SPACES & PLACES: The 16-acre campus of Lincoln Center offers "a complete detachment from the hustle and bustle of the city, where you can just be immersed in a performance—ballet, opera, symphony, and others," says Barbara Grossman Berger '77, who cochairs the New York Metro Women and is a member of the Metro New York City Network Leadership Cabinet.

INSIDE VIEW: "Part of what gives you that insider's view of New York," says fourth-generation New Yorker Noah Pizmony-Levy Drezner '00, "is that you can actually step back to see it from afar and appreciate where we are."

Show Us Your Town

New York City

There are lots of reasons New York draws 62.8 million visitors annually. But the 14,000 alumni who call themselves locals know the teeming city as much more than a tourist attraction.

By Robin L. Flanigan

Minutes after the ferry horn blares, **Noah Pizmony-Levy Drezner** '00 nods toward his destination, Governors Island, a national monument in the heart of New York Harbor.

"This place is a hidden gem," says the fourth-generation New Yorker, who goes to the island often for concerts or just for a tranquil respite from the commotion of the city. "Tourists might come here, but city people know about it more."

Pizmony-Levy Drezner, whose family has been in New York City since the early 1900s, is well suited for pointing out places that have special resonance for locals. The associate professor of higher education is one of about 14,000 Rochester alumni who live in the New York City metropolitan area, a region that includes small parts of New Jersey, Pennsylvania, and Connecticut.

He's also cochair of the Metro New York Network Leadership Cabinet, an organization that helps alumni and other members of the region's University community stay engaged through activities, programs, and opportunities.

It's one of 11 regional networks—and the second largest—initially identified as part of a strategic effort to build a stronger sense of connection among Rochester's key constituencies.

Over three days, Pizmony-Levy Drezner and other members of the Rochester community enthusiastically offered an insider's peek at a city captured countless times in songs, books, and movies.

"Part of what gives you that insider's view of New York," Pizmony-Levy Drezner says minutes after the ferry docks, "is that you can actually step back to see it from afar and appreciate where we are."

And there is plenty to appreciate.

The way **Barbara Grossman Berger** '77 sees it: "New York is the only place I know where it seems like a little bit of the rest of the world is in it—and at the same time, the New York City culture is so uniquely its own. The two don't seem like they should coexist, but they somehow do." R

Robin L. Flanigan is a freelance writer based in Rochester.

SHANNON TAGGART FOR *ROCHESTER REVIEW* (OPPOSITE); ADOBE STOCK (ABOVE)

Meet Your Guides

Cochaired by Noah Pizmony-Levy Drezner '00, Steve Givant '81, and Catherine Nguyen-Martinez '08, the Metro New York City Network Leadership Cabinet plans activities and programs for members of the region's University community.

Barbara Grossman Berger '77
Bedford, New York
Berger, who grew up near New York City in Westchester County, started her career on Wall Street before transitioning into product development in online trading, banking, and travel. With her husband, Jay, she has owned an executive recruiting company for 25 years. Their son, Alex, is a member of the Class of 2010.

Noah Pizmony-Levy Drezner '00
New York, New York
A fourth-generation New Yorker, Drezner returned to the city in 2014 as an associate professor of higher education at Teachers College, Columbia University.

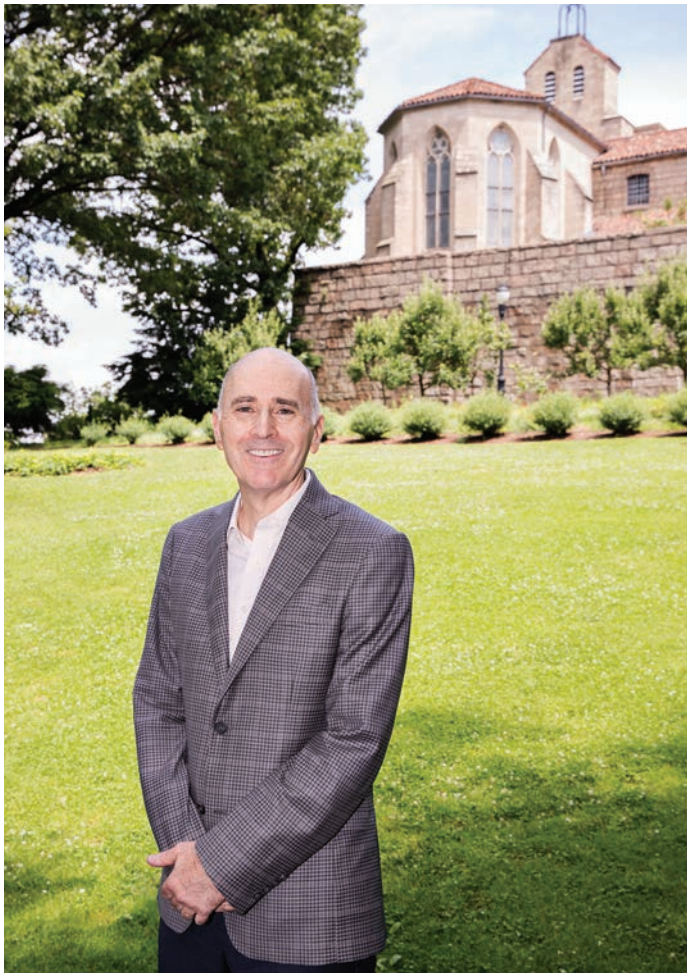
Stephen Givant '81
Franklin Lakes, New Jersey
Raised in Queens, Givant began his career as a corporate lawyer in New York City and now serves as chief financial and legal officer for an aerospace and defense firm based in northern New Jersey.

Tanya Chanphanitpornkit '15E
Nyack, New York
Chanphanitpornkit is orchestra director of Nyack High School and conductor of concert orchestra at Manhattan School of Music Precollege. She's also a doctoral student at Teachers College, Columbia University.

Tony Graham '81
Greenwich, Connecticut
Born in New York City, Graham worked in Manhattan after graduation, before receiving an MBA at Harvard. Today he is a private investor.

Catherine Nguyen-Martinez '08
Bronx, New York
Born and raised in the Bronx, Nguyen-Martinez is a second-generation New Yorker. She works in cancer research at Memorial Sloan Kettering Cancer Center. —Robin L. Flanigan

For more information on regional networks, events, and volunteer opportunities, visit Rochester.edu/alumni/regional-network.



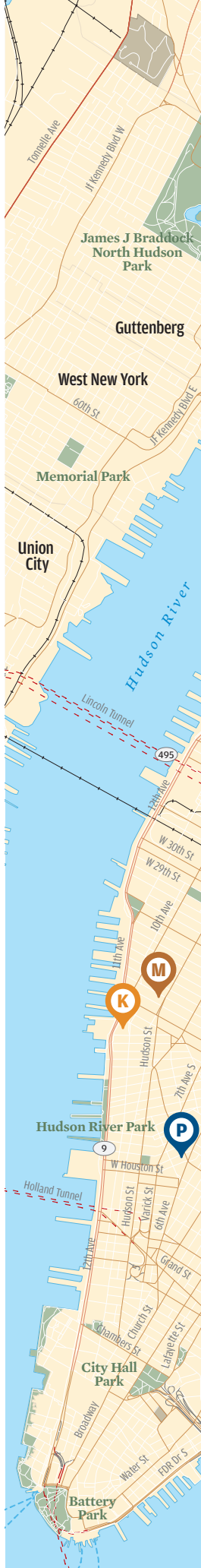
ART SCENE: Overlooking the Hudson River, the Cloisters—an outpost of the Metropolitan Museum of Art that specializes in medieval European art—has a setting that can "take your breath away," says Stephen Givant '81.

Visual Arts

Institutions showcasing world-class exhibits abound beyond Fifth Avenue's Museum of Metropolitan Art and Solomon R. Guggenheim Museum.

A The Cloisters
99 Margaret Corbin Dr.
Be transported back in time at this serene Metropolitan Museum of Art outpost celebrating the art, architecture, and gardens of medieval Europe. The world-famous Unicorn Tapestries, seven wall hangings created around 1500, reside here. With marble columns, stone archways, and other architectural details, the Cloisters, overlooking the Hudson River in upper Manhattan's Fort Tryon Park, feels like a retreat. "It's just so peaceful," says **Stephen Givant** '81, "and the gardens take your breath away." The museum offers tours, concerts, exhibitions, and a gift shop.

B American Folk Art Museum
2 Lincoln Square
"Everything is colorful and relatable" at the country's premier collection of work by self-taught folk artists, says **Barbara Grossman Berger** '77, who likes that she can wander through the entire museum without losing the whole afternoon. "You can see the influence of people's cultures, not of a place where they were trained, on their work." The museum's collection includes more than 7,000 artworks dating from the 18th century to the present. Admission is free. Also



SHANNON TAGGART FOR *ROCHESTER REVIEW*

When in New York . . .

Members of the Metro New York City Network Leadership Cabinet put together a short list of some of their favorite places in their favorite city, creating an itinerary designed to offer an insider's view of New York. The color-coded circles match the descriptions for each spot.

The New York City edition of Show Us Your Town is part of a series highlighting the University's regional networks.

at no cost: Free Music Fridays, thematic concerts that reflect the spirit of the art on view.

C Park Avenue Armory

643 Park Ave.

Historic brick building on the outside, modern installation art on the inside. That's what lures **Tanya Chanphanitpornkit** '15E to the unconventional music, dance, and other work exhibited in this space built by the Seventh Regiment of the National Guard. "In a lot of museums, you usually look at art from one perspective," she says, "but when it's interactive, you feel like you have a voice in it, too."

Performing Arts

No matter your taste, there's a creative expression in this melting pot that will cater to it.

D Symphony Space

2537 Broadway

This cultural destination is home to more than 600 music, dance, comedy, theater, film, and literary events each year. "It's off the beaten path, easily accessible, and relatively inexpensive," Givant says. Visitors can attend a taping of "Selected Shorts," a public radio show and podcast, as well as annual music marathons and the annual "Bloomsday on Broadway" celebration of James Joyce's *Ulysses*.

E Lincoln Center

10 Lincoln Center Plaza

With 11 resident arts organizations, Lincoln Center easily allows for a novel, first-rate experience. The 16-acre campus is "a complete detachment from the hustle and bustle of the city, where you can just be immersed in a performance—ballet, opera, symphony, and others," says Grossman Berger. "And now that there is so much attention to public spaces in New York City, it's just a beautiful place to be." **Catherine Nguyen-Martinez** '08, who played the trumpet during a performance here with her high school jazz band, adds that it is "a location where every culture can come together and enjoy something they have in common, which is the arts and music."

F Tomi Jazz

239 E 53rd St., lower level

Press a discreet buzzer for entrance into this cramped, dark, and shadowy Japanese whisky bar and music club with a speakeasy vibe. Without a stage, musicians play atop tables and among the listeners. "Think of everything that the Four Seasons does to coddle its clientele—then reverse it," says **Tony Graham** '81, who visits to hear good jazz and have rice balls and sake. "It's a statement for the suited crowd to make that they can shrug off their corporate existence and relax in anonymous eccentricity." Super Happy Hour, including food discounts and 40 percent off all glass drinks, runs from 5:30 to 7:30 p.m., Sunday to Friday.

Central Park

In every season there's something special about being in this urban oasis designed by Frederick Law Olmsted, the famed landscape architect who was also responsible for Rochester's Genesee Valley, Highland, Seneca, and Maplewood parks.

A VIEW OF THEIR FAVORITE THINGS: New York is a city for people who love books, says Tanya Chanphanitpornkit '15E (top); one-of-a-kind views of urban landscapes, says Noah Pizmony-Levy Drezner '00 (near right); and gathering spaces and parks where the opportunities to watch people are endless, says Tony Graham '81 (right).

SHANNON TAGGART FOR *ROCHESTER REVIEW*

G The Ramble
Graham likes to meander through the 38 acres of winding pathways known as the Ramble because it reminds him of upstate New York hiking trails. "It's a great place to go for self-reflection and to feel completely renewed," he says. Located between 73rd and 78th streets, the spot was dubbed a "wild garden" by Olmsted and is home to some 230 bird species.

H Naumburg Bandshell
An original feature of the park, the site—where Martin Luther King Jr. delivered a speech and John Lennon's eulogy was read—draws music fans to the oldest continuous free outdoor western classical music concert series in the world. Concerts are "achingly beautiful" in a setting where birds and nature "add to the music," says Chanphanitpornkit.

I Bethesda Fountain
One of the largest fountains in New York, the gathering place is Graham's favorite spot in the park because he never knows what he's going to encounter: "Where else can you see a guy skating around with a snake, a Pilates class, and a guitar player singing '70s music, all at the same time?"

The View

Gain a different perspective on the buildings, people, and other scenery that make New York City vibrant.

J Governors Island
From this 172-acre vantage point, the majesty and strength of the city are undeniable. "You see the power of the financial district, the importance of the shipping and oil industries, the beauty of the Brooklyn Bridge, and a reminder of our promise of liberty and history as an immigrant nation in the Statue of Liberty and Ellis Island," says Pizmony-Levy Drezner, adding that the island is the best place from land for front views of the Statue of Liberty. "It is inspiring." Admission to the island is free for New York City residents.

K Studio Cafe
99 Gansevoort St.
The Whitney Museum of American Art's indoor/outdoor eighth-floor eatery provides sweeping views of the city and Hudson River. The Empire State Building towers to the east, the World Trade Center complex is in the distance to the south, "and just to the north," says Pizmony-Levy Drezner, who takes in the view over wine with friends, "you can people-watch as visitors and city dwellers snake through the trees and trails of the High Line," a popular park on a historic, elevated railroad line.

L Washington Square Park
Forget the famed Washington Square Arch. On nice days in the winter, when the park's fountain is dry, Chanphanitpornkit and other residents relax on its interior tiered ledges. "It's calming," she says. "There's an expectation that New Yorkers are always on the go, go, go, but we take time to smell the roses more than tourists might think." The green space, near New York University, also draws eccentric street performers. Says Graham: "The park attracts anything that attracts college kids, and that's the offbeat."

Let's Eat

With no shortage of places to nosh, New York City can take your taste buds on a trip around the world without leaving the border.

M Chelsea Market
75 9th Ave.
You may have to elbow your way up to one of the 35 vendors at this indoor food hall in the southern end of the Chelsea neighborhood. But "sometimes you've got to work through crowds for some of the best things in New York," says Pizmony-Levy Drezner, who visits the Dizengoff stand for hummus, shakshouka, and other Israeli classics. The food mecca—in the old Nabisco factory where Oreos were invented—also serves up Italian imported goods, local and humanely raised meats, chocolate fudge milkshakes, and more.

N The Jeffrey Craft Beer & Bites
311 E. 60th St.
This self-proclaimed dark-and-cozy neighborhood joint under the Queensboro Bridge is unassuming but has built a reputation among locals for its morning-to-night offerings. Nguyen-Martinez comes early for the espresso bar and late for a rotating menu of 30 hard-to-find international and local brews. "Every time I come I try something different," she says. "And it's not a typical modern bar. It has charm. I like that no one seems to know where it is." Food arrives on artificial newsprint-lined metal trays. Insider tip: order a sandwich between 11 a.m. and 3 p.m. and a beer or well drink from a selected menu is on the house.

KNOW YOUR SIGHTS: One of the skills of native New Yorkers is discovering locations that "no one seems to know," like Jeffrey Craft Beer & Bites, says Catherine Nguyen-Martinez '08.

O A La Mode
360 E. 55th St.
"Everything today is so over the top, but this place is just old-fashioned fun," Grossman Berger says of the charming parlor, which makes homemade, small-batch ice cream in a nut-free, sesame-free, and egg-free factory. That doesn't mean flavors stick only to classic chocolate and vanilla. Options include "Partly Cloudy," blue cotton-candy-flavored ice cream with miniature marshmallows.

The Literary Scene

If you think it would be easy to find great books in a city home to the *New York Times Book Review*, you are correct.

P Unoppressive Non-Imperialist Bargain Books
34 Carmine St.
Roughly the size of a double-wide trailer, Unoppressive Non-Imperialist Bargain Books is as quirky as its name. Titles line only two

NETWORK CONNECTIONS

Like Sharing 'an Inside Secret'

Being part of a regional network offers 'breadth and depth of activities and affiliation opportunities that are unmatched anywhere in the world.'

Alumni build strong ties to each other and to Rochester through the Metro New York City Network Leadership Cabinet. The organization, made up of volunteers, helps engage fellow graduates through activities, programs, and opportunities.

Barbara Grossman Berger '77 had no expectations before attending her first New York Metro Women event in Manhattan in 2012. "I thought, 'It's a few hours of my life,' " she says.

But those few hours—at a talk by former School of Arts & Sciences Dean Joanna Olmsted on the experience of studying and working as a woman in science, technology, engineering, and math careers—transformed both her relationships with other alumni and her connection to the University.

"I met people of all different ages and every imaginable walk of life, and I remembered that it was the people I met that was what I loved about the University of Rochester," says Grossman Berger, who now cochairs the group, which existed prior to the formation of the Metro New York City Network Leadership Cabinet.

Such a network is particularly important in an increasingly impersonal digital age, she says.

"The only way I know of to maintain a vibrant community is to keep people engaged with and connected to one another," she says. "Social media is great for supplementing, but in the end, I subscribe to the theory that the most powerful of all human drives is personal connection."

New York City native and cabinet cochair Noah Pizmony-Levy Drezner '00 says the University was the first place where someone outside of his family gave him the confidence, and made him feel safe, to be himself. The network gives him the opportunity to have "good, critical, tough conversations" with like-minded people who share a love for their alma mater and want to make it a better place by increasing engagement—a target that he says is being met.

"I'm extraordinarily committed to this institution, and I can't stop giving back," he says.

Cabinet cochair Catherine Nguyen-Martinez '08 got involved soon after graduation because she feels as if she shares "an inside secret" with the alumni she meets and makes connections with, given that they all experienced the tunnel system, the cold weather, and other memories created at Rochester. "We call New York City our home, but that was our second home."

Involved since its inception, cabinet cochair Stephen Givant '81 has remained highly committed to share as well, especially with those who may benefit from his expertise.

"I'm not just hanging around with people in my cohort," he says. "It's also an opportunity to interact with young people who have been through what I've been through. Many times they're looking for advice. It's a pay-it-forward kind of concept."

As one of those young alumni, Tanya Chanphanitpornkit '15E is focused on building her career as a teacher of music. As a relatively new resident of New York, networking with other Rochester alumni has been critical in making her feel more comfortable in "that gap between academia and the real world."

SHANNON TAGGART FOR *ROCHESTER REVIEW*

At an on-campus Volunteers in Partnership Conference last spring, she wound up sitting at a table with Pizmony-Levy Drezner, who took her around the room to make introductions. The people she met asked questions, shared stories, and gave her a new perspective on what education means.

"You think all your learning in college is going to happen in four years, but you're one of the alumni much longer than you're a student," Chanphanitpornkit says. "It's a beautiful thing when you have people looking out for you and trying to help in any way they can."

For Tony Graham '81, New York City can be an intimidating place. Getting together with people who have common backgrounds offers "a sense of calmness in a city where the frenetic pace and seeming chaos can otherwise be overwhelming."

Graham appreciates the energy and passion younger alumni have for staying connected with the University. They're reminders that previous classes, including his own, have left behind an important legacy—one of continuity and deep impact.

New York City is the perfect backdrop for maintaining that.

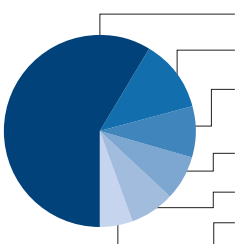
"Our size and location," says Graham, "gives us a breadth and depth of activities and affiliation opportunities that are unmatched anywhere in the world." —Robin L. Flanigan

Metro New York City Network

Centered on New York City, the regional network includes alumni, parents, volunteers, and others living in a 23-county area.

14,166 alumni
1,766 students
1,899 current parents
738 volunteers

Alumni by School



8,761 School of Arts & Sciences
1,818 Simon Business School
1,306 Hajim School of Engineering & Applied Sciences
1,131 School of Medicine and Dentistry
1,103 Eastman School of Music
361 School of Nursing
326 Warner School of Education
124 Eastman Institute for Oral Health

aisles, come from wholesalers, cost less than half the retail price, and reflect the taste of political activist owner Jim Drougas. "It's a tiny little hole in the wall in the West Village with used books and weird titles, and it has stayed there even though the neighborhood has become more exclusive," Givant says.

Q Books Kinokuniya
1073 6th Ave.
"One of the coolest things about this city is the cultural unification, and this bookstore is the epitome of it," Chanphanitpornkit says of Kinokuniya as she walks past rows of manga, a cookbook dedicated to rice ball recipes, and a craft kit for make-your-own origami sumo wrestlers. Across the street from Bryant Park, the three-story bookstore offers some 20,000 titles in both English and Japanese. In addition to CDs, DVDs, and toys, there's a cafe that sells sushi, bubble tea, and mochi doughnuts, and a store on the lowest level that sells handmade crafts from Japan.

R Strand Book Store
828 Broadway
Arguably Manhattan's most revered bookstore—the last vestige of "Book Row," which once housed dozens of bookstores across six city blocks—the independent retailer boasts 18 miles of new, used, and rare books. What's less well known is that it hosts book discussions, author interviews and signings, and other events with the Vulture Insiders Book Club. "These events are particularly geared toward popular culture novels," says Chanphanitpornkit, "so it is fascinating to see the relevance and reflection of literature in modern-day book lovers."

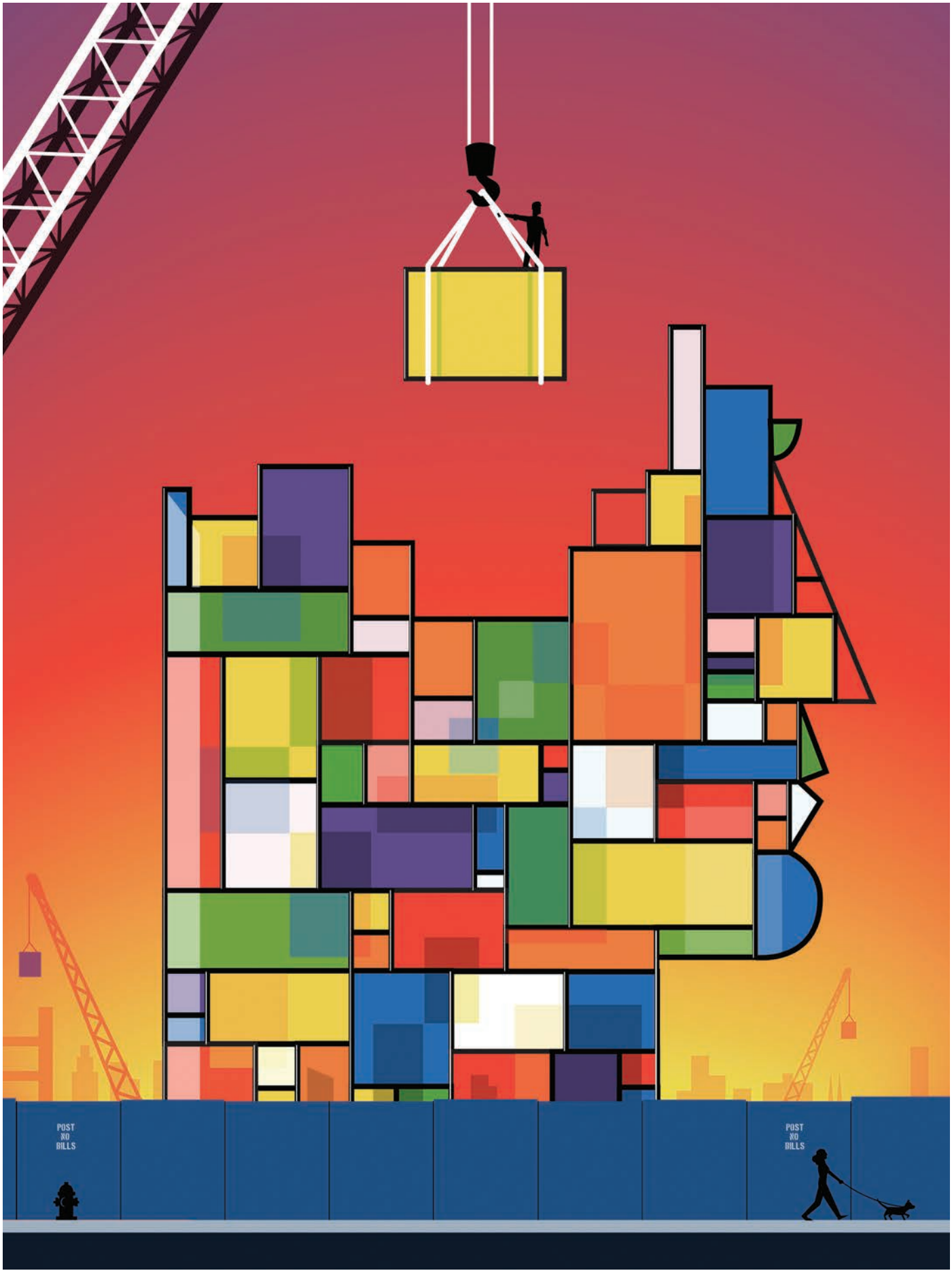
Bustling Boroughs

Manhattan gets most of the attention, but equally deserving destinations await a short subway ride away.

S New York Botanical Garden
2900 Southern Blvd, Bronx
Pizmony-Levy Drezner and Nguyen-Martinez both recommend a visit to the 250-acre New York Botanical Garden, a national historic landmark with more than one million living plants. For Pizmony-Levy Drezner, the lilac section reminds him of Highland Park's Lilac Festival. Nguyen-Martinez appreciates the specialty orchids and flowers, particularly "the Japanese blossoms when they're in season." A world leader in plant research and conservation, the garden has both indoor and outdoor displays.

T New York Transit Museum
99 Schermerhorn St, Brooklyn
What better place to celebrate the history of the city's mass transportation system than in a decommissioned subway station from the 1930s? Pizmony-Levy Drezner enjoys visiting the museum's vintage fleet of 20 subway and elevated cars dating back to 1907. "You're allowed to sit in them, and they have ads from the time period they're from," he says. "It's really well done and engaging for both kids and adults." Permanent exhibits include archival documents, video footage, and photography.

U Rego Park
Neighborhood in Queens
"If you want to see the melting pot of America in action, there's no better place to go," says Graham, who used to work in the area. The neighborhood is full of shops, including national retailers and a diverse array of ethnic restaurants. "Take the subway and explore from there, and you'll see 20 countries represented in the first square mile." R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Committed to Memory

How does memory shape our sense of who we are?

What do we remember? And how do we forget? Complicated questions, their manifold answers are pursued by scholars, scientists, and artists.

"Memory studies are a burgeoning area of humanistic inquiry that encompasses multiple fields," says Joan Shelley Rubin, the Dexter Perkins Professor of History and the Ani and Mark Gabrellian Director of the Humanities Center. The center chose memory and forgetting as the annual theme for its programs over the past year, with guest lectures, workshops, art exhibitions, and internal and external faculty research fellows in residence.

"It seemed an excellent way to achieve the Humanities Center's goal of fostering collaboration and interdisciplinary exchange. Individual memories are such an integral part of our identities as people, and collective memories—entangled as they are with history and culture—shape the politics, society, and artistic expression of the present," Rubin says.

Jonathan Baldo, a professor of English at the Eastman School of Music, was a Bridging Fellow at the Humanities Center in the spring, working on a project about memory and forgetting in works by Shakespeare and his contemporaries. Baldo calls the study of memory "fundamental."

"It's at the basis of nearly every field of intellectual inquiry," he says.

Here is a sample of the ways Rochester researchers are working with memory.

Interviews by Kathleen McGarvey
Illustrations by John W. Tomac

Telling stories

Laura Smoller
PROFESSOR OF HISTORY

Smoller studies the intersection of magic, science, and religion in medieval and Renaissance Europe.

Memory can mean two things for a historian. Most historical studies that deal with memory are really about commemoration—of events, the memory attached to places, and the shifting memories of historical figures. But we also study memory in the sense that psychologists do: how our memories are distorted, how they shape our identities, and how stories shape our memories.

When I was writing my book about Saint Vincent Ferrer, I was reading miracle stories from his canonization trial. People testified about his life and the miracles he worked for them. I was struck by the way people were telling stories. I come from a Southern family, and my father hails from a long line of storytellers—front-porch storytellers. As kids, we knew how his stories went, and we'd say, "No, no! You forgot that part!" The testimony about Vincent Ferrer reminded me of my father's stories. These people were telling stories they'd been shaping and polishing for years.

I started reading psychological studies of autobiographical memory. The stories we tell about and to ourselves shape who we are and who we want to be. And autobiographic memory is pretty constructed and unreliable. I started applying these ideas to medieval miracle stories, looking for cases where people were telling different versions of the same story. I was investigating what the storytelling tells us about how they're constructing their memories and the way those memories are part of their identities.

If you think about the beginnings of the modern historical profession, in the 19th century, memory was kind of the opposite of what historians were trying to do—in the words of German historian Leopold von Ranke, to get at the past "as it really was." Memory wasn't seen as providing scientific truth about the past. In graduate school, my advisor taught us that if you could just get the right source, you'd have a transparent window onto the past. The idea that memories and the stories people tell are doing cultural work was part of the theoretical trend that came to history later than to literary studies.

Now, when historical sources tell a story and differ in the details, instead of saying, "OK, let's sort out which one is right," we're saying, "What does it mean that people were telling different stories?" It's almost like the focal length of your lens changes, to look at the evidence we have and think about how it was made and what it means that it was made in that way.

Remembering the closeness

Carol Podgorski
ASSOCIATE PROFESSOR OF PSYCHIATRY,
SCHOOL OF MEDICINE AND DENTISTRY

Podgorski is the clinic director of the Medical Center's Memory Care Program.

When memory impairment enters a family, it knocks things off balance. My job is to help people restore that balance. I try to help people understand what someone's cognitive deficits are so that they can focus not on the deficit but on the parts of the brain that are still working well.

When people lose memories of whole events, that can be devastating. But sometimes when people don't remember the event, they still remember the closeness of the person they're with. And then the event itself doesn't matter so much.

The loss a caregiving spouse experiences when a partner no longer interacts with them is often harder than the death of a spouse—just knowing that you're with someone, but the intimacy and things that made you a couple are no longer there.

I tell people that we process behaviors with our heads and with our hearts. And when the heart hurts, I try to move to the head. I don't try to prevent people from hurting, but to help them understand things in a different way, so that it doesn't hurt all the time. And I teach

people to be curious. If you're curious about an illness or a behavior, you're not hurting about it. You're standing outside it, trying to understand it. And that's powerful.

Everybody has their own memories that are most persistent. For some people, it's music. You can give other people a blade of fresh grass, and it will trigger such memories. Or a crunchy leaf during the fall. So many memories can be triggered by that one stimulus.

Music's power

David Temperley

PROFESSOR OF MUSIC THEORY,
EASTMAN SCHOOL OF MUSIC

Temperley is a music theorist, cognitive scientist, and composer.

When people talk about memory in a nontechnical way, I think they usually mean what psychologists call "episodic memory"—the memory of specific experiences in one's past. It's distinct from what's called "semantic memory," which refers to more general knowledge of the world. My main area of research is music psychology, and I'm interested in the way that episodic memory figures into it.

Episodic memory plays a big role in musical emotion. If a piece of music makes us feel happy or sad, that's often because we associate it with a specific time in the past when we were feeling that emotion. Perhaps you heard it on the radio on your first date or were listening to it on the radio when you got a piece of bad news. It's obviously very subjective; two people might have quite different emotional associations for the same piece. Music psychologists distinguish this "felt" emotion from "perceived" emotion—the emotion that we perceive a piece of music to express. The two are related, but they're not the same thing. A piece we perceive as sad won't necessarily make us feel sad (though it might). Perceived emotion, though also subjective, is more consistent across listeners than felt emotion. Partly for this reason, music psychologists tend to focus more on perceived emotion.

A remarkable thing about our memory for music is that it can often remain largely intact even when the rest of memory, both episodic and semantic, has greatly deteriorated. This is very evident in elderly people with severe cognitive deficits, such as Alzheimer's and other forms of dementia. They may be unable to have a conversation or even to recognize their family members. But when you play them a favorite song—especially a favorite song from their youth—they perk up and start singing along. This special power of music can be used therapeutically to help revive other cognitive abilities, albeit temporarily. Once a piece of music has brought people with Alzheimer's out of their shells, they're often more aware, responsive, and enthusiastic.

A complex construct

John Foxe

KILIAN J. AND CAROLINE F. SCHMITT CHAIR IN NEUROSCIENCE

Foxe is the director of the Ernest J. Del Monte Institute for Neuroscience.

Memory is one of the major areas we study in the neurosciences. It's such a profound part of what makes people human.

All thoughts, all actions are physical because they begin with the brain. It's actually a very complex construct, memory. There are many different types, from short-term and working memory—holding onto that phone number somebody just gave you—to longer-term memories: your childhood, where you grew up. We have people working across all those domains, trying to understand the basic neurophysiology of how neurons instantiate and solve memory problems.

Neurons communicate with each other across synapses, and we now understand that memories are changes, essentially, in the strength of communication across those synapses. The brain is changing itself structurally and functionally.

Short-term and long-term memory rely on different parts of the brain. We have circuits in the prefrontal cortex and in the parietal cortex that hold onto short-term information over the course of seconds and minutes. And we have structures in the medial temporal lobe—the hippocampus—that are key in consolidating short-term and medium-term memories into long-term memory. Quite a lot of the consolidation occurs while we're sleeping. The hippocampal circuits are busy all night long, while we're sound asleep, reestablishing these longer, more durable connections, so that information is "locked in."

We've gained exquisite knowledge of how memories are formed. We have fundamental understanding of how memories are laid down and the circuitry involved in it. And that's allowing us to have insights into neurodevelopmental disorders, where memory formation is an issue.

Amplifying and erasing

Kristin Doughty

ASSOCIATE PROFESSOR OF ANTHROPOLOGY

Doughty studies violence and collective memory, especially the Rwandan genocide of 1994.

People remember events of the past as cultural memories—ones that are passed down and socially learned and transmitted, but also ones that they remember in relation to how they understand who they are.

I began my work in Rwanda with an interest in understanding how on earth people collectively put their lives back together in the wake of violence. And that's what brought me to think about questions of collective memory. Rwanda put genocide suspects on trial in public, in grassroots courts. People were debating collective memory over the course of several years, with complex consequences.

Collective memories sediment into recognizable narratives. And those narratives usually have good guys and bad guys and clear forms of causality. The Rwandan government has worked to solidify one particular narrative. They officially changed the name of the Rwandan genocide in the late 2000s to "the genocide against the Tutsi." It was a move to solidify an ethnic genocide in which the victims were Tutsi. That's not contested—but there were also victims who weren't Tutsi. Over time, the category of Hutu victim can be erased.

All collective memory has amnesia built into it. All memory amplifies some things and erases others. The question is, what are the implications of those erasures? What is forgotten over time is an important part of the process of forming collective memory. And what falls out and what gets amplified is a function of politicization. I don't mean party politics—I mean the politics of power dynamics: who is in charge and who is more likely to amplify particular parts of the story?

People pass on stories about the genocide in so many ways: at memorialization events, at museums, through art projects, and through school curricula. I've had people grab me by the hand and say, "This is where I was hiding," or, "I don't like to go to this place because that's where I last saw my family." I don't pretend that the way they tell the story to me, as an ethnographer, is the same way they tell it to their family and friends, but it gives me a glimpse of how the memory is passed on.

Does memory divide or unite?

Jonathan Baldo
PROFESSOR OF ENGLISH, HUMANITIES DEPARTMENT, EASTMAN SCHOOL OF MUSIC
Baldo is a specialist in Shakespeare and early modern culture who was a Bridging Fellow at the Humanities Center in the spring.

Memory studies has become a large and growing part of the study of early modern English literature in general, and of Shakespeare in particular. Shakespeare was born in 1564 into what appears to have been a Catholic family, only 17 years after the beginning of the often-violent Edwardian Reformation, 11 years after the abrupt and equally violent return of Catholicism under Queen Mary, and six years after a sudden return of the nation to the Protestant faith under Elizabeth. Having been born a few years after many of the most violent and disruptive events of the Reformation, Shakespeare belongs to what critic Marianne Hirsch calls a "generation after." She's referring to the experiences of people born a generation after a cultural trauma, who remember the events only through stories, images, and behaviors they encounter growing up.

I'm examining Shakespeare now as a "traumatist": that is, as a dramatist who helps his audiences process traumatic memories and who also explores with his audiences various healthy, just, and productive ways of recalling the past. His history plays ask whether memory divides rather than unites the English people.

Interest in memory for early modernists surged in the 1990s. And those two periods—the 1990s and the 1590s, when Shakespeare was writing his history plays—both experienced technological changes that altered how the culture as a whole remembered. In Shakespeare's time, it was the proliferation of print. It was a new technology for remembering—or, in some people's eyes, for attenuating memory: if something was in print, you didn't have to remember it. It's an old argument of Plato's, that writing actually diminishes or impedes memory. And in our own time, there have been all the changes made by electronic forms of storage and retrieval. There's interesting work being done on the possible consequences of the fact that now nothing disappears.

Teaching historical memory

Kevin Meuwissen
CLINICAL ASSOCIATE PROFESSOR OF TEACHING AND CURRICULUM, WARNER SCHOOL OF EDUCATION
Meuwissen directs the Warner School's teacher-preparation program.

The act of remembering, individually and socially, is central to social studies education—even if students and teachers don't explicitly discuss the nature and consequences of that act. I aim to help beginning teachers support young people in doing just that: considering what people remember, how they remember it, why they remember it that way, and what ends those memories serve.

In the field of history education, the term "collective memory" represents resilient, predominant narratives and themes that are perpetuated over time and serve a harmonizing function. But they can also be divisive, particularly when we examine who is represented and mythologized in—and who is omitted from—those narratives and themes.

I ask teachers in my social studies education program to examine how kids conceptualize historical memory and its consequences. In one experiment, teachers and students look together at conflicting sources of evidence about a contested historical event, discussing how testimony taken several years after the event might compare in reliability to immediate recollections. The benefits and drawbacks of hindsight and reinterpretation often play a prominent role in those conversations.

Questions about remembering and forgetting permeate civic education, too. How should teachers address citizens' propensities to forget inconvenient truths and turn misinformation into memory as they defend committed party-group positions? And, at a time when our cultural and civic identities increasingly are curated and archived online, should we have a right to expect that past transgressions might be forgiven and forgotten and perhaps disappear completely when—to borrow a phrase sometimes used by politicians—our "thinking on an issue evolves"?

Enacting memory

Katherine Ciesinski
PROFESSOR OF VOICE, EASTMAN SCHOOL OF MUSIC
Ciesinski is an opera singer who has performed at the Paris and Metropolitan Operas, as well as at Covent Garden.

For singers, memorizing is what we do—we perform from memory. In terms of opera and recital performances, we are out there with no physical separation between us and the audience.

Generally speaking, memorization is a very private process, one that's not uniformly codified in our training. But each musician has to learn how to be a proficient memorizer. We have a score, something tangible that holds the basic information we're responsible for, and we have to enact that score. As a singer, I enact my breath, my posture, my face, and my articulators: tongue, jaw, mouth, palate, and other physical structures. Those things become part of how I memorize a piece.

Opera singers also work in different languages. You're memorizing the text you see on the page, but also the word-by-word meaning; the grammatical, syntactical meaning; and the emotional meaning. Staging rehearsals requires another distinct memorization process. You have to know where you are, what you're doing, to whom you're speaking, and other spatial and aural markers that orient you and make you a believable stage character.

An astute listener can easily tell when a performer has frozen in fear or is running the ticker tape of the music in front of their mind's eye. One can sense that distance and an unnaturalness within a performance. But when the performer is fully working from memory, audiences will feel that this singer truly inhabits the character and is spontaneously producing the character's thoughts, emotions, and actions. It then becomes a compelling and viscerally exciting performance.

Mind and body

Alison Peterman
ASSOCIATE PROFESSOR OF PHILOSOPHY
Peterman studies the philosophy of science and mind and was a fellow at the Humanities Center in the spring.

Memory is such a common and important phenomenon, but still a very mysterious one, so it's not surprising that thinkers have long been fascinated by it. One area of my research is 17th- and 18th-century philosophers' conceptions of the architecture of the mind. Many

of these philosophers were trying to understand how we make inferences or mental associations, and to characterize the difference between different kinds of mental states, like beliefs, hopes, imaginings, and memories. There was also lively interest in how mental states correspond to body and brain states, just as people are interested in that today, although instead of neurons, they talked about "impressions on the brain" and "movements of animal spirits." Philosophers also discussed memory in connection with other philosophical questions. For example, John Locke, one of the most influential philosophers of the early modern period, argued that the continuity of your memories is necessary for you to be a single person over time. And many people were interested in the connection between knowledge and memory: when do our memories justify our beliefs? Today, lots of philosophers, sometimes working alongside cognitive scientists, are still interested in questions like these.

Recently, I have been studying the 19th-century philosopher Mary Shepherd. She has some fascinating ideas about how the mind works and how our perceptions and memories justify our beliefs, including some that anticipate later important developments in the philosophy of mind. She was widely read and respected in her time, but like a lot of other women philosophers, she has been forgotten until recently. Now we're at an exciting time in the history of philosophy as we're starting to recover and study these wonderful thinkers. We're bringing back into memory women and many other forgotten philosophers, with the aim of rethinking ossified narratives of the historical canon.

Collecting memories

Joanne Bernardi
PROFESSOR OF JAPANESE AND FILM AND MEDIA STUDIES
Bernardi is a specialist in Japanese cinema and culture and material culture studies.

I engage with memory through my research on silent films and ephemera—much of which is from the same period as early film, the beginning of the 20th century.

People often talk about film as similar to dreams, as if through film you can see the thoughts of others. And I think there is something dreamlike about my experience when I go to a silent film festival, watching these films for 10 days and becoming immersed in their world.

The films help me learn about the past. It's a way of collecting knowledge and collecting people's experiences, even if most of the films are fictional. The narratives are grounded in events, relationships, or circumstances that would have been familiar to people at the time.

It's the same with collecting objects: I'm really collecting other people's memories. It concretizes other people's thoughts, fantasies, and perceptions. That's what I'm trying to investigate with my work on Japan—the "idea" of Japan that people had.

Some of the objects I'm attracted to are really very mundane, like train schedules or guide books—although guide books are interesting for lots of reasons. Once you start thinking about these objects, what interests you becomes complicated because you realize just how much is involved in that object. Guide books, for instance, can tell you not only about how places have changed since the guides were written, but also about the people who created them and the people who used them—what they valued, what they wanted, how they viewed the world, and how they lived their lives.

When people are dealing with historical objects and practices, they're trying to put a puzzle together, learning about the past through the ways we can fit things together. It's always going to have some kind of personal bias, but I try to see things from as many possible angles as I can.

Mental space

Ehsan Hoque
ASSISTANT PROFESSOR OF COMPUTER SCIENCE
AND ELECTRICAL AND COMPUTER ENGINEERING
Hoque, the Asaro Biggar Family Fellow in Data Science, is a specialist in human-computer interaction.

The conscious mind can only process 40 bits of information per second. It's not a lot. Let's say I'm speaking in front of an audience. My conscious mind is thinking about what I'm going to say next—and it's getting overwhelmed. What am I going to do about my nonverbal actions? I don't have space in my conscious mind to do anything with that. And so it goes to the subconscious mind, which can process up to four million bits per second.

When you're talking with people face to face, your nonverbal

behavior is communicating most of the information—but it's your subconscious mind that's managing that, and you can't control your subconscious mind the way you can your conscious mind. Can computers help make you more aware of what your subconscious mind is doing? I design algorithms that help people use their mental bandwidth more effectively, so that they can train themselves to think not just about what they're going to say, but also about what's happening with their hand gestures, their voice intonation, and so on.

Computers can also help desensitize people to a frightening memory, so that at some point it doesn't hurt anymore. Virtual reality can be a part of exposure therapy to help people with post-traumatic stress disorder and phobias.

Human working memory is finite, and we can use computers to augment it. Google and other search engines have access to unlimited information. It's liberating to be able to look up a wide variety of information with a few mouse clicks. It's much more efficient than trying to remember it all. Now I can decide deliberately what information I want to remember. In most cases, I remember the trace or path toward the information rather than the information itself. The fact that we're able to share how we retrieve information imposes more transparency, objectivity, and repeatability on anything that we do.

Being present

Susan Dodge-Peters Daiss

SENIOR ASSOCIATE, MEDICAL HUMANITIES AND BIOETHICS

Daiss oversees "Meet Me at the MAG," an art museum program for people with dementia.

The visual arts can elicit deep memories for people whose short-term memory has begun to diminish. One of the wonderful gifts of the visual arts is that they stand still and allow us to catch up with them.

We've been offering "Meet Me at the MAG"—first monthly and now almost every Tuesday—at the Memorial Art Gallery since 2009. We partner with the Alzheimer's Association and also provide programming for people who have moved to elder-care facilities. Specially trained docents, including some Rochester undergraduates, help people to be in the presence of the work of art. We simply ask, "What do you see?" We're engaging people first in describing what they're looking at, and then inviting any connections they might have.

Narrative paintings—and occasionally sculpture—that can easily suggest connections with daily life tend to work best. There's a still-life painting with a young woman in a kitchen. In front of her are fruits, vegetables, and an unplucked chicken. Participants share memories that range from recipes to plucking chickens. There's absolutely no right and no wrong response in these conversations. It's really personal stories that we're evoking in the presence of these works of art.

The memories can be quite concrete or might not make immediate sense to those of us who are listening. But we never challenge the memory, because it's making sense to the individual.

Extended periods of quiet are always welcome. And for people who are having challenges finding words, language isn't the only way to be present with a work of art. Being present is of value in and of itself.

The ice remembers

Vasilii Petrenko

ASSOCIATE PROFESSOR OF EARTH AND ENVIRONMENTAL SCIENCES

Petrenko runs the University's Ice Core Lab, studying ancient ice to learn about changing climate conditions.

Glacial ice is a kind of memory of climate and the atmosphere. This memory is much better than human memory in some ways and much worse in others.

The ice faithfully records the atmospheric composition and climactic conditions over very long periods of time. The oldest continuous ice cores we have right now go back about 800,000 years.

They're from interior Antarctica, and with them we can very accurately reconstruct both the temperature at that location in Antarctica over time, as well as what was in the atmosphere.

Things don't get forgotten in the ice—while the ice is still there. But ice moves through the ice sheet, down from the very top, where it was deposited as snow, and slowly sinks down toward bedrock. Eventually it either flows out to the margins, where it collapses into the sea as icebergs, or it melts very slowly at the base. It's perfectly preserved while it's there, and then it's gone.

We think there's ice in interior Antarctica that goes back more than 1.5 million years. The ice cores have excellent long-term memory, but it isn't "high resolution" because you might only get a couple of centimeters of ice per year.

Closer to the coast, ice cores have excellent short-term memory. Snowfall rates there are much higher, and the snow transforms into a relatively large thickness of ice for every year. It's so thick you can even tell seasons apart and know what the conditions during them were like. But because it snows so much, the ice flows faster and you can fit fewer years into the same thickness of ice. So there, the entire thickness of your ice core might show only a couple thousand years.

As humans, we've evolved to store memories to help us learn and cope with what we encounter in the present. I think that's a good analogy for ice cores, as well, because they record the earth's climate memory. It has recorded some intervals that were at least a little bit warmer than today, and we can try to understand why and what the atmospheric composition was like. They can inform us about our current climate trajectory and where we're likely to be headed.

Between memory and nostalgia

Allen Topolski
ASSOCIATE PROFESSOR OF ART

Topolski is a sculptor who examines nostalgia and memory through material objects.

Most of my later teenage years were spent in frequent contact with my grandmother, whose dementia I came to understand in very subtle ways—I was often able to see the threads that bound her seemingly dissociated ramblings. Objects and places were catalysts for stories she relived in the telling. Her reality wasn't bound to the same moment as mine. But it was just as real.

I mostly come to memory through objects, which I see as remnant, component, evidence, keepsake, memento, document, heirloom, or souvenir—and I enjoy the investigation of the subtle differences between them.

Desire differentiates between nostalgia and memory. Especially in academia, I sometimes find myself needing to tread lightly between them. The former is all too often dismissed as emotional, with the implication that it lacks intellectual rigor. We teach ourselves to generate the comforts that we think we need, and nostalgia is one way to do that.

Nostalgia is a longing for something from the past that is unattainable. It gets folded into our futures, and objects become receptacles for nostalgia because we think that they're static and that we can anchor ourselves to them and spare ourselves the discomforts of change. I want my art to prompt what feels familiar, but I also want it to point to the fragility of that comfort.

I'm trying to use the familiar language of objects, putting the tangible into the service of a process that is not unlike remembering. Disparate parts are assembled along a singular line that may make sense to one, but of which others are ignorant. When a viewer can imagine the process being put to the making of something, their imaginings can be likened to the construction of memory.

Cultures of remembrance

Bette London
PROFESSOR OF ENGLISH

London studies 19th- and 20th-century British writing and culture. She was a Bridging Fellow at the Humanities Center last fall.

In Britain after World War I, an obsession with remembrance, marked initially by a frenzy of war memorial construction and the launching of a minor culture industry in commemorative art and literature, made "Lest we forget" a national watchword. But as scholars of memory and commemoration have demonstrated, remembrance practices invariably negotiate a complex calculus between remembering and forgetting, both in their own time and in the ways their meanings are reinvented to speak to new historical circumstances and new constituencies of spectators and readers.

I've been studying work often dismissed as ephemera—eclectic, often privately published, memorial volumes, compiled by family members of dead soldiers and published as posthumous tributes to loved ones.

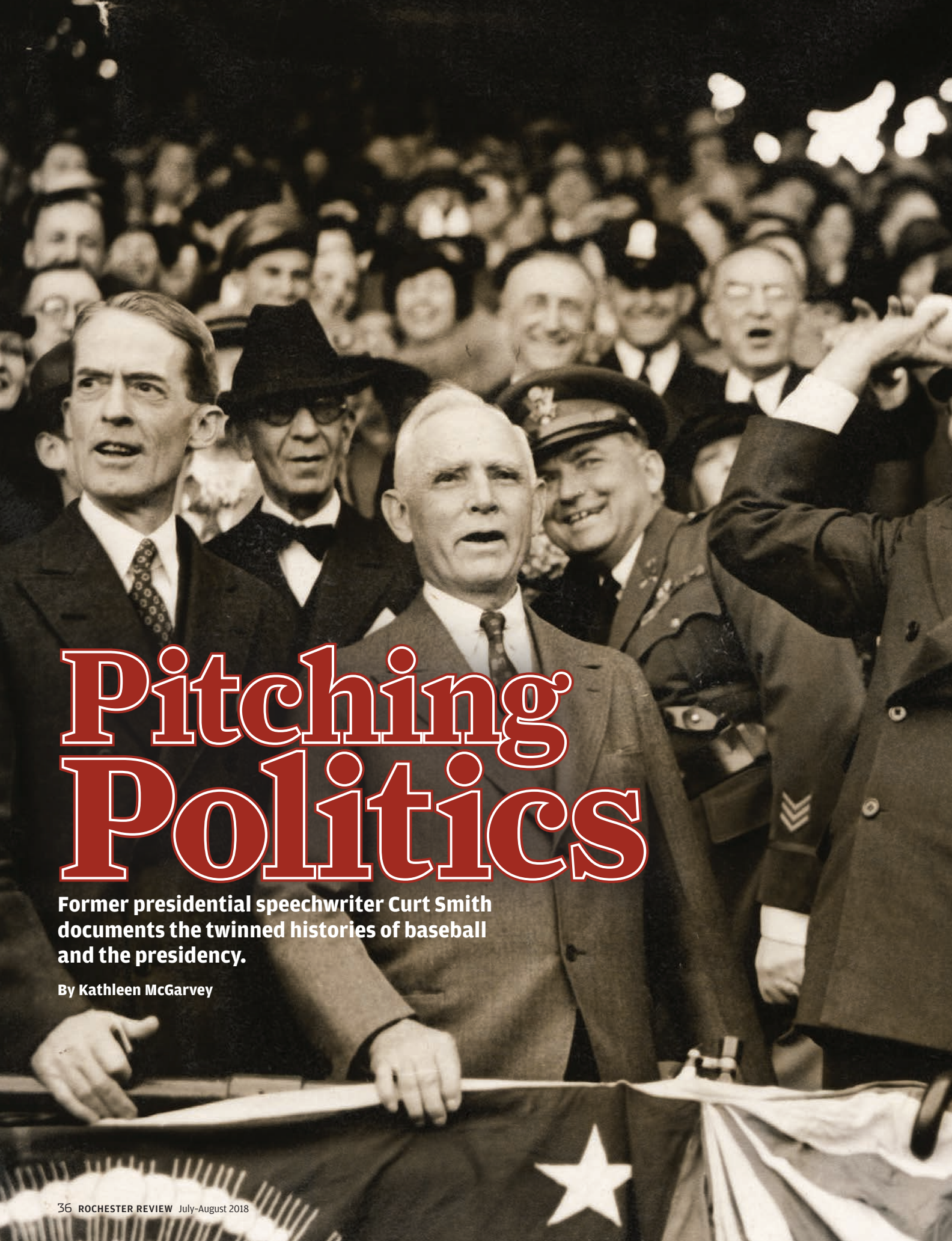
They're extraordinarily miscellaneous volumes. They're trying to produce something that will contain and sum up the soldier's life—but there's not really enough life to do it. They might include a remembrance from a sibling, or the parents, or a friend. There are often extracts from letters he wrote as a schoolboy, or from the front. Or a poem he wrote to his mother when he was seven years old. It's as if somehow the only way to make sense of this loss was for them just to collect everything that they possibly could. It's incredibly poignant.

I've also investigated the fate of the "shot at dawn" soldiers, who were executed for cowardice, desertion, and other military offenses. They were excised from official casualty lists and excluded from local war memorials and remembrance celebrations. Most of the approximately 300 soldiers executed were noncommissioned officers or private soldiers. Their families didn't receive pensions or other benefits. There was a lot of shame and silence.

But the turn of the millennium brought a contentious campaign to secure posthumous pardons and recognition for the executed soldiers. Many of those who were executed experienced post-traumatic stress disorder—then, it was called shell shock. Exonerating them became a grassroots cause, and the stories of individual soldiers were taken up in the press. In 2006, the British government agreed to retroactively pardon all of the soldiers. Public opinion changed radically for people formerly seen as threatening and shameful. And the change came at a time when there was almost no one left with a living memory of the war.

The tradition of listing the names of all the dead, which has become typical of memorials, was something new after World War I. And for those omitted, it was like being unnamed, unremembered. It was a deliberate effort to erase memory. And so, 90 years after the war, their names were added.

With the campaign for restitution came this odd moment in British culture when the most famous people who fought in the war were these soldiers. To me, it's a dramatic shift that illustrates how memory works and what it is that people choose to remember.



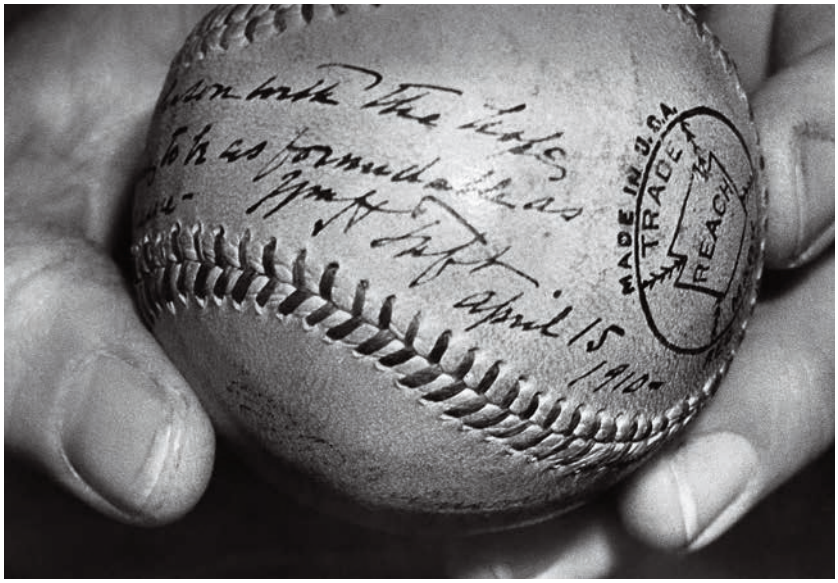
Pitching Politics

Former presidential speechwriter Curt Smith documents the twinned histories of baseball and the presidency.

By Kathleen McGarvey

BASEBALL BOOSTER: Franklin Roosevelt—pictured here in 1937, alongside manager and owner Connie Mack—threw out the first ball every year except one between 1933 and 1941. He relished trips to the ballpark and saw the game as critical to keeping up troop and civilian morale during World War II.

NATIONAL BASEBALL HALL OF FAME



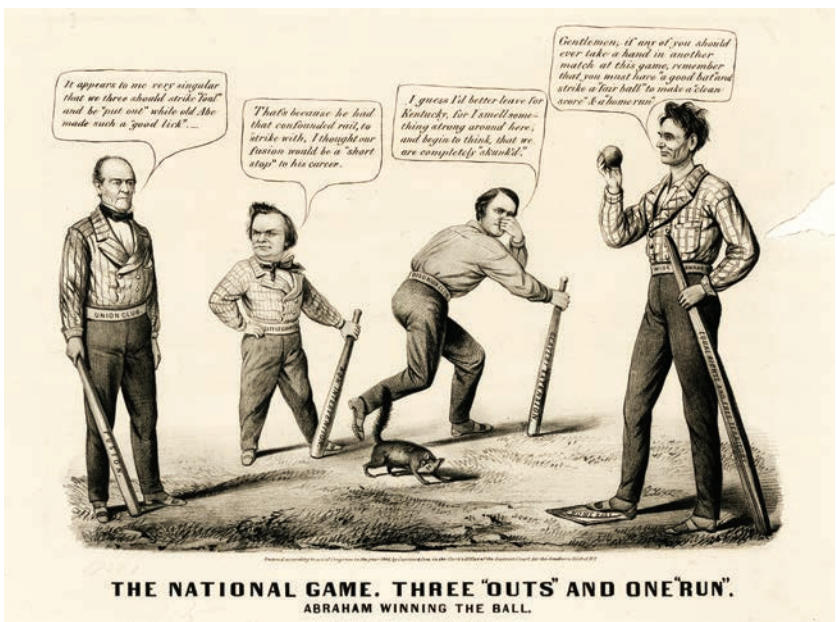
PERFECT PITCH: Former Washington Senators pitcher Walter Johnson in 1937 holds the first ball ever pitched by a president—William Taft, in 1910—to open a major league game.

George Washington was known to throw a ball—for hours, reported one soldier under his command—with his aide-de-camp during the Revolutionary War. Abraham Lincoln would join baseball games on the lawn of Blair House, which still stands across Pennsylvania Avenue from the White House. "I remember how vividly he ran, how long were his strides, how far his coattails stuck out behind," the home's owner, Francis Preston Blair, recalled in a letter to his grandson.

The story of baseball in the United States is intertwined with that of the presidency, says Curt Smith, a senior lecturer in English and the author of *The Presidents and the Pastime: The History of Baseball and the White House* (University of Nebraska Press, 2018). He traces the points of connection from the colonial era to the present, devoting a chapter to each president since William Howard Taft, who in 1910 inaugurated the practice of the president throwing out a ceremonial first pitch.

Growing up in small-town Caledonia, New York, Smith would sit on his front porch, poring over the presidential biographies and baseball entries in the family's encyclopedia set. "I was enamored," he says. "Fixated."

He followed his entrancements to their ends, becoming a speechwriter to President George H. W. Bush and the person *USA Today* once dubbed the "voice of authority on baseball broadcasting."



AP IMAGES (BASEBALL, EISENHOWER); LIBRARY OF CONGRESS (LINCOLN, NIXON); JOHN F. KENNEDY PRESIDENTIAL LIBRARY AND MUSEUM (KENNEDY)

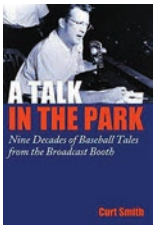
BIPARTISAN EFFORT: Dwight Eisenhower (above) throws out a ball to open the American League baseball season in April 1960. In 1961, John F. Kennedy (left) tosses the season's first pitch at Griffith Stadium in Washington, D.C. Home park for the Senators, it boasted a presidential box in its stands.

GRAND OLD GAME: A contemporary political cartoon (far left) depicts Abraham Lincoln winning the "national game" by defeating his three opponents in the 1860 presidential election. Lincoln played informal ballgames before and after becoming president. Richard Nixon (above) prepares to pitch at the Washington Senators' opening game in 1969.

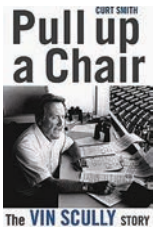
READ MORE

Around the Horn

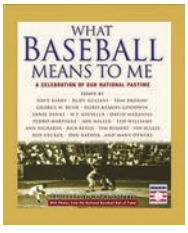
A newspaper columnist, former National Public Radio affiliate series host and presidential speechwriter, and one-time *Saturday Evening Post* senior editor, Curt Smith has written 17 books, including a range of publications on baseball and on the presidency. Here are a few of his "hits."



A Talk in the Park: Nine Decades of Baseball Tales from the Broadcast Booth (Potomac Books, 2011) An oral history of baseball announcers, whose ability to entertain and report can forge an almost familial bond with listeners. The book brings together the voices of 116 baseball commentators to discuss players, ballparks, teams, and other aspects of the game.



Pull Up a Chair: The Vin Scully Story (Potomac Books, 2010) The first biography of one of the sport's most famous broadcasters, the book takes its title from Scully's famed on-air greeting. Smith published the book when the Dodgers' announcer marked his 60th year of play-by-play broadcasting.



What Baseball Means to Me: A Celebration of Our National Pastime (Warner Books, 2002) For this official publication of the National Baseball Hall of Fame and Museum, Smith rounded up 172 essayists—including presidents, actors, athletes, and writers—to reminisce about baseball. Their memories are augmented by more than 200 photographs.

Windows on the White House: The Story of Presidential Libraries (Diamond Communications, 2001) Smith examines the origins and purposes of presidential libraries, beginning with the first such institution, Rutherford B. Hayes's library, which opened in Fremont, Ohio, in 1916.

—Kathleen McGarvey

HOME TEAM: Longtime Chicago White Sox fan Barack Obama delivers the first pitch of the Washington Nationals' home opening baseball game, against the Philadelphia Phillies, in 2010.

Many politicians have been baseball fans, and Smith seized opportunities to talk about the game with people such as President Richard Nixon and New York Governor Mario Cuomo, once widely viewed as a likely future president.

Nixon was uncoordinated and not much of an athlete, but he had "an endearing 'Walter Mitty' quality to him regarding baseball, which is true of many people," Smith says. Cuomo, by contrast, was a former center fielder in the Pittsburgh Pirates farm system. But each of them saw strong links between politics and baseball.

Both pursuits are combative, Smith says they told him. "They require strategy and the use of all your resources—mental, physical, and often moral and spiritual. And neither pursuit is bereft of ego."

While the high stakes of the presidency are self-evident, for millions of Americans—Smith included—the rewards and perils of the playing field are deeply felt, too.

After the attack on Pearl Harbor in 1941, baseball commissioner Kenesaw Mountain Landis wrote to President Franklin Roosevelt, asking whether the 1942 baseball season should go ahead as planned. Roosevelt gave his reply publicly, at a press conference: "I honestly feel that it would be best for the country to keep baseball going."

The president had concluded that the game was crucial to morale, both for troops abroad and on the home front. Smith writes: "Baseball's cachet was so overwhelming that FDR did not consider obliging another sport . . . The priority here was the war, which baseball could help win."

The game's fortunes have since declined. In the 1960s, television networks broadcast five regular-season match-ups per week. Now the only people who watch "already love baseball. It doesn't court casual fans," Smith says. This "freefall" in popularity pains him, and he has pointed suggestions for baseball's leaders on measures that he thinks would draw more people to the sport, including keeping the batter in the batter's box, enforcing the strike zone, and eliminating pitchers' delays.

But the pleasure of what he calls "this evocative sport" isn't in the technicalities, and the book weaves together political and athletic anecdotes. "There are a lot of statistics included, because baseball has a lot of statistics," he says. "But I hate the whole mania for analytics. I love stories."

So do many politicians—and baseball's legendary broadcasters. "It's known as the greatest talking game," says Smith. "You tell stories between pitches. Between innings. Between batters. Between games in a series."

One of his own favorite stories is about the first President Bush. The captain of his college team and a tireless spectator, he told Smith he loved the game from the first time he picked up a bat, at age five.

"Baseball," Bush said, "has everything." R

AP IMAGES

SPORTS HISTORY: Babe Ruth presents to Yale baseball captain and future president George H. W. Bush the original manuscript of *The Babe Ruth Story* in New Haven, Connecticut, in 1948. The manuscript was placed in the Yale University Library.