Original Report
A field analysis trial comparing the turnaround times of routine and STAT red blood cell immunohematology testing
K. Sackett, A. Kjell, A.M. Schneider, and C.S. Cohn

Case Report
Hemolytic transfusion reaction attributable to anti-Di
A.J. Joyce, K.M. Quantock, R. Banh, and Y.-W. Liew

Original Report
Modeling alloantibody formation to high-incidence red blood cell antigens in immune responders using genotypic data
P.A.R. Brunker, K. Ravindran, and R.S. Shirey

Case Report
Development of red blood cell autoantibodies following treatment with checkpoint inhibitors, a new class of anti-neoplastic, immunotherapeutic agents associated with immune dysregulation

Original Report
Use of standard laboratory methods to obviate routine dithiothreitol treatment of blood samples with daratumumab interference

Educational Forum
Applications of selected cells in immunohematology in a developing country: case studies
Albert Pinkham Ryder’s *The Flying Dutchman* (1887) ranks among his handful of masterpieces. The eponymous ghost ship from the familiar legend towers over the hapless castaways in a moonlit sky that is as splendorous as it is menacing. The phantom appears translucent and sparse nearly to the point of abstraction in contrast to the realistic detail of the small boat and crashing waves in the foreground. Ryder’s technique involved endless layering of paint and varnish to create a shimmeringly thick moody texture. Well known for his eccentric habits, Ryder obsessed over his paintings, often reworking them. Sadly, the materials he used lacked durability, and cracking and darkening mar many of his pieces. Nevertheless, his focus on the process of painting and his use of partly defined and dream-like elements prefigure modernist ideas. Joyce et al. report on an anti-Di in a patient with thalassemia in this issue. Thalassa is the Greek word for “sea.”