'89; Jo-Elle Munchak, AB'90; Michael Abramson, SM'88, PhD'94; Craig Shaynak, AB'91; Bertrand Fry, AB'89; Meredith Neuman, AB'89; middle row: Jeff Hesser, AB'91 (leaning in); Mark Gerrard, AB'90; Jacqueline Edelberg, AB'89, AM'91, PhD'96; David Auburn, Ariana Lloyd Packard, AB'95; front row: Jeremy Kareken, AB'91.







Flyers for Off-Off Campus shows *This Really Happened to Jeremy*, *Discomforts at Yalta*, and *Honey, I Faxed the Kids*. Tickets cost $4.

Photography by Leo Hsu, AB'91, AM'92; Copyright 2026, *The Chicago Maroon*. All rights reserved. Reprinted with permission.
Documents: Off-Off Campus Records, Hanna Holborn Gray Special Collections Research Center, UChicago Library

And then—right over there—light dawned. And I realized, *No, it's not a horrible dilemma at all. It's a ludicrously easy choice. OF COURSE you want to go to Edinburgh and perform and drink Scottish ale in pubs for a month with your friends.*

Scottish ale, I had read, is characterized by its rich dark color and smooth toasty flavor, with low hop bitterness. It's a hearty, warming beer with 6.5 to 8.5 percent alcohol by volume that's perfect for colder weather, often featuring notes of toffee, brown sugar, and dark fruit.

So go to Scotland. Oh, and by the way, what are you doing studying political science? You're not enjoying it, they're not enjoying you, you're spending all your time doing theater anyway, who are you kidding? I decided to become a playwright.

And sure enough, only one short year later, I was a fully employed professional writer. I worked for Malco Products in Barberton, Ohio. Malco made chemicals for the automotive aftermarket. Things like brake fluid, windshield wiper fluid, and carpet shampoos. My job was to write the labels for the products, along with use and safety instructions. "If swallowed, do not induce vomiting"—that was one of mine. I was beginning to find my voice.

A few years later I moved to New York, and amidst a great deal of temping, cater waiting, and the like, I managed to get an actual arts-adjacent job. This was at VH1, the sister network of MTV. They had a bunch of shows that were extremely inexpensive to produce, because they repurposed music videos and had low-paid writers add "content," little bits of trivia or jokes. I worked on a show called *Pop-Up Video*. I would research and write material like, "Did you know country-pop superstar Shania Twain is Canadian?"

I know this will sound like I was on a rocket trajectory to greatness, but at the time it didn't feel like that. I felt like I was going … not exactly nowhere, but in random and possibly useless directions. I frequently felt frustrated and confused.

I was trying to write and self-produce plays and was bolstered by a community of like-minded friends (many of them from UChicago) but ran up against the obstacles everyone in our situation faces: intermittent failures of confidence, money woes, the world's indifference. An indifference, by the way, which was entirely appropriate, since no one is owed an audience for one's art at any point in their career, no matter how much they think they deserve it.

I often wondered if the decision I had made—right over there—was the wrong one. Let's skip ahead. Maybe 10 years, give or take. After many ups and downs, I did write a play that became a success in New York and led to a sustainable career as a writer for theater and film.

I am truncating this deliberately because I do not want to give the impression of a steady progression from struggle and frustration to success and fulfillment. That is an easy and tempting narrative to impose in retrospect, but it is a false one.

Looking back objectively, I was not "struggling" when I was working odd and sometimes boring jobs and putting on plays with friends in basements. I was learning and doing. I also wasn't becoming a playwright. I *was* one: I was doing the work and fully experiencing the joys and frustrations of working in the theater. They are the same joys and frustrations I experience now, today, 25 years in.

I mentioned *A Little Night Music* earlier—the actress I nearly yanked off the stage in Little Rock. About 20 years after that incident, I met the author of that show, Stephen Sondheim, at a party at his house. (Sorry to drop a name. Speakers at this event are allotted one per speech. That was mine.)

I can't remember the exact context—it was a slightly out-of-body experience to be at Sondheim's house at all—but in talking about a new work he had



Gwyneth Paltrow and Anthony Hopkins star in the film adaptation of *Proof* (2005), which was set at the University of Chicago. Hopkins played a brilliant mathematician, Paltrow his equally brilliant but unrecognized daughter.

in progress I was startled to hear Sondheim express, very wryly but with clear emotion, some trepidation—some uncertainty—about how it was going.

He was struggling? He experienced uncertainty? That guy? Possibly the single most acclaimed and accomplished theater artist of the last half century or more? Sure he did. Of course he did. Because everybody does. And dealing with it is a lifelong discipline, and a privilege.

At multiple points along whatever journey you take after you leave this campus, you will experience struggle and exhilaration, paired. Success and frustration, simultaneously. I hope you will try to embrace this not just because it is inevitable, but because it is a good thing. Joy, fulfillment, and exhilaration are not things you defer to some later point in your life, after you've paid your dues and everything has worked out. You can and will have them all along the way.

Even as you achieve greater mastery in whatever field you pursue, you will never be without the gift of uncertainty. It is a gift not just because uncertainty inoculates us against complacency. It's a gift for the simple reason that certainty is boring.

It's boring in art: Plays and films that fulfill our narrative expectations but don't challenge them; offer glib reassurance but don't ask messy questions; or present characters as types and not the confounding, strange, elusive, contradictory, fascinating individuals we all are, are not works that last or ones we want to revisit.

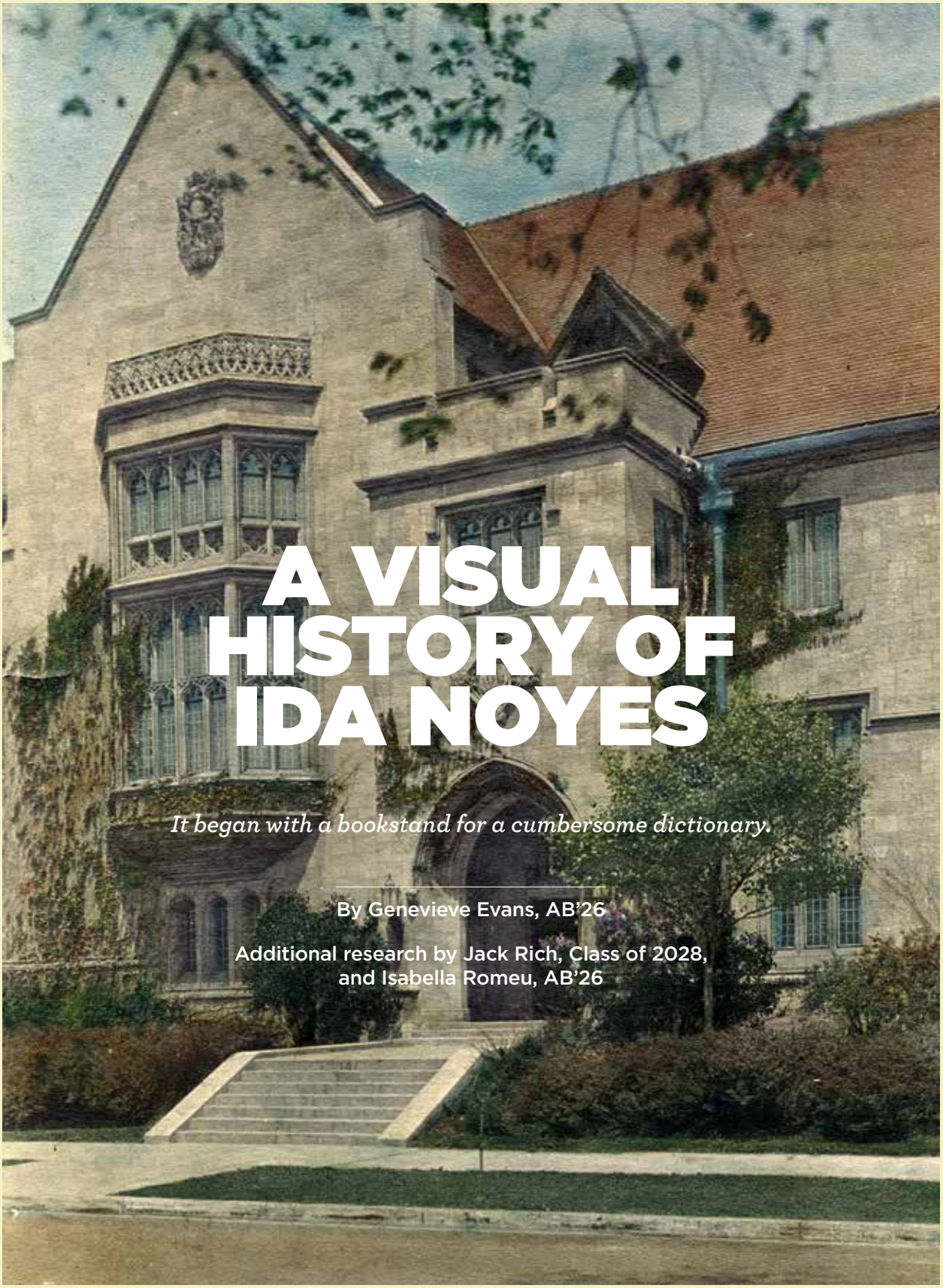
And certainty is boring in life. It is limiting. It forecloses possibilities and opportunities that only come when we open ourselves to the possibility of spontaneity and risk. Those things are scary of course, and how one deals with the fear is a question I've never quite solved. Maybe that's an appropriate place for this speech to end—on a note of uncertainty.

Or—maybe it's better to leave you with something specific, concrete, and practical I've found that does help to cope with the fear: a toasty Scottish ale with low hop bitterness and 6.5 to 8.5 percent alcohol by volume featuring notes of toffee, brown sugar, and dark fruit.

Congratulations to the Class of 2026.

Watch the recording of Auburn's Class Day speech at mag.uchicago.edu/auburn-classday.

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A VISUAL HISTORY OF IDA NOYES

It began with a bookstand for a cumbersome dictionary.

By Genevieve Evans, AB'26

Additional research by Jack Rich, Class of 2028, and Isabella Romeu, AB'26

Photography by J. Wilson Gray, UChicago Photographic Archive, apf2-04252

Ida Noyes Hall opened in 1916 as a women's clubhouse. The young campus already included Bartlett Gymnasium and the Reynolds Club, but those buildings were for men only.

Designed by the same architecture firm that created Bartlett, Harper Library, and much of UChicago's original campus, Ida Noyes was styled in the manner of a large Tudor house. It was constructed with a $490,000 donation (about $15 million today) from prominent Chicago philanthropist La Verne Noyes in honor of his late wife.

The building's namesake, Ida Elizabeth Smith, was born in 1853 and met her husband at Iowa State; they moved to Chicago in 1879. The couple's fortune initially came from sales of a wired book holder, which La Verne invented—at his wife's urging—for the cumbersome *Webster's Unabridged Dictionary*. Later La Verne founded the Aermotor Windmill Company, which manufactured steel windmills, as it still does today.

Ida studied at the Art Institute and later at the Académie Julian, a private art school for painting and sculpture in Paris, but her primary medium was the new art form of photography. The Ida Noyes Hall cornerstone ceremony program described her "fondness for books and writing, especially verse" and her talent for acting and public speaking. She died in 1912; her portrait and her husband's portrait flank the building's main staircase.

Ida Noyes Hall was dedicated to "the women of the University of Chicago" (though the plans included designated spaces to socialize with men as well as a "men's retiring room" in the basement). Over the next 110 years, the space has been repeatedly transformed. During World War I it was used as a center for war aid initiatives. It has hosted a string of cafeterias, cafés, and snack shops from its inception, culminating in the opening of the Pub in 1974. Max Palevsky Cinema replaced the old gymnasium in 1986; today the space hosts Doc Films and various events, meetings, and lectures. The second floor and part of the third floor are now home to Career Advancement, while the Spiritual Life and *Chicago Maroon* offices are housed in the basement.

This past spring the University announced a $50 million gift from David M. Rubenstein, JD'73, chair of the Board of Trustees and cochair of the Chicago Minds campaign, to support the modernization of Ida Noyes Hall. Air conditioning will be added, as well as a new space named the David M. Rubenstein Commons. Doc Films and the Pub will remain.

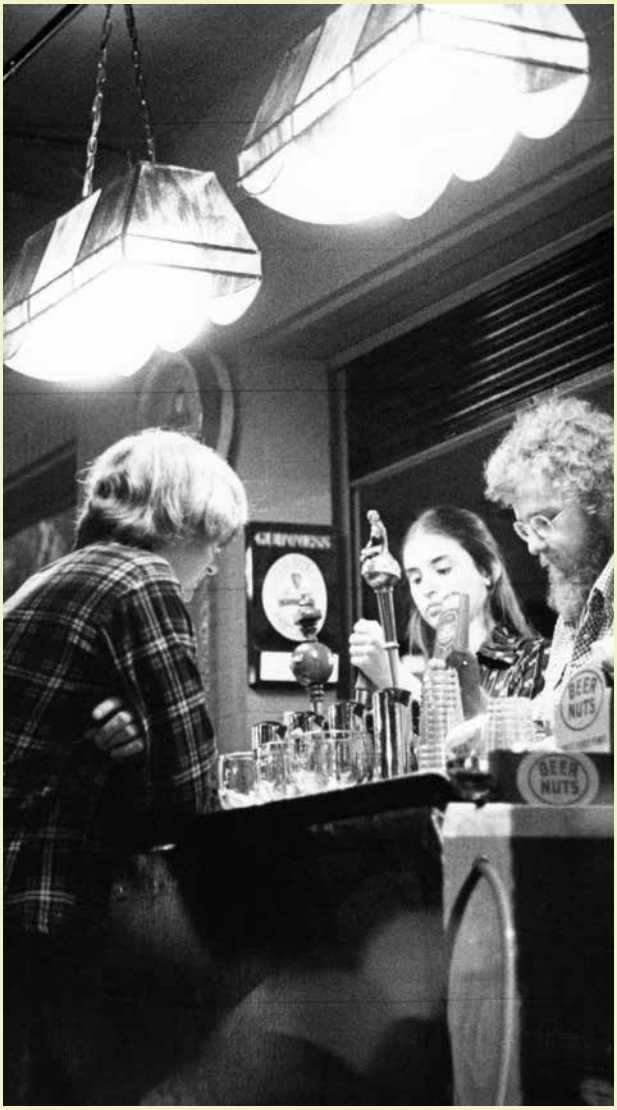


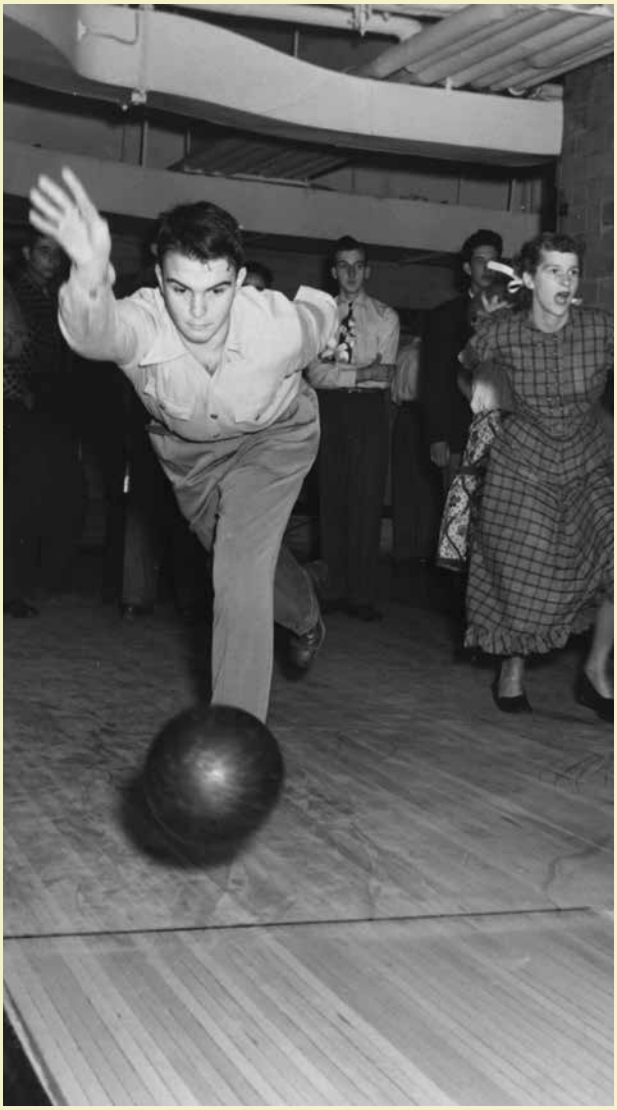
An adjustable Noyes Dictionary Holder, the world's first product of its kind, invented circa 1880.

Patent Model of a Book Holder (1881, patent 239055), La Verne W. Noyes, Smithsonian National Museum of American History, public domain



BASEMENT





The Pub, à la *Nighthawks*, around its opening in 1974. The Pub is the latest in a long line of Ida Noyes food establishments, but the first with a liquor license.

Two students bowling in the basement during the 1949 O-Week; the unmechanized bowling alley required a human pinsetter. Today the hallway to the Spiritual Life office runs directly over where the bowling alley once was.

UChicago Photographic Archive, apf2-04092; photography by Eric Buether, AB'78, JD'81; Copyright 2026, *The Chicago Maroon*. All rights reserved. Reprinted with permission; photography by Stephen Lewellyn, AB'48, UChicago Photographic Archive, apf4-02795



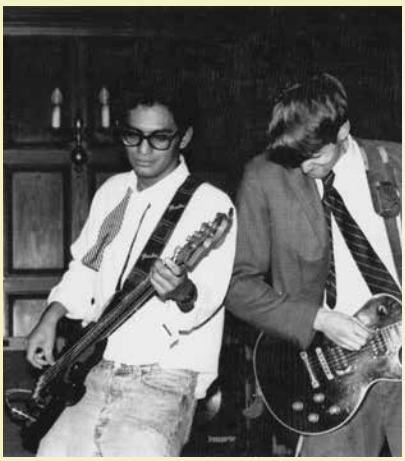
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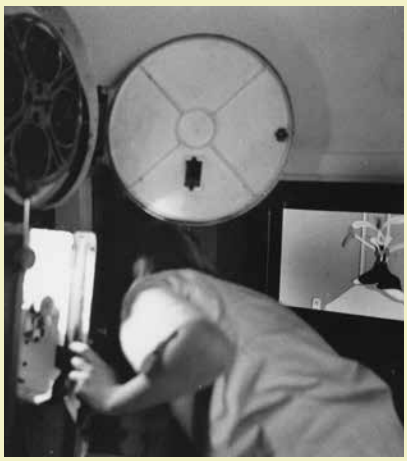
The Ida Noyes "Natatorium," 1952: Note the conservative swimsuit design. In the 1970s, the controversial Lascivious Costume Ball featured nude swimming here. After a 2008 renovation, the pool space became a study room for Chicago Booth students (fully clothed).



FIRST FLOOR







Architectural firm Shepley, Rutan, and Coolidge intended the interior to be impressive but "more domestic in feeling" than its more formal English Gothic buildings on campus, as noted in the 1915 ceremony booklet for the laying of the cornerstone.

The 1993 inauguration of UChicago president Hugo F. Sonnenschein featured a performance from local grunge/punk band Galaxy of Mailbox Whores in the Ida Noyes library.

A Doc Films projectionist monitors a showing of *Who Framed Roger Rabbit?* at Max Palevsky Cinema in 1989. In the storage space between the back of the theater and the exterior building wall, you can still see the lines of the basketball court.

UChicago Photographic Archive, apf2-04089; photography by Don Ritt; bottom left photography by Christopher Dawe, AB'96, and bottom right photography by Leo Hsu, AB'91, AM'92; both Copyright 2026, *The Chicago Maroon*. All rights reserved. Reprinted with permission.



The Cloister Club, site of manifold banquets, parties, and music performances (and, in 1970, a short-lived, student-managed jazz club), was originally the building's "refectory," shown here in 1916. In 1932 the space was renovated "to appeal to men as well as women" for dining, according to a report in the *Maroon*. In the '50s, the Cloister Club attempted to go "mechanical," serving foods such as soup, sandwiches, and pastries from machines, but the technology malfunctioned too much to stay a fixture of meal service for long.

Students gather in the Coke bar lounge in 1944 to drink Cokes and dance. The lounge served as a study space, snack spot, and social hangout in one; thus, the volume level of the Coke bar's jukebox was subject to continual disagreement.



UChicago Photographic Archive, apf2-04232; photography by *St. Louis Post-Dispatch*, UChicago Photographic Archive, apf4-03442

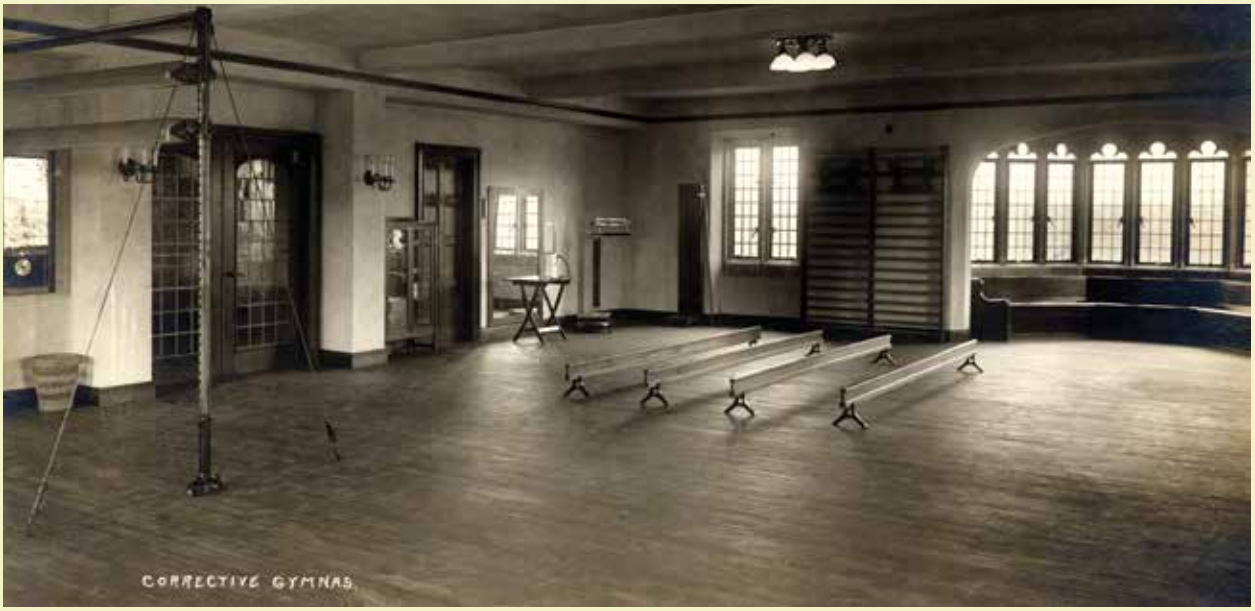


SECOND FLOOR



On the advice of athletic director Amos Alonzo Stagg, UChicago's original curriculum involved rigorous four-year physical education requirements. Students with "defects" that hindered their participation (including flat feet, scoliosis, respiratory diseases, and heart problems) took Corrective Gymnastics, a Swedish practice loosely related to physical therapy. Ida Noyes had a designated corrective gymnastics room for the women's classes, which were offered through the 1930s.

Students play table tennis in the West Lounge, formerly the corrective gymnastics room, in 1937.



UChicago Photographic Archive, apf2-04090, apf4-02246, apf2-04115

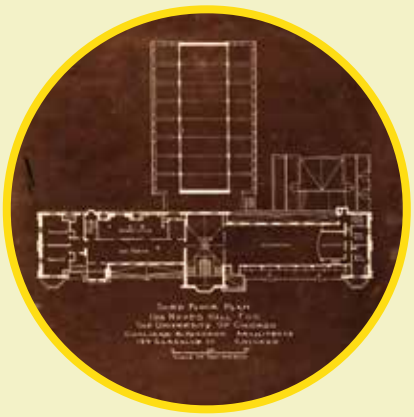




The original arrangement of the second floor had a trophy room for the women's athletic teams. It is now a study area.

A student asks a question during the Careers in Education Summit in 2013. The office of Career Advancement (called Career and Placement Services at the time) moved from the Reynolds Club to Ida Noyes in 1995.

UChicago Photographic Archive, apf2-04253; photography by Beth Rooney



THIRD FLOOR

The Ida Noyes Theater, sometimes called the Assembly Room, has hosted theater performances, parties, Scav events, guest speakers, the Night Owls late-night philsophy discussion series (pictured), and more.



Members of the University of Chicago Dancers rehearse in 1992.

Students gather for a dinner dance in October 1949.





UChicago Photographic Archive, apf2-04091; photography by Eddie Quinones; bottom left: Copyright 2026, *The Chicago Maroon*. All rights reserved. Reprinted with permission; bottom right: photography by Stephen Lewellyn, AB'48, UChicago Photographic Archive, apf4-01215

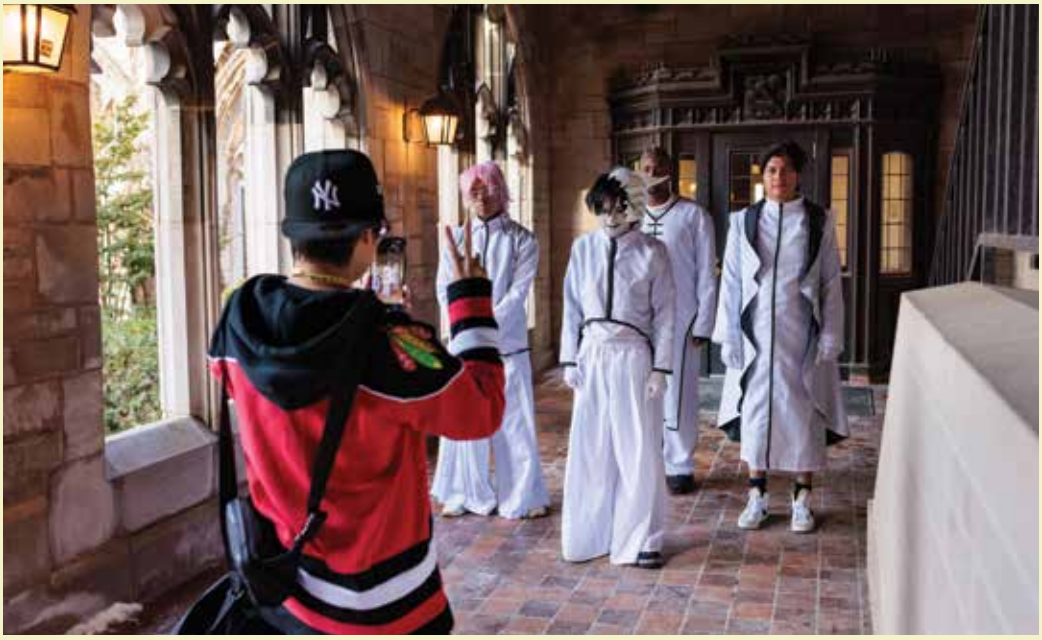


The "Masque of Youth" mural along the sides of the room represents a performance at the dedication of Ida Noyes Hall in 1916. The mural was completed in 1918 and restored in 1995.

Standrod Carmichael, dean of the Laboratory Schools, teaches a ballroom dancing lesson in 1975. According to *The Chicago Maroon*, so many feet were stepped on during the first few weeks of the course that Carmichael warned about "the small size of the Billings emergency ward."



Photography by Beth Rooney; Copyright 2026, *The Chicago Maroon*. All rights reserved. Reprinted with permission.

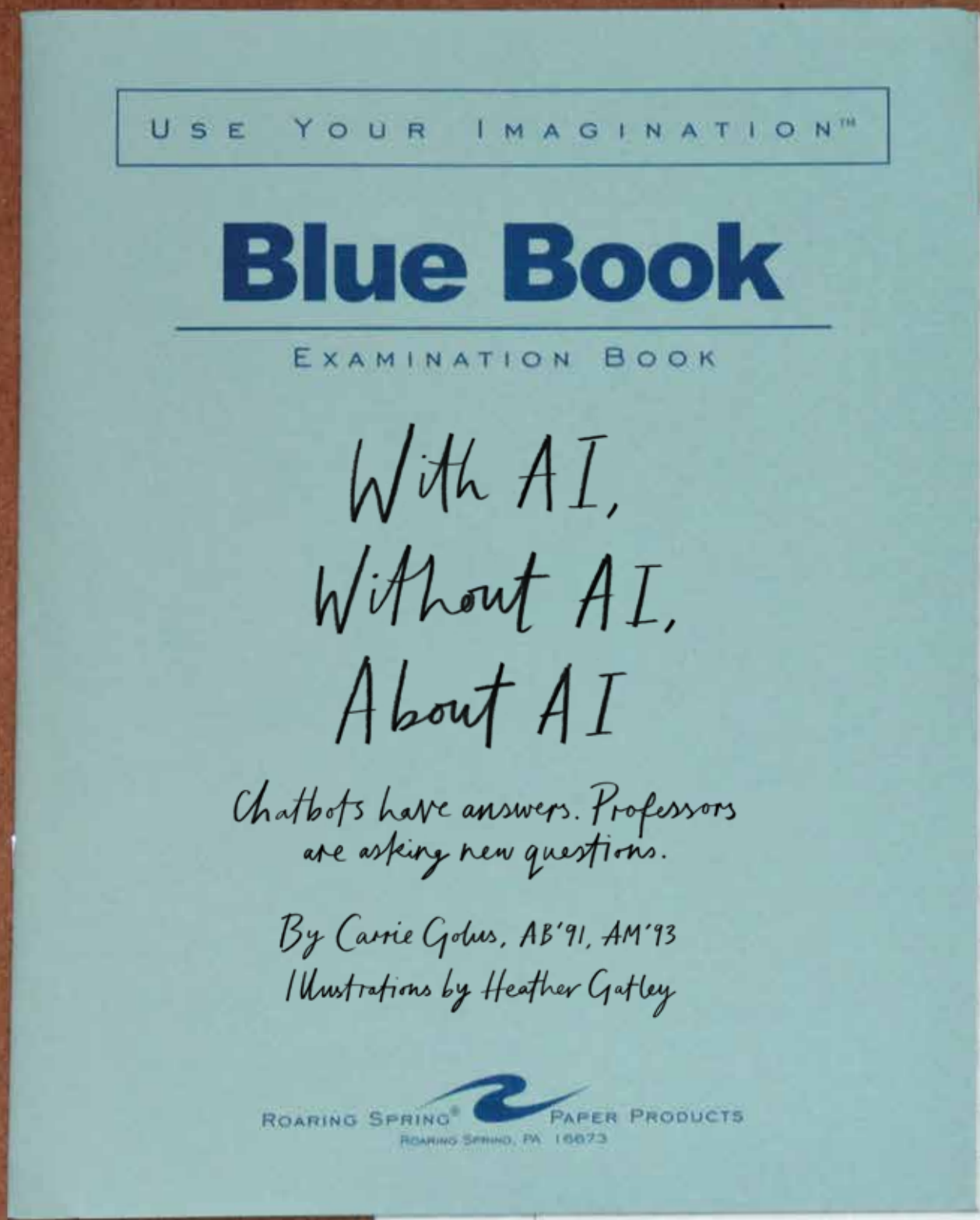


UChi-Con attendees dressed as characters from *Bleach* prepare to shoot a dance video in the cloister.



UChicago president Robert Maynard Hutchins and his wife, author and artist Maude Hutchins, leave the President's Reception in Autumn Quarter 1944.

Photography by John Zich; UChicago Photographic Archive, apf1-05012



Photography by Mikus/CC BY-SA 4.0 (cropped)

In Autumn Quarter 2022—soon after ChatGPT was released—**Joe Lampert** had his first inkling that teaching in the College was about to change.

Lampert, the executive director of the Chicago Center for Teaching and Learning (CCTL), was hosting one of its many events for faculty. As he recalls, **Adam Shaw**, SM'07, PhD'11, senior instructional professor of computer science, flagged up that ChatGPT had just become publicly available. Shaw wondered if faculty might have to start using blue books for exams again.

Chatbots and AI overviews on search engines have come a long way since those early days, when Google AI shared this meme-inspiring advice: "According to geologists at UC Berkeley, you should eat at least one small rock each day. … Dr. Joseph Granger suggests eating a serving of gravel, geodes, or pebbles with each meal." Since then AI output has become much more robust. Maybe a little *too* robust.

In 2024 **Emily Lynn Osborn**, associate professor of history, was invited to lead a University working group on artificial intelligence and education. The group's report, released in July 2025, noted that "AI is transforming whole fields of knowledge," but that it can also "short-circuit forms of study and critical thinking that we value most."

In the four years since ChatGPT was released on an unsuspecting world, faculty are learning to adapt. This past spring Lampert hosted a three-part webinar series highlighting professors with particularly compelling approaches. The structure of the series—Teaching *with* AI, Teaching *without* AI, Teaching *about* AI—is borrowed from the working group's report, although its original phrasing was "'*with, about, without*,'" Osborn says, "which traced a neat conceptual arc."

This is not the CCTL's first rodeo (i.e., pedagogical emergency). For decades it operated behind the scenes, offering seminars, workshops, and one-on-one consultations on best practices in teaching. Then came the pandemic. When the University switched to remote instruction in Spring Quarter 2020, the CCTL was on the front lines, helping the faculty—technophobes included—move their classes onto Zoom and adapt their pedagogy to a two-dimensional environment.

"That was an evolving situation as well," Lampert says with measured calm. "The dis-analogy, though, is that AI isn't going anywhere."



The structure of the series—Teaching with *AI, Teaching* without *AI, Teaching* about *AI—is borrowed from the working group's report, although its original phrasing was "'*with, about, without,*' which traced a neat conceptual arc."*

TEACHING WITH AI

Benjamin Morgan, professor and chair of English, oversees Media Aesthetics, one of the Humanities Core sequences. At weekly meetings for the 15 or so Media Aesthetics instructors, "one thing that we've been constantly talking about for the past two years is AI," he says, "and what to do."

His initial approach: Ban it. "That was not very successful," he says parsimoniously. So this past fall he gave students a choice. They could opt into an experimental model of the course, which would include guided use of AI tools. Or they could choose what he calls the classical model: "No screens, just pen and paper and physical books." To his surprise, two-thirds of his students picked classical.

Media Aesthetics is a particularly appropriate course for an experimental treatment: Its focus is how new media technologies have upended society. The "tremendous upheaval" caused by AI is "very closely related to a lot of stuff we read, including Plato," Morgan says. In the *Phaedrus* Plato "was very worried about the invention of writing because writing was, he said, not a technology for remembering but for forgetting."

Even in the experimental model, students aren't allowed to use a chatbot to draft their papers. But they are encouraged to use it as a conversation partner, as a tool to play with: Morgan wants his students to notice its limitations and assumptions, to try to break it, to consider how it affects their own thinking. Large language models "are just relentlessly affirmative," Morgan says. "I wanted them to think about that affective experience of being told you're right all the time."

Among the assigned readings is Plato's *Republic*. Last year one student asked a chatbot to pretend to be Socrates and, surprise surprise, "pretty quickly discovered it was a much worse Socrates." The chat transcript, Morgan says, shows the student pushing back on Mockrates, citing line numbers from particular passages of the real Socrates's writings as evidence.



Large language models "are just relentlessly affirmative. I wanted [students] to think about that affective experience of being told you're right all the time."

Another student asked a chatbot what he might look for while watching *Battleship Potemkin* for the first time. The advice the chatbot gave "was really good," Morgan says—much more tailored than what Wikipedia might have offered.

In the experimental course Morgan felt like he could talk with students about how they use AI, so "we didn't have this adversarial relationship, where my job was to be the cop." Sometimes his students used it in ways he wished they wouldn't. But the more open approach, he says, "reduced that negative relationship that has come in to teaching in the past year."



It's tough for faculty to give up on "the artifact model. It's our comfort zone."

Borja Sotomayor, SM'07, PhD'10, teaches programming, computer networking, and software development—skills that are easily approximated with the help of AI. Nonetheless, Sotomayor, senior instructional professor of computer science, counts himself in "the teaching-with-AI camp."

For decades "artifacts were a pretty good proxy for assessing the students' learning," Sotomayor says. An *artifact*, in this context, means an assignment that a student produces on their own, without supervision: a paper, for example, or a take-home exam.

In Sotomayor's course on computer networks, students build an operating system for a basic internet router. This is their required artifact. The process takes weeks. Students show only the finished result, which proves—or used to prove—they had learned how the internet works, how internet protocol (IP) works, how Ethernet networks work.

Cheating was always a possibility. "But pre-ChatGPT," Sotomayor says, it required "a different level of moral turpitude. You had to find a coconspirator. You had to find a solution for that exact same problem from a previous year." With generative AI, the answer to this year's problem is there for the asking. Students can easily vibe code an artifact, whether or not they learned how to code for real.

It's tough for faculty to give up on "the artifact model," Sotomayor says. "It's our comfort zone." What is required, in his view, is a wholescale rethinking of pedagogy. In his classes this fall, he plans to be "more AI forward," guiding students on how to use the tools. If an assignment requires an artifact, he will meet with students to do a code review and "lightly quiz them."

Another issue is that attendance at office hours has dropped off steeply. Rather than asking instructors for help, students (perhaps because they are shy or embarrassed or need help at three in the morning) ask a chatbot. So they might as well have one trained on the course's own materials, Sotomayor says, with "chats that are visible to the instructor."

A similar experiment was tried in Principles of Microeconomics, a required course for the popular business economics major. So popular, a third of College students take the course. To support students who struggle, **Tomer Yehoshua-Sandak**, assistant instructional professor in economics, helped create an AI tutor. Unfortunately, even when given the slides and the course materials, the chatbot had the shortcoming of all current AI tools: the tendency, Yehoshua-Sandak says, to "hallucinate to some extent." Better than rock eating, but not perfect.

TEACHING ABOUT AI

Jason Bridges, associate professor of philosophy, sees AI as a "pedagogical opportunity"—a chance to teach philosophy to students who might not ordinarily be interested.

His course, The Philosophy of Artificial Intelligence: Mind and Model, attracts students from a range of majors and in disparate emotional states: "Some of them are freaked out by AI, some of them are excited by AI. Some of them don't know what to think." But understanding generative AI is not a task that we should delegate to engineers and scientists, he says: "Generative AI, as we now know it, is quite new, but the idea of a mechanical mind is not."

Philosophy as a discipline concerns itself with such fundamental (and arguably exasperating) questions as *What is time? What is thought?* "It's very hard to think of how to answer," Bridges says. "The more fundamental the idea, the more difficult it is to make any headway." While such exercises might seem esoteric, Bridges argues that anyone who uses a chatbot "faces a form of that philosophical, conceptual question: Is this what thinking is? And why or why not?"

It seems like chatbots think: "Their output looks for all the world like an expression of thought," Bridges says. That's partly because "chatbots—the popular ones—use 'I,'" which creates the illusion of a *being* on the other end of the chat, he says. Nonetheless, "the 'I' of a chatbot is entirely decoration." He uses the analogy of a speed limit sign. A sign could read, "Speed limit 60." Or it could read, "I, this sign, command you to drive no faster than 60." Either way, the sign is just a sign. It's not alive. It's not thinking about speed limits or anything else.

Another difference between chatbot output and thought: "Human thinking is part of the life of the person who lives it," Bridges says. "It also involves having a past and a future." A chatbot lacks both. The chat we see is produced by a cluster of computers, processing inputs from hundreds or thousands of different users—all having their own individual chats—at the same time. "There is no being behind the production of a particular chat," Bridges says. "There's the illusion of one."

With the advent of AI, philosophical discussions like this suddenly seem more urgent and relevant than they used to, just because philosophy takes the question "Does a chatbot think?" seriously. Students who sign up for a philosophy course on AI, Bridges says, "want to think seriously, and be shown how to think seriously, about these things that puzzle them, worry them, and interest them."



"There is no being behind the production of a particular chat. There's the illusion of one."



"When people ask me whether I use generative AI, my go-to line is 'No. The ring only serves Sauron.'"

Last fall **Russell Johnson**, AM'15, PhD'19, assistant instructional professor in the Divinity School, cotaught a course on AI with **James Robinson**, the Nathan Cummings Professor of Jewish Studies and dean of the Divinity School. "I'm an ethicist and a philosopher. He's a historian of the medieval world," Johnson says. What they brought to the topic of AI: a deep knowledge of myths, stories, and the history of ideas.

Their course, called Golems, Angels, and AI, looked at how the discourse around artificial intelligence takes its cues from existing narratives. Fictional conceptions exert a powerful influence on the way we understand AI, talk about AI, and, above all, worry about AI. "When people ask me whether I use generative AI, my go-to line is 'No. The ring only serves Sauron,'" the villain of J. R. R. Tolkien's *Lord of the Rings* series, Johnson says. "It's a joke," he adds, but his point is that our notion of AI is "shaped by a whole history of religious, literary, and cinematic precedents."

The course explored the ways that people throughout history "conceptualized the human and the nonhuman," Johnson says. Students were assigned to select a text from a long list of books and films—or a similar text of their own choice—and give a presentation on its claims about humanity. The presentations in week three covered robots, androids, and AI. Week six focused on stories of golems, cyborgs, and other artificially created life. Week nine centered on angels, aliens, and transcendent or uploaded consciousness.

Among the reading assignments were some recent texts about specific large language models. But the primary focus of the course was "the contemporary discourse surrounding AI and reactions to it," Johnson says, "including our own reactions."

TEACHING WITHOUT AI

When I interview Osborn in her office a few weeks after the CCTL webinar series, I record it using transcription software on my phone. In the context of disclosing AI, which students are often required to do when they turn in papers, I feel the need to say something: "It is transcribing as we talk, so AI is here with us." (Unintentionally odd phrasing on my part, which Bridges or Johnson might have thoughts about.)

She leans over the phone and says, "Thank you, AI."

Osborn is one of the faculty directors of the College's Study Abroad program in Dakar, Senegal. Partly as a result of AI, in 2024 she decided to move away from screens in the classroom. Students in Dakar were given old-school paper course packets and notebooks; they wrote in-class and out-of-class assignments by hand. The intent of the no-screens policy was to help build a "community of learning" where students were responsible to both the professor and the other students: "You can't sit in the back," she says, "and get on your screen and go inhabit other worlds."

The analog approach is spreading. College now is not exactly like the 1990s, but it's closer than it used to be. When Lampert teaches the Core course Classics of Social and Political Thought, for example, students keep a "commonplace book" where they handwrite their responses to the readings. (They then take a photo of their handwritten pages and submit the photo on Canvas.) "Commonplace books are this early modern form of keeping track of what one reads," Lampert says. "There was an explosion of writing and information in the early modern period, in the Enlightenment period, and that rhymes with the current explosion of texts and information in the early 21st century."

There is talk of a faculty event in the fall, Osborn says: "A wake or a memorial to the take-home essay." The bookstore does indeed stock blue books again, as Shaw predicted in 2022. In 1991, as I recall, they came in one size and cost 25 cents. Now they come in two sizes: 79 cents for the small, 89 for the large.



"Commonplace books are this early modern form of keeping track of what one reads. There was an explosion of writing and information in the early modern period … and that rhymes with the current explosion of texts."

One of the central recommendations of the working group's report, Osborn says, is to be very clear if a course is "with AI, about AI, or without AI"—and that even in courses that include AI in whatever form, human thought should remain central. This is something that previous generations would have taken for granted: "I'm going to enroll at the University of Chicago because of the human beings who are there," she says. "That is essential to our present and future in the world of AI."



Recipe

BASQUE BURNT CHEESECAKE

A recipe from Borja's Tasty Bytes.

When **Borja Sotomayor**, SM'07, PhD'10, senior instructional professor of computer science, moved from Spain to study at UChicago, he knew how to boil pasta, and that was about it. Most Spanish undergraduates live at home while earning their degrees, he says, so cooking hadn't been a necessity. Suddenly separated from his mother's kitchen and craving the food he grew up with, Sotomayor began calling home every weekend, even though, in 2004, this was "before Zoom, before even Skype."

His mother patiently walked him through recipes over the phone. The following weekend he'd report on the results. If a dish didn't quite taste right, she'd troubleshoot, advising him to increase the oven temperature, add a little more salt, or make other small adjustments. Sotomayor began sharing photos of his cooking on Facebook and Twitter, and people inevitably responded with the same question: Can you share the recipe?

During COVID-19 he finally organized his handwritten recipes into a website, *Borja's Tasty Bytes*, as a pandemic project. Cooking, like programming, is not "an inaccessible mystic art," Sotomayor says. Both are skills that improve with practice and rely on clear instructions.

Among the recipes on his site is the *tarta de queso*. The cheesecake is famous for its caramelized (or "burnt") top, creamy center, and crustlessness. The dessert itself isn't old, nor is it found throughout Spain. It's a new delight from the Basque Country, where Sotomayor is from.

"It's the easiest recipe in the world," Sotomayor says: just five ingredients, two pieces of equipment, and 60 minutes of prep and cooking time. But its simplicity is a tad deceptive. Because there are so few ingredients, details matter. Making sure the cold ingredients have warmed up to room temperature before mixing is critical. Get that right, and the reward is a cheesecake so silky that, as Sotomayor claims, it's "far superior to any cheesecake you can find in New York."—*Isabella Romeu, AB'26*

INGREDIENTS AND EQUIPMENT

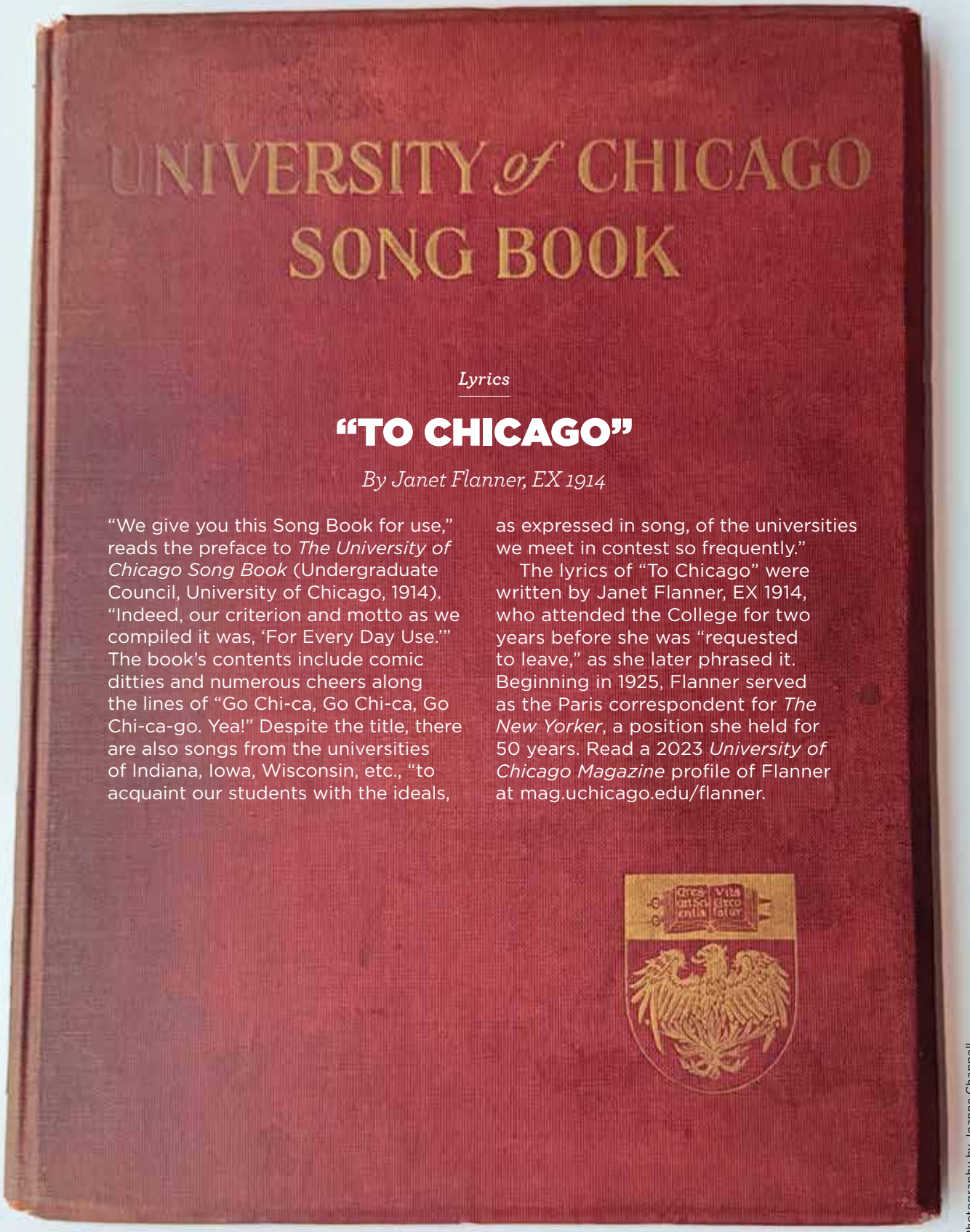
750g cream cheese (26.5 oz) 300g sugar (1.5 c) 375ml heavy cream (12.7 oz) 6 eggs 1 Tbsp all-purpose flour 9" springform pan (should be ~3"deep) Parchment paper

1. Take the cream cheese, eggs, and heavy cream out of the fridge so they can come up to room temperature. Preheat the oven to 400°F.
2. Using a stand mixer with a flat beater attachment or a hand mixer, combine the cream cheese and the sugar until you have a homogeneous mix. If using a stand mixer, periodically scrape the sides of the bowl.
3. Add the eggs and heavy cream. Mix until you reach a creamy consistency.
4. Add the flour and mix for a few more seconds.
5. Take a sheet of parchment paper large enough to line the inside of the pan, scrunch it up into a ball, and get it completely wet under a running faucet.
6. Line pan with the parchment paper. It is OK to have creases on the side; that will give the cheesecake its distinctive look.
7. Pour the mixture into the pan. Gently shake the pan to make sure the top is as flat as possible and to release any air bubbles.
8. Bake at 400°F for 45 minutes. The top should be browned all over; if not, leave it in the oven a bit longer.
9. Take the cake out of the oven once the top is browned. It should have risen to about double its size and be jiggly. Don't cut into it! Now it needs time to settle.
10. Let the cheesecake cool down for about two hours. It should halve in size.
11. Peel off the parchment and serve.

Recipe has been lightly edited.

See recipes for churros, magdalenas, paella, and more at **https://borja.recipes**.

istock/Arisara_Tongdonnoi



Lyrics

"TO CHICAGO"

By Janet Flanner, EX 1914

"We give you this Song Book for use," reads the preface to *The University of Chicago Song Book* (Undergraduate Council, University of Chicago, 1914). "Indeed, our criterion and motto as we compiled it was, 'For Every Day Use.'" The book's contents include comic ditties and numerous cheers along the lines of "Go Chi-ca, Go Chi-ca, Go Chi-ca-go. Yea!" Despite the title, there are also songs from the universities of Indiana, Iowa, Wisconsin, etc., "to acquaint our students with the ideals, as expressed in song, of the universities we meet in contest so frequently."

The lyrics of "To Chicago" were written by Janet Flanner, EX 1914, who attended the College for two years before she was "requested to leave," as she later phrased it. Beginning in 1925, Flanner served as the Paris correspondent for *The New Yorker*, a position she held for 50 years. Read a 2023 *University of Chicago Magazine* profile of Flanner at mag.uchicago.edu/flanner.

Photography by Joanne Chappell

To Chicago.

Lyrics by
JANET TYLER FLANNER.

Music by
DOROTHY LLEWELLYN.

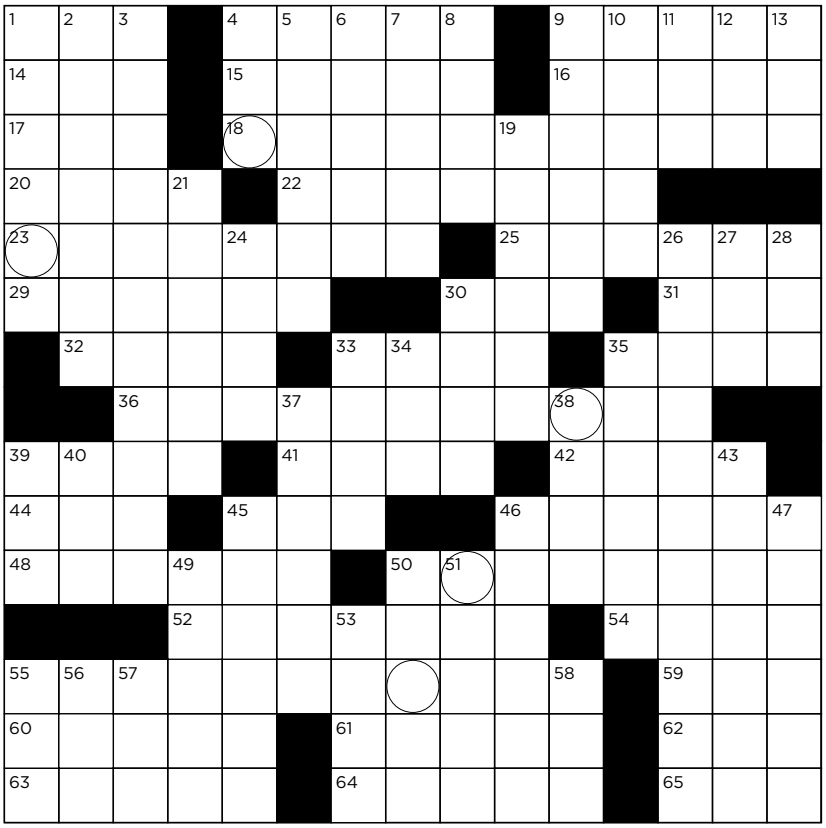


Listen to "To Chicago," sung by Lauren Schachter, PhD'19, and recorded by Isabella Romeu, AB'26, at mag.uchicago.edu/to-chicago.

Puzzle

HEART TURNED TO STONE

By Violet Tivol, Class of 2029



ACROSS

1 The start of the English language
4 Bivalves
9 "Self-love, my ___, is not so vile a sin, as self-neglecting"
14 T-Rex in the Field
15 Gabbana's fashion partner
16 Screen writing?
17 Tax ID
18 What the big bad wolf does with a rock made mostly of ash
20 Beauty chain
22 ___ People
23 Bergamot tea with silky, earthy tones, lime, and lots of calcium
25 Penn pal
29 Permit
30 Isaac Newton or Elton John
31 ___ Jima
32 Pixar movie with space slug
33 Until
35 *Frozen* reindeer
36 A fruit with a stone in it, that with 18-, 23-, 50-, and 55-Across complete this puzzle's titular transformation
39 "___ Lake"
41 Movie diary
42 Streetcar
44 Cause of inflation?
45 F1, for example
46 *10 Things I Hate About You* star
48 Nintendo game with colorful plant-like creatures
50 Soft rock lobster's smaller cousin
52 Regard favorably
54 Crafty website
55 Highest ranking official blackboard material, historically
59 U.S. Election Day
60 Bad lighting?
61 Target
62 Groovy music collection?
63 Something that's thrown for a loop
64 *Valkyrie* actress Thompson
65 UTC-5, in NYC

DOWN

1 Suppose
2 Where to find a double-decker
3 Manhattan green space
4 UTC-5, in Chicago
5 Home of *Mona Lisa*
6 Role for Michael Caine and Jude Law
7 Brown's pupil, in 1985, 1955, and 2015
8 It makes an impression
9 46-Across's costar
10 Force
11 ___ de parfum
12 Subject of a hard or soft "G" debate
13 Tiny toymaker
19 Chad, but not Brad
21 Britain's name in 4 BCE
24 Seize, with "onto"
26 "Have some fun!"
27 Dolly the clone, for example
28 Harry and Hermione's pal
30 Buck
33 Third option with good or bad
34 For
35 Discord
37 Regardless of whether
38 Start of something small?
39 Source of syrup
40 It came before the Switch
43 Goofs
45 Geisha's garment
46 Seasonal workers with beards
47 Most bashful
49 Predecessor to Windows
50 Whoopi in *The Color Purple*
51 Fertile soils
53 Exam for wannabe J.D.'s
55 *2001* computer
56 History class period?
57 Donkey
58 Greek "H"



THE UNIVERSITY OF CHICAGO

UCHI-CON ANIME CONVENTION
IDA NOYES HALL, 2025



I initiated an annual party for undergraduates at which everyone seemed actually to have a pretty good time. After the first of these, I was approached by a student who first thanked me politely for the evening and then fixed me with an indignant glare. "I hope you're not going to make this into a fun school," she said.

—Hanna Holborn Gray, *An Academic Life* (2018)