DAYBREAK

< Gaga postpones album release

Lady Gaga has shelved her forthcoming album "Chromatica" for now, saying it's not the right time amid a global fight with the coronavirus. It had been scheduled for release on April 10.

'Whistleblower' author on speaking out against Uber **Page D2**

In David Goodsell's painting, the virus is seen in cross section.

DAVID S. GOODSELL/RCSB PROTEIN DATA BANK

Going *viral*

Coronavirus is a killer, but this artist won't reduce it to a cartoon villain

By **PHILIP KENNICOTT**
The Washington Post

For weeks, we have seen the same image of the coronavirus, a gray sphere studded with red spikes that looks like a forest of surrealist trees growing on a dead planet. The rendering was created by the Centers for Disease Control and Prevention and can be downloaded from its Public Health Image Library. The spikes, which can also be seen when the virus is looked at with an electron microscope, are what gives the virus its characteristic corona.

But there's a key difference between the CDC's computer-graphics image and a coronavirus seen by the electron microscope, which renders it as a gray blob with imperfectly spherical form and a dark shadow around the characteristic crown-shaped spiky covering. The vivid red, which makes the digitized virus look so threatening, isn't there in real life.

As David Goodsell, a professor of computational biology at the Scripps Research Institute and research professor at Rutgers University, explains, the virus is smaller than the wavelength of light, so it doesn't actually have color. The CDC's image, he says, is scrupulously faithful to what we know now about the virus' structure, but the red-and-gray color scheme is artistic license.

Whimsical and orderly

Goodsell, 58, is also an artist whose work focuses on making images of living cells at the molecular level, and he has produced his own watercolor of the coronavirus, with his own invented color scheme. In Goodsell's painting, the virus is seen in cross section, not in the round as in the CDC image, and the colors resemble the vibrant, jazzed-up earthiness of Arts and Crafts-style wallpaper that was fashionable in Victorian homes of the late 19th century. In Goodsell's painting, the characteristic spikes are bright pink, the core of the virus, know as the nucleocapsid, is lavender, and the whole is rendered in a floral sea of green, orange and brown mucous.

His image is strikingly beautiful, whimsical and orderly, and it isn't hard to imagine it as a record cover for a hippie rock band of the 1960s. After releasing his image on Twitter in February, he has thought a lot about the idea of beauty, and the scientific rendering of something that much of the world now finds uniquely terrifying.

"I am completely struggling with this," he says. "When I did this painting, I didn't think about it. I did it in a color scheme I've used throughout my illustrations, to separate the different functional parts of the image." His goal was to render, as accurately as possible, all the known details about the structure of the virus, using a visual scheme that draws on the simplifying line and distillation of cartoon graphics for greater intellectual clarity.

"I have used this non-photo-realistic style for years and years," he said. "It makes pictures more appealing and easier to understand. People use cartoons all the time to simplify things, stripping away extraneous details. On the CDC image, each of the spikes has a whole lot of detail. I try to use a more cartoony outline."

The CDC image of the virus has become a placeholder of sorts, a stand-in for what we cannot see, the "invisible enemy," as President Donald Trump has described it. Unlike images of sick people or hospital wards or doctors in full protective gear, it is seemingly dispassionate. It contains no particular human misery, it invades no one's privacy, it comes with none of the political baggage of a visual reference to China or our health care system. And it does the daily work of reinforcing our collective belief in the germ theory of disease, the idea that microscopic pathogens are responsible for our illnesses, not miasmas of bad air, or bolts of divine wrath.

How we think of pathogens

But no image is ever entirely neutral, and the difference between Goodsell's painting and the CDC's rendering speaks volumes about how we think about pathogens. The CDC vision is otherworldly, a death star floating in deep space, with curious stars glimmering in the distance. The red spikes give it an ominously sticky quality, as if it is some alien, manufactured burr picked up on a

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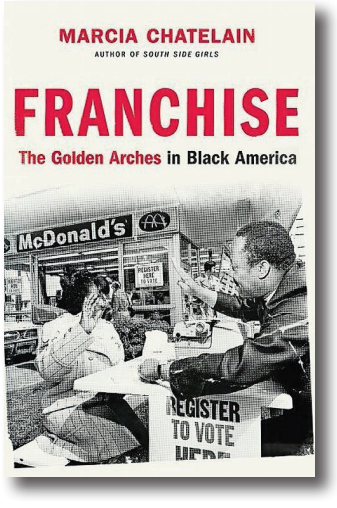
Exploring McDonald's complex role in Black capitalism, culture



By **ADAM LUKACH**
Chicago Tribune

Throughout American history, the country's independent, self-made ideals have remained steadfast, at least in theory, even if methods to achieve those ideals haven't always been virtuous.

In the foreword to "Franchise: The Golden Arches in Black America," Marcia Chatelain — associate professor of history and African American studies at Georgetown University, as well as a Chicago native — singles out franchising as "maybe the most American idea in the world."

The practice began as the brainchild of another American icon, Coca Cola, in the late 19th century: "Franchising is big business in America. ... An individual with no formal training or education can become a business owner — maybe even a millionaire — with only an owner's manual and sheer will."

The fast food industry and McDonald's, in particular, maximized the franchising model during the 20th century. With plain language and painstaking detail, Chatelain traces the relationship between Black Americans, McDonald's and capitalism — from the first-ever Black-owned franchise in Chicago's Woodlawn neighborhood to McDonald's role as a public space during the 2014 Ferguson uprising.

The narrative centers on Black capitalism, but Chatelain also examines McDonald's cultural efforts to reach Black communities. She argues their importance in establishing the Golden Arches as an attractive vehicle for Black entrepreneurs. "This story is about how capitalism can unify cohorts to serve its interests, even as it disassembles communities," Chatelain writes.

She spoke with the Tribune about how she came to write this American story, one of income inequality and cultural representation that still resonates in 2020.

The following transcript has been edited for length and clarity.

Q: The book weaves a complex tale of how McDonald's fits into different facets of Black American life. What led you to to writing a book like this?

A: I think the book was very much reflective of growing up in Chicago. I participated activities that had sponsorship from the local McDonald's Black Operators Association, especially the Know Your Heritage Black History Month Quiz Bowl. I remember turning on WGN and watching local programs, whether it was the Bud Billiken Day Parade, special days at

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