

ISSUE #9 / FALL 2007

NYU
ALUMNI MAGAZINE

A CONVERSATION WITH
FILMMAKER ANG LEE

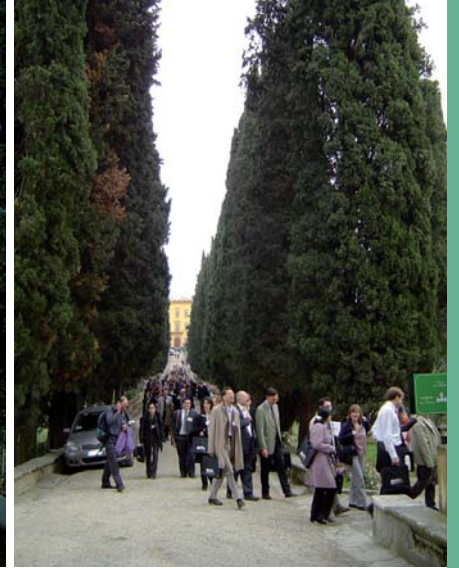
FREE SPEECH GETS UGLY

ROBERT M. SHRUM'S 2008
ELECTION FORECAST

THE GREEN ISSUE

Climate Change Is Upon Us.
Now What?





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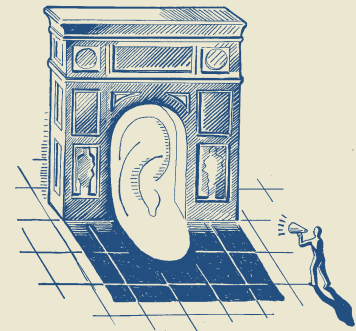
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“Our interest in living does not commonly depend upon our having projects that we desire to pursue; it’s the other way around. We are interested in having worthwhile projects because we do intend to go on living, and we would prefer not to be bored.”

—HARRY FRANKFURT, PRINCETON UNIVERSITY EMERITUS PROFESSOR OF PHILOSOPHY AND AUTHOR OF *ON BULLSHIT*, DELIVERING THE SEVENTH-ANNUAL LEWIS BURKE FRUMKES LECTURE IN HEMMERDINGER HALL

HEARD ON CAMPUS



“I was in Kabul [for] the inauguration of President Karzai. There were no traffic lights, no electricity, no army. We started from scratch. Sometimes when people blame the Afghan government for not doing enough, they should remind themselves that we started from a very chaotic situation.”

—ZAHIR TANIN, AMBASSADOR OF AFGHANISTAN TO THE UNITED NATIONS, IN THE FORUM “GLOBAL LEADERS: CONVERSATIONS WITH ALON BEN-MEIR,” HOSTED BY THE CENTER FOR GLOBAL AFFAIRS IN THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES

“This country makes it seem like it’s just about being a celebrity, but being an actor is about being a storyteller, and society needs storytellers.”

—TWO-TIME ACADEMY-AWARD-WINNER AND NYU PARENT SALLY FIELD DURING A LECTURE “LIFE, LEARNING, AND AN EVOLVING CAREER,” SPONSORED BY THE GALLATIN SCHOOL OF INDIVIDUALIZED STUDY

“I’ve interviewed young men who are just torsos and heads. The vests are so damn good [that] they all would’ve been KIAs in Vietnam, but they’re coming back—with no limbs.”

—NBC NIGHTLY NEWS ANCHOR BRIAN WILLIAMS ON REPORTING FROM IRAQ AT THE JOURNALISM DEPARTMENT’S BROWN BAG SPEAKER SERIES

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BY DAN PAGE

LETTER FROM THE PRESIDENT

Green is in the air. One cannot pass a newsstand, radio, or TV without catching the latest report on global climate change. Even rock stars helped spread awareness last summer with a day of Live Earth concerts across the world. On the political stage, 169 nations have ratified the Kyoto Protocol and, despite a lack of participation by the United States, a few courageous leaders in this country have already set agendas to confront the challenges of global warming.

Among them is New York City Mayor Michael Bloomberg (HON '03), who acknowledges that the issue requires not only talk but action. This year, he announced PlaNYC 2030, which maps a course for how the city will absorb one million new residents over the next two decades, modernize its aging infrastructure, reduce global warming emissions, improve polluted air and brownfields, and prepare for rising sea levels.

As one of the largest property

owners in New York City, NYU shares this burden and last spring accepted the mayor's challenge to reduce the university's greenhouse gas emissions by 30 percent—a feat we intend to accomplish by 2017. While there's much work to do, NYU is already the largest purchaser of wind energy in the city and among universities nationally, and our recently created Green Action Plan has students, alumni, employees, friends, and neighbors joining forces to improve our sustainability. We also hope to position NYU on the front line of innovative research and ideas that will help assuage our planet's impending climate and energy crises.

Climate change is so central to the university's future—indeed the planet's—that we have dedicated a double feature to it (“The Heat Is On,” page 36), in which we outline the evidence that our planet is changing, our slow acceptance of the problem, what New York City and NYU are doing about it—and what you can do, too. This magazine tackles another issue being discussed in higher education



PHOTO © MATTHEW SEPTIMUS

circles—the state of free speech on American campuses (“Civil Wars?” page 48)—and offers an in-depth conversation with one of our most celebrated and visionary alums, filmmaker Ang Lee (“The Tao of Ang,” page 54), director of *Crouching Tiger, Hidden Dragon* and *Brokeback Mountain*, among others. I hope these stories, and others in our Fall 2007 issue, will inspire you to continue these vital social, environmental, intellectual, and artistic conversations. **JOHN SEXTON**

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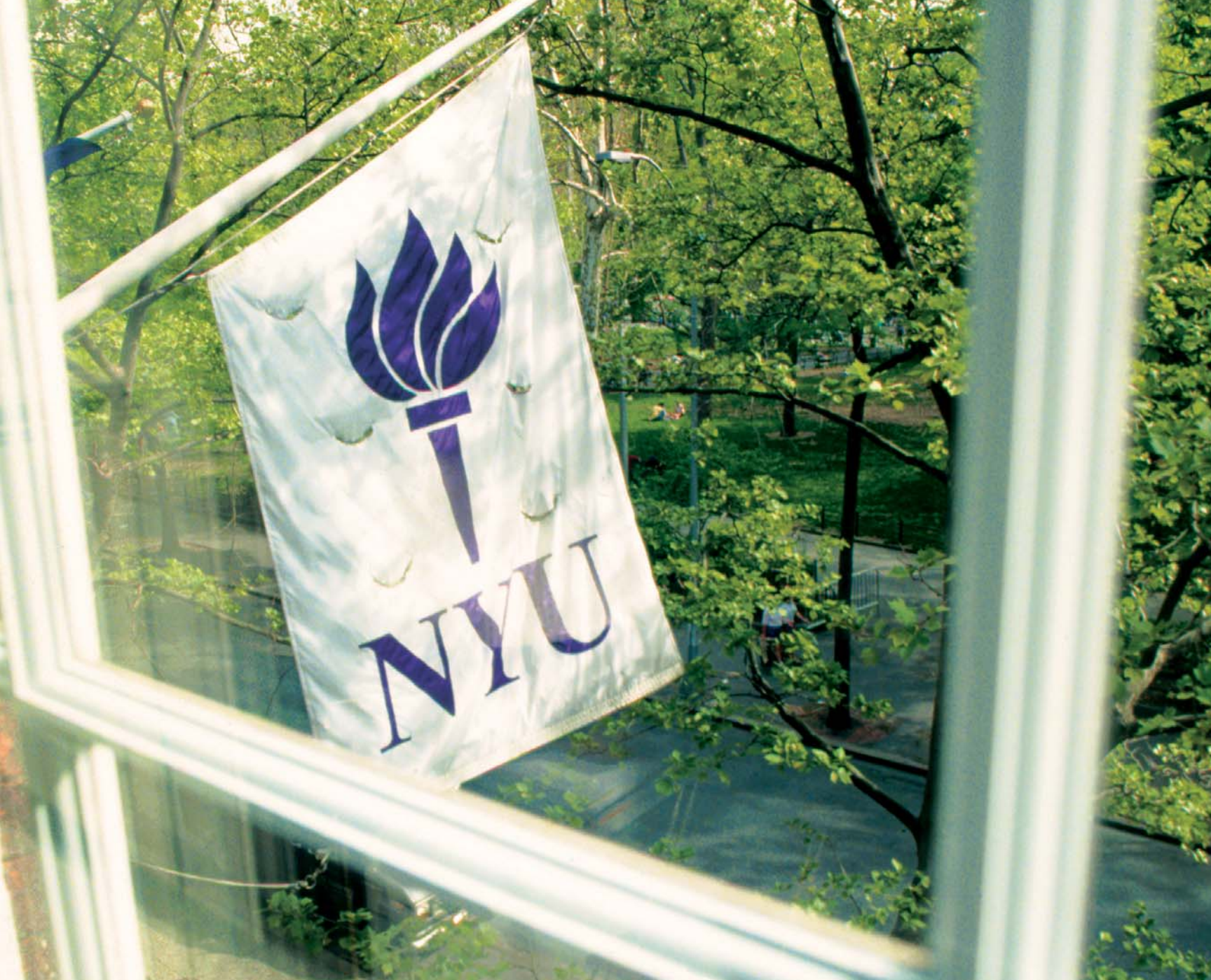
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Creating a platform for excellence. NYUPlans2031

NYU has embarked upon an important undertaking: planning for the next 25 years of the University's physical development. This new undertaking is referred to as NYUPlans2031. To guide the planning effort, NYU has formed the Office of Strategic Assessment, Planning, and Design and has selected a team of consultants, led by the award-winning firm SMWM in association with Grimshaw Architects, Toshiko Mori Architect, and the Olin Partnership.

We want the entire NYU community—faculty, students, administrators, staff, and alums to be

involved. For more information on this important initiative, materials from previous open houses, and for the most up-to-date news regarding future open houses, please visit www.nyu.edu/space.planning.

To learn more about the Office of Strategic Assessment, Planning, and Design and the in-house team leading this effort, please visit www.nyu.edu/sapd. This Web site will also provide the opportunity for you to give us feedback on our space planning initiative, which we would very much value.





We Hear From You

Thanks to all the alumni who responded to our eighth issue (Spring 2007). We are thrilled that *NYU Alumni Magazine* continues to stir so many of you to write and share your thoughts. Please keep the letters coming!



ROUSING CONVERSATION

NYU Alumni Magazine is a great publication, and I always look forward to reading it in detail. I was disappointed, however, to read the Angela Davis quote in “Heard on Campus” that was so absurd that at first I thought it to be satire. [It starts: “The institution of the prison has become a kind of symbol of the democracy the U.S. is

offering to the world...”] People risk their lives and the lives of their children to get to the United States. I doubt that their image of the United States is one of a shiny, new prison.

Andrew Laviano

LAW '65

Charlestown, Rhode Island

Editors' note: While the quotes featured in “Heard on Campus” do not represent the opinions of NYU Alumni Magazine, we do aim to provide readers with a taste of the provocative, timely dialogue happening on campus, and we take the fact that Mr. Laviano was motivated to send us his thoughts as evidence that we are succeeding.

BOOMERS BOOMING

Samme Chittum’s article outlining the baby boomer’s reinvention of life, “The Longevity Revolution,” is not

only timely and socially important, it is a piece of journalism at its best. There’s truth in your research, and your encouraging delivery caused me to share your article with fellow baby boomers. “Wake up, and harvest the coffee! We’re not dead yet!”

Kathryn Ferrin-Robinson

NYU parent

Anaheim Hills, California

GEOGRAPHY LESSON

Thanks for sending me a copy of the Spring issue, with its many thought-provoking articles. A small quibble from one who has lived in Maine for 30 years: The article “Journey to the

Center of the Brain,” regarding neurosurgery, refers to “northern Maine’s craggy coast.” This state indeed has a beautiful and often craggy coast in its southern and eastern regions, but northern Maine (where my wife was born and raised) is far from the ocean. In northern Maine, you will find acres of potato fields and some startling scenery, but no salt water.

Peter Bickerman

LAW '76

Readfield, Maine

Editors' note: Thanks for clarification on the Pine Tree State! Our obsession with Maine lobster must have skewed our perception.

Please send your comments and opinions to: Readers' Letters, *NYU Alumni Magazine*, 25 West Fourth Street, Fourth Floor, New York, NY, 10012; or e-mail us at alumni.magazine@nyu.edu. Please include your mailing address, phone number, and school and year. Letters become the property of NYU and may be edited for length and clarity.

YOUR GUIDE TO THE SCHOOL CODES

THE FOLLOWING ARE ABBREVIATIONS FOR NYU SCHOOLS AND COLLEGES, PAST AND PRESENT

- **ARTS** - University College of Arts and Science (“The Heights”); used for alumni through 1974
- **CAS** - College of Arts and Science (“The College”); refers to undergraduate school in arts and science, from 1994 on
- **CIMS** - Courant Institute of Mathematical Sciences
- **DEN** - College of Dentistry
- **ENG** - School of Engineering and Science (“The Heights”); no longer exists but is used to refer to its alumni through 1974
- **GAL** - Gallatin School of Individualized Study, formerly Gallatin Division
- **GSAS** - Graduate School of Arts and Science
- **GSP** - The General Studies Program
- **HON** - Honorary Degree
- **IFA** - Institute of Fine Arts
- **LAW** - School of Law
- **MED** - School of Medicine, formerly College of Medicine
- **NUR** - College of Nursing, now part of College of Dentistry

- **SCPS** - School of Continuing and Professional Studies
- **SSW** - School of Social Work
- **STEINHARDT** - The Steinhardt School of Culture, Education, and Human Development
- **STERN** - Leonard N. Stern School of Business Graduate Division, formerly the Graduate School of Business Administration; Leonard N. Stern School of Business Undergraduate College, formerly School of Commerce; and College of Business and Public Administration
- **TSOA** - Tisch School of the Arts, formerly School of the Arts
- **WAG** - Robert F. Wagner Graduate School of Public Service, formerly Graduate School of Public Administration
- **WSC** - Washington Square College, now College of Arts and Science; refers to arts and science undergraduates who studied at Washington Square Campus through 1974
- **WSUC** - Washington Square University College, now College of Arts and Science; refers to alumni of the undergraduate school in arts and science from 1974 to 1994

CLOCKWISE FROM LEFT: NONPAREIL JAZZ TRUMPETER WYNTON MARSALIS PLAYS A FEW LICKS AT COMMENCEMENT, WHERE HE RECEIVED AN HONORARY DOCTORATE; MARY TYLER MOORE SMILES AFTER SPEAKING TO THE NEWLY MINTED CLASS OF DENTAL SCHOOL GRADUATES; DEBBIE HARRY, OF BLONDIE FAME, INTERVIEWS *BILLBOARD*'S EXECUTIVE EDITOR AND ASSOCIATE PUBLISHER TAMARA CONNIFF AS PART OF STEINHARDT'S CEOS IN THE ARTS SPEAKER SERIES.



STAR

TOP-DRAW ALUMNI AND FRIENDS PUT ON THE GLITZ FOR NYU

BELOW: FORMER SPEAKER OF THE HOUSE NEWT GINGRICH (R-GA) DEBATES GOVERNMENT ACTION ON CLIMATE CHANGE WITH SENATOR AND 2004 PRESIDENTIAL CANDIDATE JOHN KERRY (D-MA) AT AN EVENT SPONSORED BY THE JOHN BRADEMANS CENTER FOR THE STUDY OF CONGRESS IN THE ROBERT F. WAGNER GRADUATE SCHOOL OF PUBLIC SERVICE.

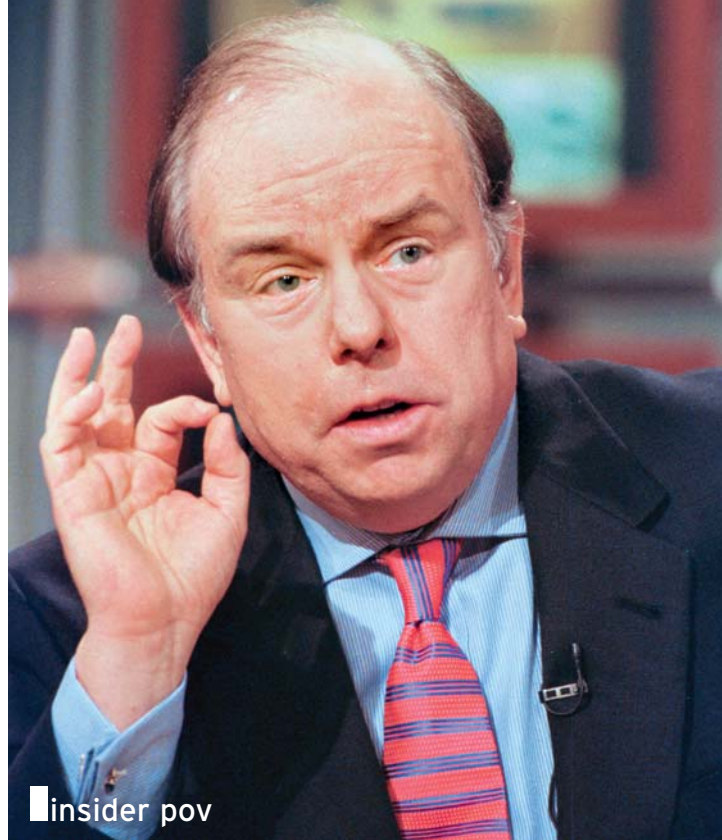


ABOVE: CHEF-RESTAURATEUR EMERIL LAGASSE OFFERS ADVICE AT THE INTERNATIONAL HOSPITALITY INDUSTRY INVESTMENT CONFERENCE; SENATOR CHARLES SCHUMER (D-NY) SPEAKS ABOUT HIS RECENT BOOK, *POSITIVELY AMERICAN*.

POWER

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insider pov

ANYBODY'S GAME

WAGNER SENIOR FELLOW
ROBERT M. SHRUM SIZES UP THE
2008 PRESIDENTIAL PLAYERS

The 2008 presidential election, it's been observed, is a nearly unique event in modern political history because it's the first campaign since 1952 where no incumbent president or vice-president is running. But that really isn't true. In 1952, Harry Truman, the incumbent, was a yet unannounced candidate when Tennessee Senator Estes Kefauver, the pioneering investigator of the mob, trounced the president in the New Hampshire primary. Truman promptly withdrew.

It's the 1920 election that in a real sense mirrors 2008. The campaign was waged amid deep popular dissatisfaction—not with World

War I, which had just been won, but with the peace treaty that Democrat Woodrow Wilson had negotiated and the Senate had repudiated. The Democratic candidate, James M. Cox, lost in a historic landslide with only 34 percent of the popular vote to Warren G. Harding's 60 percent.

This year it's the Republicans who are under such stress. Plagued by an increasingly unpopular war in Iraq and scarred by Hurricane Katrina and a slew of ethics questions, they are on the verge of fracturing their age-old habit of nominating the front-runner, the next person "in line," even if he's lost before. The Democrats have higher hopes and a compelling top


SHRUM WAS DUBBED "THE MOST SOUGHT-AFTER CONSULTANT IN THE DEMOCRATIC PARTY" BY *THE ATLANTIC*.


PHOTO BY ALEX WONG/NEWSMAKERS/GETTY IMAGES

tier of candidates. Nominating either Hillary Clinton or Barack Obama would signal historic change and present America with a test of conscience. For that matter, the Republicans may very well offer the country the chance to elect the first Mormon or Italian-American president.

However, the 2008 election won't be like 1920 in one critical respect. It won't be a runaway unless the Republicans lose their heads and nominate a fringe candidate, say Texas Representative Ron Paul, whose libertarian ideology has led him to introduce legislation that would outlaw the Federal Reserve, or one of the other minor candidates who are paladins of the far right. In the polls, Democrats hold a substantial lead over Republicans in a generic race for president. It's much closer, however, when the pollsters offer names instead of party labels. While the Bush years have devalued the Republican brand, it's possible that next year America could still vote pretty much like a 50-50 country. Bet on the Democrats, but don't bet it all.

THE LINEUP

 Early in 2007, the Republican nominee to be was Arizona Senator **JOHN MCCAIN**. But the maverick decided to rerun the expensive, buttoned-down Bush campaign that wrested the nomination from him eight years before. He's the face of the surge in Iraq, and while he deserves credit for standing by his beliefs, the conservative base still doesn't trust him. He's struggling to raise money and is now a long shot.

 Former New York City Mayor **RUDOLPH GIULIANI** (LAW '68), who's running a 9/11 campaign, rode into a lead in the polls, despite his stance on gay rights and abortion, but his margin seems to diminish each month.



WHO WILL BE THE NEXT PRESIDENT? (CLOCKWISE FROM TOP LEFT): SENATOR JOHN MCCAIN; SENATOR BARACK OBAMA; FORMER SENATOR FRED THOMPSON; FORMER VICE PRESIDENT AL GORE; FORMER GOVERNOR MITT ROMNEY; FORMER SENATOR JOHN EDWARDS; FORMER MAYOR RUDOLPH GIULIANI; AND SENATOR HILLARY CLINTON.

Only a Republican party in a state of terminal desperation will nominate someone who disagrees with fundamental conservative views on social issues.

Enter stage right: **FRED THOMPSON**, actor turned Tennessee senator, then actor again. Trotted out as a paler clone of Ronald Reagan, Thompson experienced a slow nonstart to his campaign; he may end up having to run for reelection for his old job as DA on *Law & Order*.

Nominating Hillary Clinton or Barack Obama would signal historic change. For that matter, the Republicans may very well offer the country the chance to elect the first Mormon or Italian-American president.

Former Massachusetts Governor **MITT ROMNEY** may secure the nomination by process of elimination. He has reengineered his political persona to fit the ideological predisposition of the Republican primary electorate, renouncing the pro-choice stand that helped him win in the bluest of blue states. Ironically, his Mor-

monism may give credence to the notion that he believes what he's saying now: the flop not the flip.

New York Senator **HILLARY CLINTON**'s problem is that she looks like the establishment choice in a year of change, so the former First Lady is trying to re-define change as nostalgia for the 1990s. As Bill Clinton said when he was speaking on her behalf and responding to the suggestion that the Clintons were old news, "Yesterday's news was pretty good."

BARACK OBAMA embodies change, but the Illinois Senator will have to satisfy primary voters that there's substance to go with the sizzle. If he does—and there's plenty of time because voters in Iowa and New Hampshire tend to rethink their choices after the first of the year—he could lap Clinton.

Former North Carolina Senator **JOHN EDWARDS**' best hope is that the skirmish that flared this summer between Clinton and Obama will escalate into full-scale negative ad war, which risks pushing Democratic primary voters to look for another choice. Fair or unfair, the 2004 vice-presidential nominee now appears the only likely alternative because none of the second-tier candidates as yet have the financial resources or a powerful differentiating message that would let them break through.

The least likely development is the late entry of former Vice President **AL GORE**. The politician has become a prophet, and the prophet shows no sign of coming down from the mountaintop. ■

Over his three decade career, Robert M. Shrum has served as senior adviser for the Kerry campaign in 2004 and for Gore in 2000, as well as strategist for more than 30 winning U.S. Senate campaigns, among other major races, which he details in his 2007 book No Excuses: Confessions of a Serial Campaigner (Simon & Schuster). He is currently on leave from his role as a senior fellow at the Robert F. Wagner Graduate School of Public Service.

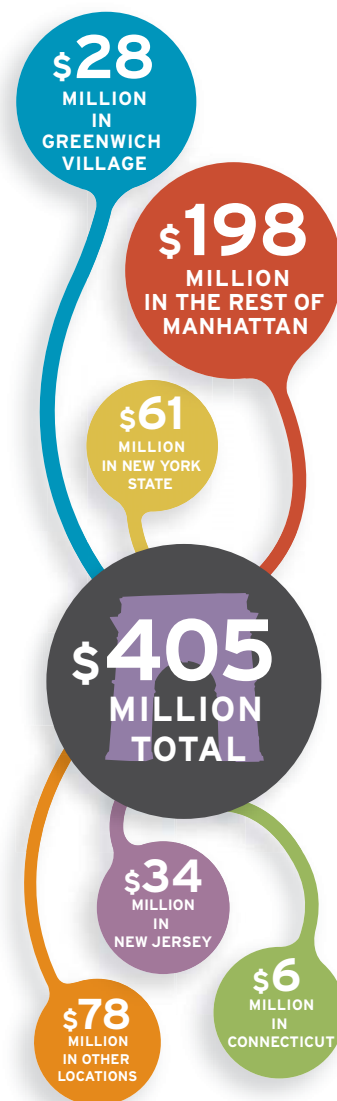
scorecard

Think Global, Spend Local

It goes without saying that New York is a different sort of college town than South Bend, Indiana, or Hanover, New Hampshire. But while Manhattan doesn't run on NYU alone, it certainly benefits from the university's more than 16,000 employees and more than 40,000 students.

During the 2005–06 academic year, the university pumped more than \$405 million into the area through its central purchasing department.

Here's the breakdown:



SOURCE: NYU'S PURCHASING SERVICES

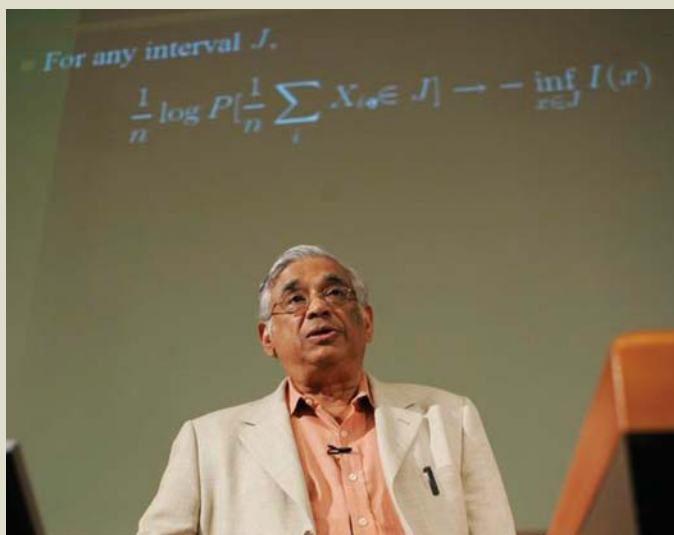
Math's Abel Thinker

Rare is the moment that Srinivasa "Raghu" Varadhan of the Courant Institute of Mathematical Sciences is not ruminating on intricate probability formulas. "Sometimes you wake up in the middle of the night and you think of it," he says. "You take a shower or you travel in a plane and you think of it. Often you don't even need paper and pencil."

Varadhan, whose relentless pondering distinguished him in his native India, where he studied with renowned statistician C.R. Rao, was recently recognized with an Abel Prize, or the "Mathematicians' Nobel"—the second for a Courant scholar in the five years since the award's inception. In May 2007, the Norwegian Academy of Science and Letters honored Varadhan with the nearly \$1 million prize "for his fundamental contributions to probability theory"—in particular for developing a system that would calculate the probability of rare events that evolve randomly in time and could be applied to fields such as the financial market and the insurance industry, among others. "In our days, it has become important to estimate the probability of risk," he says.

But the Frank J. Gould Professor of Science and professor of mathematics, who came to NYU as a Fellow in 1963, admits that the specific application of his work is generally less important to him than creating models that could have universal implications. While some prefer to explore a mountain range on foot, he likens his approach to the wider view of a satellite image. "You see the whole mountain range," he explains. "That's the difference between solving a particular problem and having a whole theory."

—Sabine Heinlein



NYU COMMUNITY GIVING

More than 3,000 faculty, administrators, and staff have donated funds to NYU since the beginning of the Campaign for NYU in 2001, contributing generously to personal passions and interests. In recognition of this commitment, this summer a

committee of faculty and staff kicked off Building Our Community Together, NYU's first-ever peer fund-raising campaign. "They wanted to offer their colleagues a formal opportunity to give money to the things that are most important to them," explains Stan Sheppard, the

committee's liaison at the Office of Development and Alumni Relations. It's completely voluntary, no amount is too small, nor cause too obscure—from study-abroad student stipends to the Nursing Mobile Health Van—and especially for those on campus, it's easy to see the difference a donation can make.

MOGULS IN TRAINING

What do you get when you mix Hollywood talent with Wall Street savvy? No, not Harvey Weinstein—but the new joint MBA/MFA degree for producers. The three-year graduate program, which will launch in fall 2008, combines degrees from the Tisch School of the Arts and the Leonard N. Stern School of Business, so students can simultaneously study the creative and business sides of filmmaking—something every aspiring producer needs in order to navigate this increasingly complex trade.

"The industry and financing of deals have gotten much more complicated over the past few years because the film studios now are all part of large media conglomerates," says C. Samuel Craig, director of the entertainment, media, and technology program at Stern, who co-created the new degree with Tisch professor John Tintori.

In addition to the core requirements for both degrees, students accepted into the program can tailor their studies by choosing from about 20 specialty courses on topics such as movie marketing and how to fund a deal.

A SCHOOL BY ANY OTHER NAME...

Shakespeare's Juliet once asked, "What's in a name?" For the recently designated Steinhardt School of Culture, Education, and Human Development, the answer is simple: everything.

With programs ranging from applied psychology to studio art, and from music technology to nutrition and food studies, Steinhardt had long ago outgrown its purely educational identity, which started at its founding in 1890 as the School of Pedagogy. To correct this, Dean Mary Brabeck spent more than a

year consulting with

Steinhardt faculty, staff, and students to find a mix that incorporates the school's vast offerings. "We love our diversity, and we believe our new name captures it better," Brabeck says.

Along with the new moniker, Steinhardt has undergone a comprehensive visual makeover, choosing a sleek logo and branding scheme that reflect the school's academic spectrum and downtown spirit.

SERVICE, IN MEMORIAM

Eugene Marshalik—the 19-year-old CAS sophomore who was shot and killed last March while on duty as an auxiliary police officer in Greenwich Village—will be commemorated by a new scholarship, thanks to the anonymous gift of \$100,000 from an NYU alum. The Yevgeniy (Eugene) Marshalik Memorial Fund will be used to annually support two undergraduates who demonstrate a devotion to public service. A hardworking student and volunteer, Marshalik emigrated with his family from Russia to the United States in 1993, and hoped to one day work as a prosecutor. "The [donor's] decision to remain nameless is very much in keeping with Eugene's own modest, self-effacing, and generous approach to serving the public good," said Matthew Santirocco, dean of the College of Arts and Science. The fund will remain open to the contributions of others who wish to memorialize Marshalik. ■



PHOTO © TERJE BENNØIKSBY/SCANPIX



Sports

Good Call?

REFEREES MAY NOT BE ABOVE THE FRAY

by Andrew Flynn

As a longtime soccer referee, Mark Boyko (LAW '05) is well acquainted with home field advantage: The home team simply wins more often. The reasons for this, however, are less clear. Do ultra-rowdy crowds, for which European soccer is famous, serve to rally the home team or intimidate the opposition? Boyko had a hunch that he, as referee, might actually be most affected by the cheering. "I thought," he says, "if the referees are being influenced, then there's a good chance that some are prone to influence more than others."

To find out, Boyko, while working on an LLM at the School of Law, teamed up with his brothers and fellow soccer referees—Adam, a postdoc in biological statistics and computational biology at Cornell, and Ryan, a research assistant in the psychology department at Harvard—to analyze data from the English Premier League's games. Of all sports, soccer is one of the best poised for such a study because most of the subjective decisions are made by a single referee, allowing one individual's judgment to hold ultimate weight over a match. The brothers published their findings in the September 2007 issue of *Journal of*

A NEW STUDY FINDS THAT EVEN WHEN SOCCER FANS DON'T ATTACK REFEREES, SUCH AS AT THIS RECENT MATCH BETWEEN DENMARK AND SWEDEN, THEY MAY INFLUENCE CALLS ON THE FIELD.

Sports Sciences, and while not surprising, the results were clear-cut: Not only did home teams score more goals, but more penalties were awarded to visitors, suggesting that referees favor one over the other, perhaps because of the roaring fans. By controlling for other factors and tallying the penalty calls of individual referees, the Boykos also discovered that some may be more biased than others, or have different "bias levels," but that this decreases with experience.

For Arnold Klein, however, the study has little to do with his calls on the field. A 34-year veteran of refereeing, who has officiated both NCAA Division I and international matches, Klein insists he feels neither pressure from spectators nor partiality for either side. "When I go out on the field, I see two colors," he says. "I don't know who's the home and who's the visiting team." And Klein prefers

boisterous crowds: "I don't like when the atmosphere is like in a church or a concert hall."

Boyko admits other critics have had similar reactions. "Nobody thinks that they are being influenced by the crowd," he says, "which is why we think that this is a subconscious, almost biological thing." In fact, researchers have recently noted higher levels of testosterone in home team athletes, and Boyko predicts future studies might explore the psychology and biochemistry of individual referees for all sports.

Regardless, Boyko hopes that officials will consider referees' bias, especially when they assign them to key matches. "If you have a competition where you are only going to play one championship game, and it's going to be at one of the teams' home stadiums," he says, "maybe you wouldn't want to be using the referee with the highest home field advantage." ■



PHOTO © PIERRE VINET, COURTESY NEWLINE PRODUCTIONS, INC.

■ what they're learning

THE CLASS:

Movers, shakers and...software?

by Renée Alfuso / CAS '06

On the first day of professor Chris Bregler's computer-science course in the Courant Institute of Mathematical Sciences, some students might be surprised by the complete absence of computers, the fact that half of their classmates are from the Tisch School of the Arts, and that their first day will be spent performing stage combat.

But Introduction to Motion

Capture isn't your typical science class. It focuses on the process of recording human movement or facial expressions—and then transferring that information into a computer-simulated form. The result can be seen in a slew of video games and animated films, such as the blockbuster *Monster House* (2006), in which characters appear startlingly lifelike, thanks to the magic of this new technology. Motion capture has also crept into traditional films. Director Peter Jackson used it

ACTOR ANDY SERKIS DONNED A MOTION CAPTURE SUIT TO BRING THE CREEPY, SCENE-STEALING CREATURE GOLLUM TO LIFE IN *LORD OF THE RINGS*.

to create the monstrous Gollum in the *Lord of the Rings* trilogy and to make his scowling but sympathetic King Kong express himself without having to say a word.

Bregler actually consulted with George Lucas's production company before choosing the state-of-the-art Vicon system for NYU's motion capture lab—the only one in New York City when it opened in 2003. Students from all disciplines soon flocked to Bregler for the chance to use the equipment, and the computer-science course is now also open to undergraduates from the dance, theater, film, and animation departments, among others. Each class is divided into teams where everyone performs rotating jobs—from directing to acting to working the cameras—to complete a final film project. "A lot of the students know how to sit down and solve a computer or math problem, but then to actually come up with a story and execute a film—that's unusual for them," Bregler says.

Once fitted in a motion capture suit, a full-body outfit covered with small, reflective markers that light-sensitive cameras pick up, students can record virtually anything—and they do. Break dancers, ballerinas, and a full rock band have been captured in the lab, which boasts a 20-x-20-foot retractable dance floor. The recordings are then transferred to a computer where students can apply the movements and other special effects to any three-dimensional character they create, which this past semester ranged from sprinting Lego men to pirouetting ninjas.

As the technology spreads, students find they are in high demand. "In just the past two weeks, I've gotten calls from companies desperately looking for people who know motion capture here in Manhattan," Bregler says. ■

The Syllabus: Introduction to Motion Capture

WEEK 1

Introductions / Suit up to practice recording motions, such as a fight scene / First assignment: Write, rehearse, and shoot a motion scene in class

WEEK 2

Reconstruct in 3-D the previous week's recorded data using Vicon iQ software / Compare how well on-screen recordings match actual movements / Watch and critique clips from *The Polar Express* (2004)

WEEK 3

Lecture on the history of motion capture: Invention of the film camera and the oldest human motion recordings / Review early Disney film animation, including *Snow White and the Seven Dwarfs* (1937), which copied live motion from other films / Examine roscope machine, used to trace film recordings onto a light table instead of drawing from scratch / Watch the Beatles' "Lucy in the Sky With Diamonds" from the animated film *Yellow Submarine* (1968) and scenes from Paul Verhoeven's *Total Recall* (1990)



PHOTO © DISNEY ENTERPRISES, INC.

IN 1937, *SNOW WHITE* ANIMATORS LOOKED TO REAL PEOPLE FOR THEIR ARTISTIC DEPICTIONS.

WEEK 4

Learn how to use MotionBuilder software to manipulate recorded movements into different characters / Watch the French animated comedy short *Cortex Academy* (2004) / Second assignment: Apply characters to recordings using MotionBuilder

WEEK 5

Discuss the emerging field of motion capture-based gaming, such as Nintendo's Wii system / Present final project proposals

WEEK 6

Introduce the 4,000-player game called "Squidball," created by NYU in 2004 at the Los Angeles Convention Center in a 190-x-190-foot room—the largest motion capture space ever built / Discuss the technology behind other games with large numbers of players and NYU's plans for future interactive games / Watch additional motion capture clips, including Radiohead's music video "Go to

Sleep" (2003) / Third assignment: Program special effects, such as supernatural jumps and fight moves, into recordings

WEEK 7

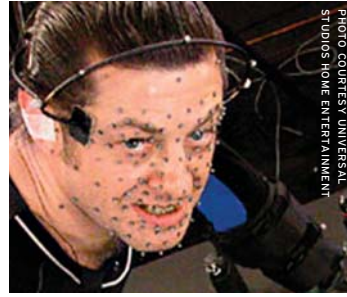
Learn advanced MotionBuilder tools for combining different recorded motions into one film / Study research projects that developed motion capture special effects used in video games / Watch Nike commercials

WEEK 8

In-class motion capture shoot for final projects / Learn more advanced computer techniques to complete final films

WEEK 9

Discuss motion retargeting and facial motion capture / Watch behind-the-scenes motion capture recordings from the film *King Kong* (2005) and research videos on changing animation techniques, such as the "super punch" from the film *The Matrix* (1999)



PETER JACKSON REPORTEDLY USED 132 FACIAL MARKERS TO CAPTURE SERKIS'S SUBTLE EMOTIONS FOR *KING KONG*.

WEEK 10

Learn Maya, a 3-D modeling package to create the appearance of characters by constructing different face shapes, body types, and clothes

WEEK 11

Learn how to make facial animations speak and appear more photo-realistic by animating footage of John F. Kennedy / Guest lecture by Jean-Marc Gauthier, assistant arts professor at Tisch and interactive artist, on 3-D real-time animation and motion capture art projects

WEEK 12

Guest lecture by Jeff Han, a consulting research scientist for the Department of Computer Science at Courant, in which students learn alternative motion capture techniques for new user interfaces, as well as the technology behind Nintendo's Wii system

WEEK 13

Learn how to use techniques from dance and movement experts in motion capture, such as motion languages like the Laban Movement Analysis / Field trip to Curious Pictures for inside peek at the industry, tour of soundstage, and to learn about internship opportunities

WEEK 14

Discuss artificial intelligence and motion capture, including advanced techniques, such as how to simulate behavior / Learn the software packages used for crowd animation, which allow users to create vast armies without having to motion capture each individual / Present final films

New York University

Monday morning.

- Have coffee.
- Fill out NYU study abroad application.
- Submit and go to class.

6 months from Monday.

- Board plane.
- Wave goodbye to family.
- Be there.

apply now and experience abroad

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NYU StudyAbroad. Be there.



Max Golan / Shutterstock.com

THE NEXT DIDDY?

CLIVE DAVIS DEPARTMENT IS CREATING INDUSTRY DYNAMOS

by Renée Alfuso / CAS '06

WHILE MANY CRITICS BEMOANED THE LATE 1990S REIGN OF BRITNEY SPEARS, 'N SYNC, AND

Backstreet Boys as a sign of a musical apocalypse, the period was truly a golden era—at least financially. Teen fans consumed endless merchandise, packed concert arenas, and helped to spike the combined sales of the top three albums to more than 29 million copies in 1999. But fast-forward to the present—past the emergence of inexpensive recording equipment, Napster, iTunes, MySpace, and streaming mobile-phone music—where the

ated, engineered, marketed, and distributed, and has democratized the industry so much that it now favors those skilled in all facets. Rather than relying on talent alone, artists are best served acting as triple threats—akin to rolling Elvis, the Colonel, and Sam Phillips into one.

Responding to this evolution, the Clive Davis Department of Recorded Music in the Tisch School of the Arts, which graduated its first class in spring 2007, is

Rather than relying on talent alone, artists are best served acting as triple threats—akin to rolling Elvis, the Colonel, and Sam Phillips into one.

top three albums had combined sales of only about 10 million CDs in 2006. The tech revolution has irrevocably altered how music is cre-

one of a few programs training all students as musicians, technicians, and entrepreneurs. Undergrads might pursue courses in commer-



PHOTO © FRANK CELENZA

GRADUATING STUDENTS FACED THE MUSIC-AMERICAN IDOL STYLE-BY PERFORMING BEFORE A PANEL OF INDUSTRY VETERANS LAST MAY.

cial branding, ear training, sound mixing, and publicity all in the same semester. “The shift had already occurred in the industry, but not in [most] educational institutions,” says department chair Jim Anderson. “Because we started in 2003, we’ve been able to keep up.”

Named for legendary music-business CEO Clive Davis (WSC '53), who helped steer Whitney Houston, Billy Joel, Bruce Springsteen, and Alicia Keys to stardom, the program regularly entertains

key industry figures who offer real world advice—and, in some cases, harsh criticism. Graduating seniors in May 2007 presented Capstone Projects—the culmination of their creative, technical, and business ventures, ranging from album debuts to plans for an innovative nightclub in Croatia—before a panel of major-label executives.

Among the judges was Debbie Southwood-Smith, who has worked in the business for 20 years, most recently as VP of A&R

Here's a look at three students who presented Capstone Projects last May. Keep an eye out for them on MTV or at the Grammy Awards—or check out their Web sites today.

The Songstress

JENNIFER NEWMAN, AGE 23

Multitasking: Jennifer Newman spent more than 300 hours in the studio working on her first full-length indie pop album, on which she wrote, produced, engineered, and played piano and guitar. “I’ve always been interested in all the different sides of music, so I never really wanted to be just a singer,” she says.



Musical influences:

She grew up listening to jazz vocalists, such as Ella Fitzgerald, and loves singer-songwriter Regina

Spektor. But she also listened to a lot of hard rock in high school and still ranks Tool as her favorite band.

Web waves: Her album was released on iTunes and Amazon.com, among other sites, this past summer, and she’s pitching her songs out to more than 500 music blogs. She already has more than 19,000 hits on her MySpace Web page.

On her own: Newman has more than 20 musicians in her family—including her Grammy-winning cousin Randy Newman—and her grandfather was president of Fox Music. “I’ve always tried to do things on my own,” she says. “And then, when I’m ready, I can reach out to them.”

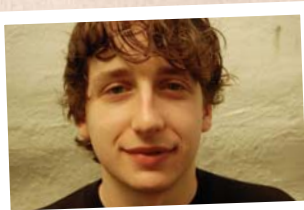
Hear her music:
www.jennifernewman.net

The Producer

EVAN MOORE, AGE 22

Upstart: Evan Moore runs his production company Thunder, Lightning & Lightning in the cramped, subterranean Lower East Side recording studio that he and his partners once used for their band’s rehearsals—until they realized they enjoyed being in the studio more than touring. “We’re a rock band that records other rock bands,” he says. Since they started in 2005, they’ve already produced four full-length albums, in addition to audio work for commercials and films, and are constantly searching MySpace and local shows for new talent.

Working it: Moore and company produced a series of online commercials featuring live rock performances for Garnier Fructis. The shampoo company loved them so much that they ordered four times as many ads, which keeps Moore busy filming every two months in Miami. “We use commercial work to support us so we can keep doing the more creative stuff,” he says.



His vision: Moore wanted to create a different kind of production company because he was “fed

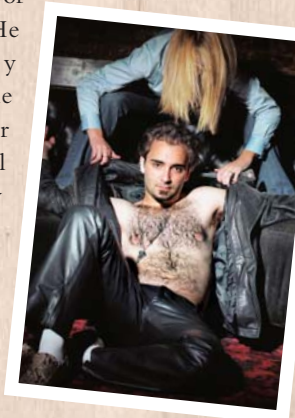
up with studios where producers were really just glorified engineers charging bands exorbitant hourly rates.” Instead he charges a set premium and considers bands equal partners in the recording process.

Winning taste: Two of Moore’s bands recently won first and second place in the John Lennon Songwriting Contest.

The Rock Star

TOM SCHECTER, AGE 22

The pitch: Tom Schecter is the front man and bass player for the hard rock power trio called Dibble Edge, which, according to the band’s Web site, sounds like “the musical equivalent of slamming a bottle of whisky.” He originally formed the band as a senior in high school and recently started the label Freak City Records to record their first album, which he also wrote and produced.



Musical influences: Alice in Chains, Guns n’ Roses, Soundgarden.

Album highlight: The band recorded their first single, “New Generation,” with legendary engineer-producer Eddie Kramer, who’s worked with Led Zeppelin, Jimi Hendrix, and The Beatles, after he selected their audition tape during a visit to NYU. “He’s been the man for 40 years, so having his name attached to anything is a huge deal,” Schecter says.

Serious drive: Though currently working as a paralegal in New York to pay the bills, Schecter is moving full steam ahead with his new album: “We’re gonna play the hell out of any place that will take us, and we’re gonna sell the hell out of this thing online.”

Hear their music:
www.myspace.com/dibbleedge

at Interscope Records, and believes resolving issues such as slumping sales and rampant illegal downloading is best left to this next generation of industry players, who have grown up with the technology that has rewritten music-business rules. “I don’t think it’s the adults who are going to figure out these problems,” Southwood-Smith says. “I think it’s going to be a bunch of 20-year-olds who solve it.” ■

JENNIFER NEWMAN PHOTO BY GARY HE; TOM SCHECTER PHOTO © ALANA GUNBY

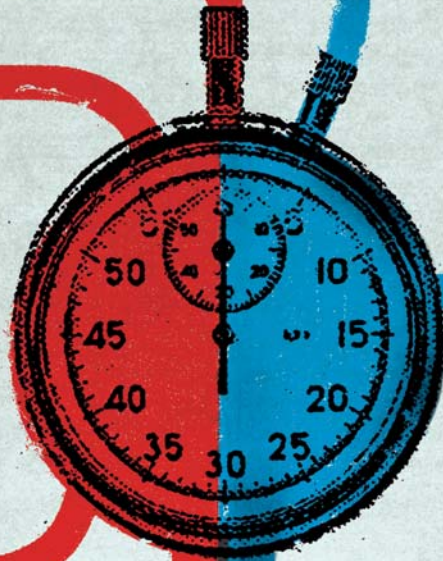


ILLUSTRATION BY THE HEADS OF STATE

cardiology

CLOCK TICKS ON HEART PROCEDURE

by Samme Chittum

FOR YEARS, ANGIOPLASTY HAS BEEN A POPULAR TREATMENT FOR HEART ATTACK SURVIVORS—

regardless of when it's performed. But a groundbreaking study now shows that, with some exceptions, the procedure saves lives in *only* the first 12 hours after a heart attack begins. Once that window has closed, explains Judith S. Hochman, director of the Cardiovascular Clinical Research Center at the NYU School of Medicine, many of the more than 50,000 Americans who receive this treatment annually are just as safe using pre-

scription drugs to prevent further heart damage.

"We were surprised because we did expect angioplasty to benefit all patients," admits Hochman, who designed and led the Occluded Artery Trial (OAT) study to resolve a controversy in the field over the effectiveness of the treatment, in which a balloon catheter is inserted through the arm or groin to unclog arteries that are then held open with stents. The OAT team

enrolled 2,166 patients at 217 hospitals across the country and abroad—half received drug therapy only; the others received drug therapy and underwent angioplasties three to 28 days after an attack.

After tracking the health of both groups for an average of three years, researchers found that the rates of heart attack, heart failure, and death were the same. "The main issue here is that medical therapy"—medications, such as statins, angiotensin-converting enzyme inhibitors, and aggressive risk factor modification—"has gotten better," Hochman says, eliminating

the need for many survivors to undergo a procedure that can cost from \$10,000 to \$15,000.

This news made national and international headlines—including a front-page article in *The New York Times*—last year following the report's release in *The New England Journal of Medicine*. The OAT study was also number five on the American Heart Association's top 10 list of articles published in 2006. "Change in practice is definitely happening," Hochman confirms, "although at this stage it is anecdotal."

Hochman estimates that one-third of eligible patients who survive a heart attack do not receive angioplasty within the 12-hour treatment window, often because they arrive at the hospital too late. The problem is that many don't recognize the subtle symptoms of a heart attack, such as shortness of breath, sudden fatigue, or tightness in the chest. Being attuned to these is essential—as Hochman notes, time lost is heart muscle lost.

RESEARCH

social psychology

THE HOW AND WHY OF ATTRACTION

by Jason Hollander / GAL '07

Before a big date, some women and men take pains sweating on the elliptical, getting primed at the salon, or choosing the most flattering outfit. And while this sounds like practical preparation, the effort might all be for naught if you've got the wrong wiggle or swagger. A new study reveals that a person's gait is just as important as his or her appearance when others size up their gender, the first step to determining attractiveness. For heterosexual men, "a woman who moves in a feminine manner will have a higher rating than a woman who's moving in a masculine manner," says Kerri Johnson, until recently a research scientist in the Department of Psychology.

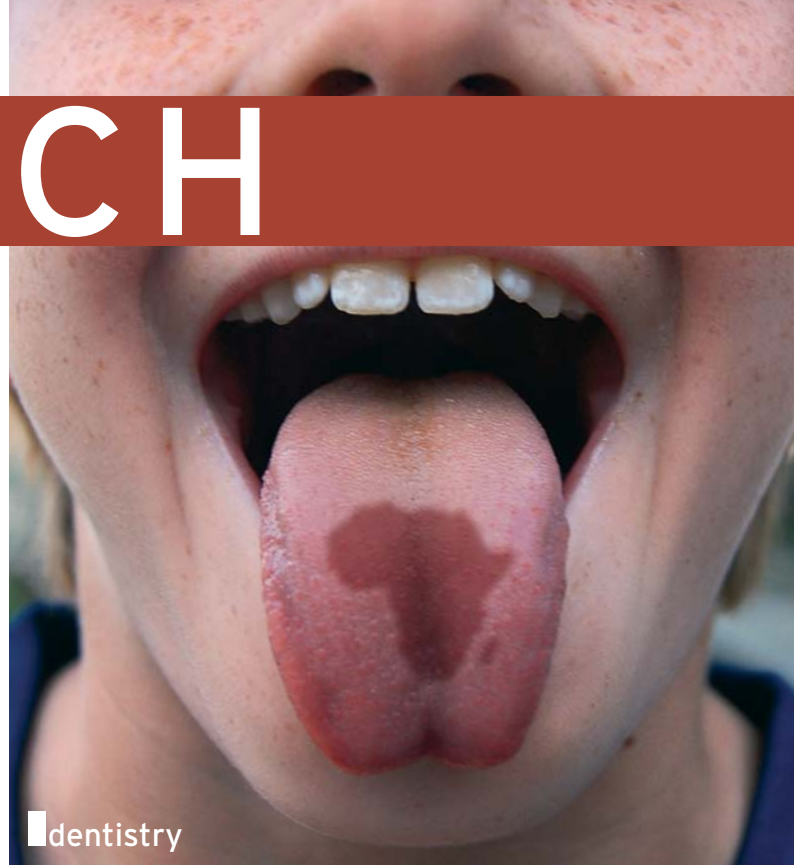
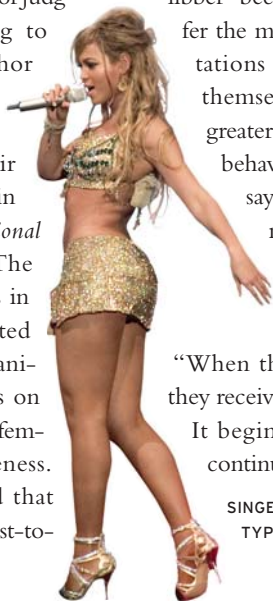
While this may seem like a shallow method of evaluation, sex categorization is part of a natural, obligatory foundation for judging others, according to Johnson and co-author Louis Tassinary of Texas A&M, who recently published their findings in an article in *Proceedings of the National Academy of Sciences*. The two conducted studies in which participants rated computer-generated animations and drawings on degrees of masculinity, femininity, and attractiveness. The results indicated that body shape—one's waist-to-

hip ratio—and body motion, mixed with preconditioned gender perceptions, provide the essential launching points for all other ingredients of attraction.

If it's natural to judge people, researchers found that participants still had some unnatural expectations—especially for women. Another study found that when both sexes were asked to select the figure of a "typical" male, most got it right, picking bodies in a normative range. But the majority believed the "typical" female body is one more akin to an anatomically exaggerated cartoon character—say, Jessica Rabbit or a Barbie doll—something that "doesn't exist in nature," says Johnson, which has major implications for how women evaluate their own bodies.

But females aren't the only victims of perception. Johnson jokingly calls herself an aspiring "men's libber" because guys, she says, suffer the most from social expectations on how they carry themselves. "We have much greater latitude for women to behave in a masculine way," says Johnson, noting that men must adhere to an alarmingly narrow set of behaviors deemed appropriate. "When they step beyond that, they receive harsh penalties for it. It begins early in life, and it continues throughout."

SINGER BEYONCÉ'S GAIT
TYPIFIES A FEMINE STRUT.



dentistry

Heredity Hidden in the Gums

by Janelle Nanos / GSAS '05

Our mouths might seem an unlikely place to unravel the mystery of human evolution, but the bacteria hiding in them offers new evidence of how our species spread from Africa to Asia to Europe, according to Page W. Caufield, a professor in the College of Dentistry. "Every human wants to know where they came from," says Caufield, lead author of a recent *Journal of Bacteriology* article that reports how the oral bacteria *Streptococcus mutans* has evolved alongside its human hosts. "The pieces of that puzzle are scattered all over the place. We learn from genomes, from paleontology"—and now dentistry.

Since 1994, Caufield has gathered mouth-swab samples from African-American, Caucasian, and Hispanic Americans, and journeyed to the Central

African Republic, China, Brazil, Australia, Sweden, and Guyana for more. The resulting samples span the evolutionary equivalent of up to 200,000 years. With the help of David H. Fitch, a professor in the biology department and co-author on the report, Caufield was able to locate the DNA biomarkers that linked the samples together—all the way back to a single common ancestor, or "Ancestral Eve."

Because oral bacteria is our first line of defense—creating vitamins, digesting food, and fending against pathogens—the research sheds light on both the susceptibility of some ethnic groups to tooth decay, as well as a greater story of human survival. "DNA is DNA," Fitch says, "and it contains information and a historical record. The history is all there—you have to be smart enough to find it."

Mistrials

A LEGAL STUDY INVESTIGATES THE WAR AT HOME

by Sabine Heinlein / GSAS '07

In the past 15 months, the domestic war on terror seems to have taken a triumphant turn. In June 2006, seven men were arrested for conspiring to blow up Chicago's Sears Tower. A month later, a scheme to bomb train tunnels under the Hudson River was thwarted. Then last May, the FBI arrested six men for allegedly plotting an armed assault on Fort Dix in New Jersey, and only a few weeks later, charged four men with planning to explode the fuel

pipeline under John F. Kennedy International Airport in Queens. "For the terrorists, life since 9/11 has never been the same," President Bush assured the nation in his most recent State of the Union address.

However, the judicial reality of the past six years tells an altogether different story, according to the Terrorist Trial Report Card: U.S. Edition, a study of all terrorist cases that passed through the federal court system between September 11, 2001 and Septem-

ber 11, 2006. "The [report card] is meant to be a window onto the war on terror," says Karen J. Greenberg, executive director of NYU's Center on Law and Security and editor-in-chief of the report card. So far, this window has revealed troubling flaws in both the methods used to collect evidence and interrogate suspects, as well as the overall policy of relying solely on law enforcement and the Department of Justice to prevent another attack.

The study notes that of the 510 people deemed terrorist suspects at some point in the process, only four individuals—Zacarias Mousaoui, Richard Reid, Chao Tung Wu, and Shahawar Matin Siraj—were convicted of attempting to commit terrorism. (This past August, Jose Padilla joined this list.) Thirty-four cases were acquitted or dismissed and 169 cases are still pending. The remaining convictions—largely the result of plea bargains—cover a wide variety of

charges, including fraud, racketeering, and immigration violations.

"Time and time again the evidence that the government claimed to have at the beginning of a case evaporates before you get to the court record itself," explains Greenberg about the lack of actual terrorism convictions. "We are trying so hard to live in a risk-free environment that we are indicting people as quickly as we can, rather than at the end of surveillance."

Nevertheless, supporters argue that prosecution on lesser charges may be our next best defense, especially if the government has foreign intelligence that implicates a suspect, but cannot be used in U.S. courts. "Often, people who come on your radar screen because of national security concerns end up being prosecuted as immigration cases," says Andrew C. McCarthy, director of the Center for Law & Counterterrorism at the Foundation for Defense of Democracies. "If you can't prosecute them on terror-

THE U.S. GOVERNMENT PAID EHAB ELMAGHRABY, AT LEFT WITH HIS PARENTS, A \$300,000 SETTLEMENT AFTER HE WAS WRONGFULLY DETAINED, ABUSED, AND DEPORTED TO HIS NATIVE EGYPT FOLLOWING THE SEPTEMBER 11 ATTACKS.



PHOTO © BARRY WERSON/THE NEW YORK TIMES/REDFUX

ism crimes, the next best thing is that you have an immigration hook that can get them kicked out of the country.”

But this “scattershot method,” as Greenberg calls it, has sometimes spiraled out of control, as in the case of Ehab Elmaghraby, a permanent U.S. resident and native of Egypt. In September 2001, FBI officials arrested Elmaghraby, who operated a deli near Times Square, when they came to question his landlord, who had applied for pilot training years earlier. After being held for almost a year and abused in a Brooklyn detention center, he pleaded guilty to credit-card fraud—a crime he now says he didn’t commit—and was deported to Egypt. The United States has since paid Elmaghraby a \$300,000 settlement. “Every time they violate an individual this way, they are violating the system as well and, as a result, weaken it,” Greenberg says.

To strengthen the system, Greenberg suggests a number of solutions, from actively engaging the Muslim public through schools, community centers, and interfaith groups to honing law-enforcement officers’ language skills. “The CIA and FBI are laughingly weak in fluent Arabic,” she notes, which impedes their efforts at gathering reliable intelligence. But to truly restore trust in domestic counterterrorism programs, she says, the government needs to “establish a commission to consider how suspected terrorists should be tried, the nature of the allowable evidence, and procedures for prosecution and conviction that satisfy a broad array of the nation’s legal and law-enforcement experts—not just tiny coterie of lawyers working behind closed doors in Washington.” ■

PHOTO © DON POLLARD



VIOLET CITY

The first light to ever shine from the top of the Empire State Building was a single beacon to mark Franklin D. Roosevelt’s 1932 presidential victory. Today, the top 30 floors—and some 1,336 bulbs—are lit nightly to celebrate holidays and major events, including the 1964 New York World’s Fair and the Yankees’ 2000 World Series win. For the past three years, the building has also cast a violet glow over Midtown each May, as pictured above, in honor of NYU’s commencement ceremonies.



■ cooking

TEST TUBE FOOD

CUISINE MOVES OUT OF THE KITCHEN AND INTO THE LAB

by Sabine Heinlein / GSAS '07

At a recent gathering of NYU's Experimental Cuisine Collective, chemists, nutrition experts, cooks, and food writers hesitantly poured a white powdery substance onto their hands and licked it. The freeze-dried coconut powder was a pleasant twist on its commercially popular, spray-dried counterpart and, being organic, lacked the chemical additives and soapy aftertaste. It's exactly the sort of product that can evolve from molecular gastronomy, a movement that draws on chemistry and physics to better understand food preparation—how to naturally transform what we eat, harness its nutrition-

trition, Food Studies, and Public Health at the Steinhardt School of Culture, Education, and Human Development. Together, they regularly conduct food experiments and gather industry figures ranging from a *New York Times* food writer to a neuroscience professor from the Mount Sinai School of Medicine to investigate such questions as why soufflés rise. "How can we control the properties of food substances?" Kirshenbaum asks. "How can we get something to taste good?"

With adult obesity rates soaring to almost 33 percent in the United States, such culinary tinkering could shed new light on food processing and how it affects health.

al properties, and provide radical alternatives to the standard fare that lines supermarket shelves.

Last April, chemistry professor Kent Kirshenbaum, creator of the coconut concoction, launched the collective along with chef Will Goldfarb, renowned for his technical innovations at Soho's Room 4 Dessert, and Amy Bentley, associate professor in the Department of Nu-

trition, Food Studies, and Public Health at the Steinhardt School of Culture, Education, and Human Development. Together, they regularly conduct food experiments and gather industry figures ranging from a *New York Times* food writer to a neuroscience professor from the Mount Sinai School of Medicine to investigate such questions as why soufflés rise. "How can we control the properties of food substances?" Kirshenbaum asks. "How can we get something to taste good?"

Apparently these queries interest more than just foodies. With adult obesity rates soaring to almost 33 percent in the United States, according to the Centers for Disease Control and Prevention, such culinary tinkering could shed new light on food processing and how it affects health.

"It's really important that the public understand what a trans fatty acid is," Kirshenbaum explains, "and how the incorporation of these molecules in their foods have health consequences."

The collective recently secured \$10,000 from NYU's Humanities Initiative and \$14,000 from the University Research Challenge Fund for ingredients and tools to test and produce new foods, such as a puffed onion ring created by famed molecular gastronomist Wylie Dufresne, who owns the Lower East Side restaurant wd~50. Dufresne's snack is firmer, with fewer artificial ingredients, and tastes more like pure onion than Frito-Lay's Funyuns.

While chefs have dabbled in science for centuries, the term "molecular gastronomy" was coined by Hervé This, a physical chemist at the French National Institute for Agricultural Research and the keynote speaker at the collective's inaugural symposium. Over the past quarter century, This has scientifically tested hundreds of old wives' tales, including how best to center the yolk of a hard-boiled egg (the key is not to simply plunge it in already boiling water, as most chefs believe, but to keep the egg rolling around

the pot for 10 minutes). After two decades of waffling between fringe movement and fad, molec-



PHOTO ILLUSTRATION BY RICK'S IMAGEWORKS



PHOTO © NBCU PHOTO BANK

THE ART OF MOLECULAR GASTRONOMY IS FIRING UP KITCHENS ACROSS AMERICA, AS SEEN ON BRAVO'S *TOP CHEF* WITH SECOND-PLACE FINISHER MARCEL VIGNERON.

ular gastronomy is infiltrating more U.S. kitchens, most notably among experimental chefs such as Daniel Patterson at Coi in San Francisco, Grant Achatz at Alinea in Chicago, and Goldfarb. But it also appeals to those who seek empowerment at home. "When I cook I want to know why I'm doing what I'm doing," says Patricia Gadsby, a contributing editor at *Discover* magazine, who attended one of the collective's recent events.

For now, however, most research takes place far away from trendy restaurants and homey kitchens because the work requires more elaborate equipment than a trusty frying pan. Kirshenbaum recently employed a powerful freeze-drying apparatus to develop a concentrated port wine "gum." "There are some very nice antioxidant compounds in red wine," he notes, "and we anticipate that those would be retained in these freeze-dried materials." So far, the process has preserved the wine's powerful aroma and eliminated its alcohol content, but also robbed it of elasticity, leaving a hard lump in the test tube. Port wine rock candy, anyone? ■

poverty

For Richer or for Poorer

NEW TOOLS REDEFINE WEALTH AND WELL-BEING

by Sabine Heinlein / GSAS '07

On paper, Flushing, Queens, and Stapleton, Staten Island, appear to be in equal economic shape: Both

New York City neighborhoods report per capita incomes of roughly \$20,000 and poverty rates of around 15 percent. In reality, though, they are worlds apart. Flushing residents enjoy a hodgepodge of notable international cuisine—everything from Korean barbecue to Ecuadorian pastries—have run of the scenic 1,255-acre Flushing Meadows Corona Park and are just steps from the Queens Museum of Art, New York Hall of Science, and Shea Stadium. Meanwhile, those living in Stapleton have fewer food options and are more likely to be unemployed and die from HIV, diabetes, or violent crime.

"Income alone tells you very little about quality of life," says Walter W. Stafford, professor of urban planning and public policy at the Robert F. Wagner Graduate School of Public Service. "You've got to put people in the context of their communities and the risks and barriers they face." In his newly released study, "In the Shadow of the UN: The Global North and South in New York City," Stafford added such context by applying the United Nations Development Programme's Human Development Index (HDI)—traditionally used to determine the level of

well-being and development in a country—to rank New York City's 59 community districts. "The goal was to use international tools to look at the UN's own backyard," says Diana Salas (WAG '03), an assistant research scientist with Wagner's Women of Color Policy Network, which authored the four-year study. Stafford and Salas hope that the report not only redefines the concept of domestic poverty but also offers a comprehensive database to help local government develop more informed intervention strategies.

The study, which considers a variety of indicators to establish a community's level of prosperity, divides the districts into areas of

"high," "medium," and "low" human development. Accordingly, within the medium category, Flushing registered a solid HDI of 0.5 out of 1.0, while Stapleton scored a 0.3. Among the nine districts rated the highest were Manhattan's Upper East Side and Upper West Side. East Harlem, Bedford-Stuyvesant, and nine other districts—almost all in the outer boroughs—fell into the low human development category.

Each neighborhood was first ranked according to residents' longevity, education, and standard of living. After that, the study gauged secondary variables, such as health, demographics, income, and environment, and, finally, branched out into more detailed considerations, including residents' immigration status, literacy rates, race, gender, educational achievements, and access to medical facilities, parks, and public transportation.

Last year, Stafford presented the study's preliminary results to Linda Gibbs, New York City's deputy mayor for health and human services, and continues to advocate that the government adopt the index as an annual review to gauge social and economic disparity, a measure Brazil and European Union members have used for years. Stafford and his team will bring their tools to the public in fall 2007 in a conference with leaders of nonprofit organizations. "We don't only want a political discourse," he says, "but also a civic one." ■



PHOTO © CHRISTIAN SCIENCE MONITOR/GETTY IMAGES

QUEENS RESIDENTS ENJOY THE WEALTH OF GREEN SPACE IN FLUSHING MEADOWS CORONA PARK.

the insider

BEST OF NEW YORK

NYU FACULTY AND STAFF OFFER UP THEIR FAVORITES

by Janelle Nanos / GSAS '05

AS THE FALL SEASON REVS INTO FULL GEAR, OUR EXPERTS SUGGEST THE BEST PLACES TO TREAT YOURSELF RIGHT-FROM COMEDIC HOLY GROUND TO A MEDITATIVE CORNER.

FARM FRESH

As a clinical associate professor of nutrition and food studies at the Steinhardt School of Culture, Education, and Human Development, Lisa Sasson considers herself lucky to be so close to the Union Square Greenmarket. The venue offers a kaleidoscope of goods every Monday, Wednesday, Friday, and Saturday, with regional farmers piling their wares on tables just fast enough to keep the eager foodies satisfied. But for a closer connection to what's on her plate, Sasson doesn't even have to leave campus. Every summer, she buys a share in the **WASHINGTON SQUARE COMMUNITY SUPPORTED AGRICULTURE (CSA)** group that NYU sponsors, and each

week she receives fresh local produce directly from Norwich Meadows Farm in Upstate New York. "You can't get any fresher," she says. "The earth is still on the vegetables." And while it can cost a bit more to pay up-front, she swears it's worth it: "When I don't buy local produce, I end up spending less money but throwing out more food because it's tasteless." The CSA is open to anyone, and shares vary in cost depending on the amount of produce purchased.

WASHINGTON SQUARE CSA, 212-998-5580; WWW.WASHINGTONSQUARECSA.ORG

QUEST FOR QUIET

Amidst the cacophony of the city, it's often difficult to be alone with

your thoughts. But in his 38 years at NYU, Stephen Polniaszek (SCPS '84), coordinator of the campus's Spiritual Diversity Network, has uncovered dozens of urban enclaves of solitude among the city's museums, parks, and holy places. "Museums are sort of lay sanctuaries for the nonreligious," he muses. And "people don't always know about all the pocket parks that are around the city." (His favorite, and one of the smallest, is Sir Winston Churchill Square, which borders Sixth Avenue and Downing Street in the Village.) But the best place for a quick respite, Polniaszek says, is the **GRACE CHURCH**, especially during "Bach at Noon," a midday meditation offered Monday through Friday. Visit the beautifully manicured gardens outside the church before ducking into the huge Gothic revival building, as its high

ceilings engulf you in a cocoon of quiet. After 20 minutes of silent contemplation, the organist begins a 15-minute selection of Bach's finest works. "I have friends who go and read books through their lunch break," he says. "It's just a beautiful way to spend an hour."

802 BROADWAY, 212-254-2000; WWW.GRACECHURCHNYC.ORG

PUNCH LINE PALACE

"I was born to do comedy," says Barry Goldsmith, an Emmy Award-winning comedy writer who teaches a course on the history of humor at the Gallatin School of Individualized Study. Goldsmith spent his youth stoking the crowds on the comedy circuit, and now does "tumor humor" for cancer patients since recovering from "a bout of testicular cancer" 15 years ago. After seeing the city's clubs from both sides of the stage, his





COMIC STRIP LIVE



VAN CORTLANDT PARK

PHOTOS FROM LEFT: © NORWICH MEADOWS © STEPHEN FULLER © RYAN MCCORMICK © DON POLLARD

favorite is still the Upper East Side's **COMIC STRIP LIVE**, where Eddie Murphy, Jerry Seinfeld, and Paul Reiser, among others, got their start. The club, which celebrates its 30th anniversary this year, offers shows every night of the week, but its managers suggest showing up midweek (with a reservation, of course) to catch a glimpse of A-list performers tweaking their acts. "I've seen Chris Rock and George Carlin, my favorite comedian, perform. They've all been there," Goldsmith says. **1568 SECOND AVENUE, 212-861-9386; WWW.COMICSTRIPLIVE.COM**

TAKE THE ONE TO THE FORE
Growing up in Brooklyn, Jeff Bernstein, assistant athletic director for sports information, used to traipse all over the metropolitan area as a teenager to hit the links. But he keeps coming back

to the 18-hole course at **VAN CORTLANDT PARK**, a wide expansive green nestled in the heart of the Bronx. "For historic value and for just a challenging course, you've got to go," he insists. "It has a lot of character, and it's well maintained." Founded in 1895, Van Cortlandt is the oldest public course in the country, and is still considered challenging by discerning locals. Luckily, mastering the hilly terrain requires little travel because it's one of the easiest courses to get to in the city, just off the No. 1 train. "People don't realize that you can live in New York City and play golf," Bernstein says. "I love seeing someone walking down 28th Street with a bag of clubs on his arm. Nowhere else can you take a subway to play." **VAN CORTLANDT PARK SOUTH, 718-543-4595; WWW.GOLFNYP.COM**

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■ museum

BROOKLYN CANVAS

A NEW DESTINATION FOR BLACK ARTISTS

by Nicole Pezold / GSAS '04

Before his death in 2003, artist Tom Feelings longed to exhibit “Middle Passage: White Ships, Black Cargo,” his haunting charcoal and pen-and-ink drawings of the capture, abuse, and deportation of African slaves, in his native Brooklyn. The works had traveled to countless cities around the United States, but found no host in the borough—until the opening of the small, yet ambitious, Museum of Contemporary African Diasporan Arts (MoCADA), one of few dedicated venues for black artists in New York City, and the first in Brooklyn.

Even in a city with more than two million residents of African descent spread across five boroughs, contemporary works by black artists have for years been steered to the Studio Museum in Harlem or the nearby Schomburg Center for Research in Black Culture. That was unacceptable to Laurie A. Cumbo

(STEINHARDT '99), founder and executive director of MoCADA. “You don’t say, ‘You have the Met,’ and think that’s enough [museums],” says the Brooklyn native who still lives on the same East Flatbush block where she grew up. “There’s the Guggenheim, the Frick, the MoMA....”

“You don’t say, ‘You have the Met,’ and think that’s enough [museums],” says Laurie A. Cumbo. “There’s the Guggenheim, the Frick, the MoMA....”



PHOTO © CHRISTOPHER QUESTEL/COURTESY MOCADA

PHOTOGRAPHER TYRONE BROWN-OSBORNE IMAGINES THE MADONNA AS ANY OF SEVERAL BLACK WOMEN ONE MIGHT PASS ON THE STREET IN THIS UNTITLED WOOD PANEL SERIES.

Since its opening in 1999, MoCADA has provided a visual and cultural crossroads for Brooklyn's vast Diasporan communities—from Haitians to Nigerians to black Americans—with four exhibitions and 30 public programs annually featuring art-world stars such as Kenyan-born painter Wangechi Mutu, as well as new talent. Shows have ranged from painter Arturo Lindsay's rumination on his Afro-Panamanian roots to last spring's "The Post-Millennial Black Madonna," a group show on visions of the Virgin Mary by 24 artists, co-curated by Brooklyn painter and arts philanthropist Danny Simmons (WSUC '78)—brother of hip-hop magnate Russell Simmons—and event producer Brian Tate. MoCADA also sends artists into local schools and hosts an annual children's film festival to mold the next generation of black artists and museumgoers. "It's my goal to make sure that this is not a place where people feel intimidat-

ed, or that it has nothing to do with them," Cumbo says.

Rather, the 1,800-square-foot space often focuses viewers back on the events of the day, as in the case of Parisian Alexis Peskine's "The French Evolution: Race, Politics, & the French Riots," which debuted there in May 2007. Among the 15 mixed-media works inspired by France's 2005 riots and continuing racial tensions is "La Révolution de Marianne (Marianne)," a latex-on-canvas portrait depicting France's Lady Liberty, Marianne, as an African woman in a blood-red revolutionary bonnet. "It's important that this work be shown in Paris. The problem is that there are fewer opportunities there right now," Peskine says, citing both a less vibrant art scene and lack of access for nonwhite French artists.

For many years, a haven such as MoCADA was purely hypothetical to Cumbo, who had been drawn to visual arts since she scribbled in her first coloring book. As a graduate student, Cumbo studied visual arts administration at the Steinhardt School of Culture, Education, and Human Development, where the idea for the museum started as a perpetual class project. "If they asked us to create

a budget, or a Web site, or an exhibition, I'd do it for the museum," she remembers. "But it wasn't with the intention of starting an actual museum." However, with prodding from professors and a space donated by the Bridge Street AWME Church, MoCADA was born on the fourth floor of a Bedford-Stuyvesant brownstone. Since then, it has routinely drawn media attention, from the design magazine *Metropolis* to *The New York Times*, for both its aesthetics and mission. *The Network Journal* dubbed Cumbo a "keeper of the culture."

In 2006, in cooperation with the Brooklyn Academy of Music

Local Development Corporation, the museum moved to the center of BAM's burgeoning cultural district in Ft. Greene—just one block from Atlantic Yards, the gargantuan, controversial building project that will include an arena for the New Jersey Nets and stacks of sky-rise condos. "It's better to be where the development and excitement is happening," Cumbo reasons, envisioning that MoCADA will grow with downtown Brooklyn and eventually expand to offer concurrent exhibitions. "The museum can be a marker that this community has a stake in this city." ■



PHOTO © FRANK DUEMAN/COURTESY STUDIO SUNO

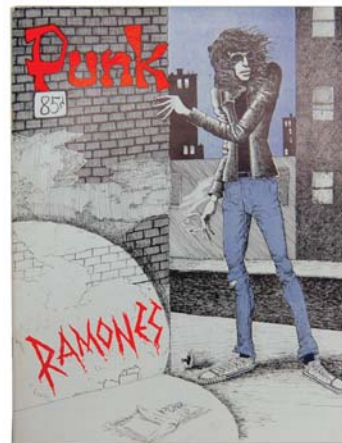
ABOVE: IN 2006, THE MUSEUM MOVED FROM A BED-STUY BROWNSTONE TO DOWNTOWN BROOKLYN. BELOW: MOCADA DIRECTOR LAURIE A. CUMBO (CENTER) WITH PARISIAN ARTIST ALEXIS PESKINE (RIGHT) AT THE DEBUT OF HIS MIXED-MEDIA SHOW ON RACISM IN FRANCE.



PHOTO © MARC ASHIN/REDUX PICTURES



PHOTO © PAULA COURT



LEFT: THE PHILIP GLASS ENSEMBLE'S UNIQUE DOWNTOWN SOUND FIT NO CLEAR-CUT CATEGORY. ABOVE AND BOTTOM RIGHT: EARLY COVERS FROM THE FANZINE *PUNK*, WHICH CHRONICLED NEW YORK'S UNDERGROUND MUSIC SCENE FROM 1976 TO 1979.

Bohemian Symphony

DOWNTOWN MUSIC'S GLORY DAYS OWE MUCH TO MINGLING

by James Jung

In retro-fetishizing times such as these, it's easy to believe that punk and New Wave single-handedly shaped New York's 1970s and '80s downtown music scene. But while bands such as the Ramones, Television, and Blondie grabbed headlines, the bohemian neighborhoods of Soho and the East Village were alive with a complex mix of sounds from superfueled punk, somber New Wave, minimalist classical, and rock-infused jazz. Often overlooked by popular culture, this cross-pollination gave

birth to some of the most original musical collaborations, according to new research from the Downtown Collection, Fales Library's eclectic archive on the art scene that flourished below 14th Street only a few decades ago.

"In the '70s, you had these clear breakdowns between genres—new music was performed at the Kitchen, punk at CBGB, and jazz in the artist-run lofts," explains Peter Cherches (GSAS '97), a prominent writer and performance artist from those heady days, who recently produced a com-

prehensive guide to the music of the period for the collection. "But by the '80s, the distinctions between different genres got pretty blurred." With this new understanding, Marvin Taylor, director of the collection, will pursue materials from a more diverse range of "downtown" musicians, such as Academy Award-nominated composer Philip Glass. "There became something that was downtown music," Cherches con-

"The East Village was like a mutant small town of freaky artists within the city. This climate fostered collaborations among people in different arts," says writer and performance artist Peter Cherches.

tinues, "but it wasn't necessarily rock or classical or jazz."

Nor did the new downtown music all sound the same. The musicians—from alternative rockers

Sonic Youth to experimental composer John Zorn—blended the sounds of this era in different ways as they passed through the same milieu. Cherches says: "The unifying factor was more time, place, and culture as opposed to sound." The movement culminated with the composer collective, Bang on a Can, formed in 1987 by three former Yale School of Music classmates. Noticing the fractured music communities in New York City, they kicked off the new society with a 12-hour marathon performance in Soho, featuring 28 young composers playing various musical strains.

While there is no definitive explanation for why this convergence of musical genres original-

ly occurred, both Cherches and Taylor point to cheap rents in the then-counter culture meccas—Soho and the East Village—which attracted a slew of painters, musi-

cians, writers, and actors who were sick of the commoditization of their work and intent on challenging artistic norms. According to Cherches, “The East Village was like a mutant small town of freaky artists within the city. This climate fostered collaborations born of social interactions among people working in different arts.”

Sadly, the period’s decline was sparked by the same factors that made it possible. Just as socioeconomics caused artists to gravitate downtown, by the end of the Reagan years, it began driving them out. “The stock market crash of the late ’80s killed off the East Village art market, and AIDS decimated the community,” Taylor explains. The closing of seminal venues, such as 8BC because of code violations, and the loss of some musicians to the commercial mainstream, contributed to the change.

Though there’s no telling whether a similar scene will resurface, Cherches doesn’t see it happening in New York’s now expensive downtown neighborhoods. And in our technology-infused age, he isn’t sure whether it could happen within any of the city’s boroughs. “The Internet may have made the specifications of place less important, which is a shame,” he says, but adds, “You might say that it has created the possibility of a distributed bohemianism.” ■



CREDITS

AN ALUMNI HIT PARADE—FROM THE MULTIPLEX TO BROADWAY TO YOUR LIVING ROOM

After penning a series finale that launched a thousand debates, executive producer **DAVID CHASE** (ARTS ’68) nabbed Emmy Awards for Outstanding Drama Series for HBO’s *The Sopranos*, as well as Outstanding Writing for a Drama Series for the show’s final episode, titled “Made in America”... **DAVID JAVERBAUM** (TSOA ’95) also won an Emmy for Outstanding Variety, Music, or Comedy Series as executive producer for Comedy Central’s hit political satire *The Daily Show With Jon Stewart*... **EILEEN HEISLER** (TSOA ’88) and **DEANN HELINE** (TSOA ’87) are the women behind NBC’s new dramedy *Lipstick Jungle*, starring Brooke Shields and based on the book by **CANDACE BUSHNELL** (GAL ’81), whose racy newspaper columns inspired HBO’s *Sex and the City*... Renewed for a fourth season on ABC, executive producer **DAMON LINDELUF**’s (TSOA ’95) hit show *Lost*, starring fellow alumnus **DANIEL DAE KIM** (TSOA ’96), continues to follow plane-crash survivors as they try to escape from a mysterious island... Also returning this season are NBC’s *Heroes*, directed by **ALLAN ARKUSH** (TSOA ’70), executive producer **KATIE JACOBS**’ (TSOA ’87) *House* on Fox, and **DANIEL PINO** (TSOA ’00) in CBS’s *Cold Case*... After stepping in to complete the comic book trilogy with last summer’s *X-Men: The Last Stand*, film director **BRETT RATNER** (TSOA ’90) returned with a third installment of *Rush Hour*, which rejoins Jackie Chan and Chris Tucker—this time tearing up Paris... **WILLIAM SPECK** (TSOA ’93) and **JOSHUA GORDON** (TSOA ’93) had audiences roaring with their hit comedy *Blades of Glory*, their first feature-

length film. Now the directorial duo are turning their popular Geico Insurance ads into an ABC sitcom called *Cavemen*... **BEN GARANT** (nongrad alum) and **THOMAS LENNON** (TSOA ’92), popular for their roles as Deputy Junior and Lieutenant Dangle, respectively, from the Comedy Central series *Reno 911!*, traded in their badges for Ping-Pong paddles this summer to pen the comedy *Balls of Fury*, which Garant also directed and stars Christopher Walken, about the underground world of competitive Ping-Pong... Since directing Will Ferrell in *Stranger Than Fiction*, director **MARC FORSTER** (TSOA ’93) has taken a more serious turn with this fall’s *The Kite Runner*, based on Khaled Hosseini’s best-selling novel about an Afghani man who re-

turns to his homeland after many years to save a childhood friend... At this year’s Tony Awards, **BILLY CRUDUP** (TSOA ’94) won Best Performance by a Featured Actor in a Play for Tom Stoppard’s epic trilogy of prerevolutionary Russia, *The Coast of Utopia*, and **MICHAEL MAYER** (TSOA ’83) took home Best Direction of a Musical for *Spring Awakening*, a tale of sexual discovery in 19th-century Germany. Tisch earned a total 15 nominations among alumni, faculty, and Dean’s Council members... **ANDRE DE SHIELDS** (GAL ’91) scored an Obie Award, off-Broadway’s top honor, for Sustained Excellence of Performance for such roles as King Lear in a production by the Classical Theatre of Harlem.

—Renée Alfuso



PHOTO © GEMMA LA MANA



PHIL BRAY © 2007 DREAMWORKS PICTURES



AFTER A TEENAGE OBSESSION WITH HEAVY METAL, ADAM GADAHN, NOW THE AMERICAN FACE OF AL-QAEDA, TURNED TO ISLAMIC FUNDAMENTALISM.

PHOTO © INTELCENTER

religion

FUNDAMENTAL QUESTIONS

WHY SOME AMERICANS ARE SEDUCED BY EXTREME FAITH

by Sabine Heinlein / GSAS '07

They were just kids from California who grew up in middle-class homes, listening to hip-hop and heavy metal. As teenagers they were loners, but bright students with futures rich in opportunity—until they found a radical alternative. Today the images of Adam Gadahn, al-Qaeda’s American spokesperson who is on the FBI’s most-wanted terrorists list, and John Walker Lindh, the Taliban fighter captured in Afghanistan in 2001 and now in a federal prison in Colorado, embody a threat that hits close to home: They are the American face of Islamic terrorism.

These highly publicized cases give the impression that there may be an emerging “fifth column” of homegrown terrorists in the United States. While it’s still a rare occurrence compared to the radicaliza-

tion of Arabs in the Middle East or even in Europe, the lack of precedent and the unsettlingly familiar faces of these two young men, has experts scrambling to explain why fundamentalist Islam is so attractive to certain youth. “This is an incredibly complex question,” says Charles B. Strozier, director of the Center on Terrorism at the John Jay College of Criminal Justice and author of *Apocalypse: On the Psychology of Fundamentalism in America* (Wipf and Stock). “There are no clear templates.” But rather than blaming something intrinsically evil within the fundamentalist strain of Islam practiced by both Gadahn and Lindh, Strozier points to a range of psychological factors, from mental illness to the pressures of modern society, which can drive such conversions. “Fundamentalism hijacks the religious experience,” he says,

adding that it becomes an easy tool for burying both personal and cultural deficiencies.

Experts have long viewed fundamentalism as a response to the confusion inspired by the chaos of modern culture. “People are drawn to fundamentalism out of their own inability to grapple, accept, and live within the enormous complexities and ambiguities that modernism brings,” Strozier explains. Fundamentalism has also been interpreted as a reaction to gender insecurities—what Strozier calls a “deep confusion about sexuality and the fear of women.” He says, “Growing a beard and walking around in a different kind of uniform marks you as being special and holy in an unholy land.”

“Fundamentalism hijacks the religious experience,” says psychoanalyst and author Charles B. Strozier.

Daveed Gartenstein-Ross (LAW '02) has tried to provide an answer of his own in *My Year Inside Radical Islam: A Memoir* (Tarcher), which describes his time working in the U.S. headquarters of Al Haramain Islamic Foundation, an international Wahhabi charity linked to al-Qaeda, where he spent much of

1999 logging e-mails, participating in group rituals, and pondering fundamental Islam. “I was hungry for answers,” he explains. A critical illness as a young adult, coupled with a “religiously ambiguous household,” where his Jewish parents drew inspiration from a variety of spiritual persuasions, had left Gartenstein-Ross searching for God. “Islam seemed to offer answers,” he says, but “in the process of sincerely searching, I got sucked into an extremist interpretation.”

As Gartenstein-Ross yearned for what he calls “a kind of theological certainty,” he grew a beard, removed his jewelry, threw away his rock albums, refused to shake women’s hands, and broke up with his Christian girlfriend. In return for these sacrifices, the close-knit group at Al Haramain offered safety and temporary relief from his nagging philosophical and emotional questions.

This theme resonates with many converts who seek a more rigorous or “authentic” religious experience, says Strozier, remembering an Evangelical who disdained “the easy beliefism of mainstream Christianity.” In fact, Gartenstein-Ross’s story is part of a greater tale of religious conversion, which has risen steadily during the past century. According to

a 2007 study by the Pew Research Center, 23 percent of the estimated 2.35 million Muslims in the United States are converts—a large portion of them African-Americans, many of whom converted during incarceration. As a comparison, CUNY’s American Religious Identification Survey

of 2001 notes that 37 percent of one million Evangelicals are converts. "Religious switching," the survey says, may be "a reflection of a deeper cultural phenomenon in contemporary America."

In Islam, Wahhabism offers a "muscular interpretation" of faith, says Bernard Haykel, associate professor of Middle Eastern and Islamic studies at NYU. The Wahhabis follow what they believe to be a pure version of Islam, as practiced by the prophet Muhammad and the first Muslims. They consider less orthodox Muslims or those of other persuasions to be nonbelievers, barred from heaven. From that, some extremists infer

the right to wage war. But, Haykel cautions, this does not mean all Wahhabis are violent or even different from other fundamentalists, such as Christians who adopt literal interpretations of the Bible. "Think of it this way," he explains. "You might have some very strict Catholics who are against abortion, but that doesn't make them people who blow up abortion clinics."

Those who do turn violent might be what Strozier, a psychoanalyst, terms "counter-phobic." People who are "vulnerable, lost, divided, or traumatized," he says, sometimes project their worst thoughts and feelings outward. "It's an act of self-defense," Strozier

says. "In a counter-phobic response, you construct the other as being evil. You experience yourself in great danger. Therefore you have to attack to avoid being attacked."

Over time, Gartenstein-Ross's search for meaning led him away from radical Islam as he began questioning the authoritarian style of his peers at Al Haramain and their enthusiasm for the Chechen mujahideen. He moved to New York, reunited with his Christian girlfriend, whom he later married, and embraced Christianity himself, although he is less forthcoming about this second conversion.

After Al Haramain's U.S. headquarters were raided following

9/11, Gartenstein-Ross contacted the FBI to share information about his former friends. "The least I could do was try to make the right choices now," he writes. "I felt a great sense of relief." This led him to a new career, as a counterterrorism consultant for the Foundation for Defense of Democracies, and trainer of local law enforcement on Islam and Jihadist ideology. "I was obsessed with having a black-and-white answer," he reflects. "I'm more comfortable now with shades of gray." ■



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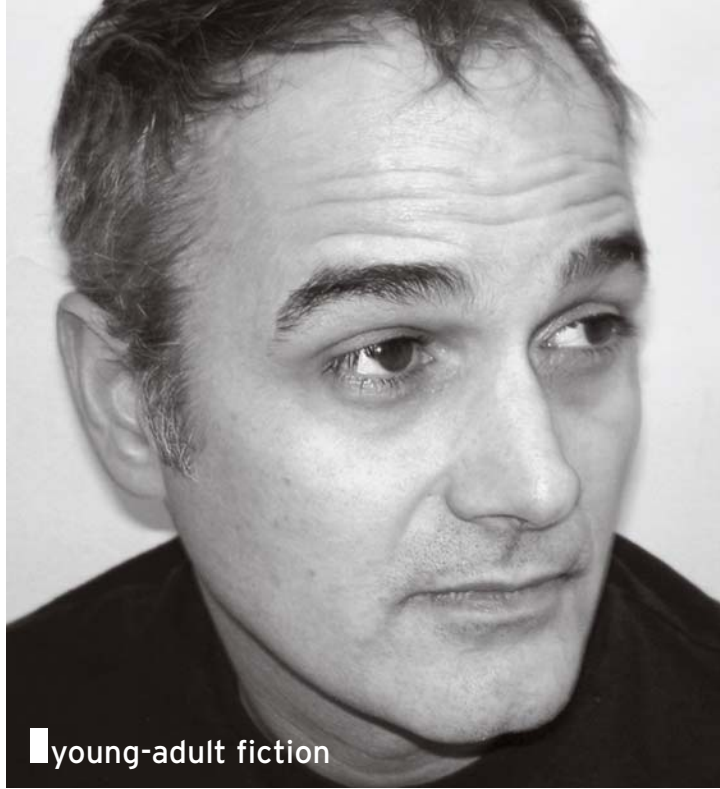


PHOTO © BETH ROSENBERG

young-adult fiction

WEIRD, DUDE

BLAKE NELSON MAKES THE TEEN YEARS EVEN MORE COMPLICATED

by Amy Rosenberg

Novelist Blake Nelson (WSUC '84) remembers high school: curfews, cliques, zits, prom dates, virginity—and the loss thereof. For years, the award-winning young-adult author has garnered critical praise for his humorous representations of ordinary, middle-class teenagers, from Max, protagonist of *The New Rules of High School*,

who has it all—the grades, the friends, the girl—until he's not sure he wants it, to Chloe in *Prom Anonymous* (both Viking), a Sylvia Plath-idolizing outsider who, surprising even herself, decides to go to the prom.

But recently, Nelson has forced his typical adolescent characters into rather atypical scenarios—ranging from life-threatening to just plain bizarre. In *They Came From Below* (Tor), his most recent book, two friends summering with their families on Cape Cod meet a couple of cute boys—who turn out to be aliens displaced from their

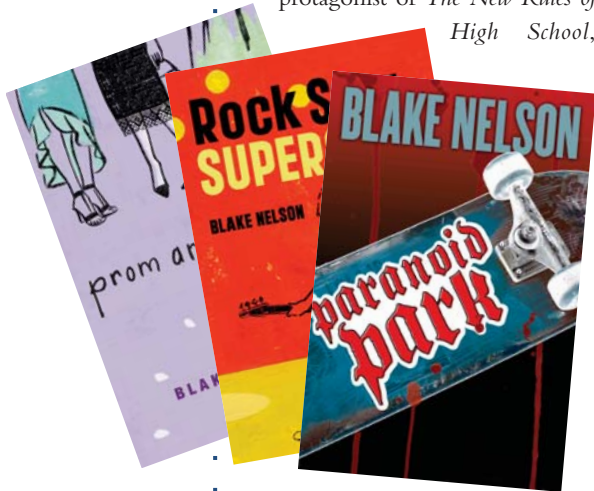
NELSON WAS ATTRACTED TO YOUNG-ADULT FICTION FOR ITS LIMITLESS STORY POSSIBILITIES.

home at the bottom of the ocean when a nuclear missile is mistakenly fired from a U.S. Navy submarine. In *Paranoid Park* (Viking), set in Nelson's native Portland, Oregon, an unnamed protagonist with skater-dude aspirations accidentally, without witnesses, kills a security guard and must choose between turning himself in or living with guilt and anxiety. The movie version, directed by Gus Van Sant, was an official selection at this year's Cannes Film Festival ahead of its worldwide release in September.

"I have never accidentally killed anyone," Nelson says, laughing, "and I've never run into aliens on the beach." Nevertheless, after years of writing about everyday issues, he felt it was time to branch out. "*Prom Anonymous* was a study of social worlds," he explains. "After you write something like that, you have to do stuff that radically shifts your brain."

Even in his more conventional tales, Nelson manages to dig beneath his characters' seemingly superficial concerns to explore the ways in which adolescents learn real-life lessons, such as navigating peer groups and moral ambiguity. These themes first appeared in his 1994 debut novel, *Girl*, a coming-of-age tale about the fearful—and sometimes joyful—high school realities of sex, self-confidence, and peer pressure. Erotic scenes and imagery, however, relegated it to an adult-only market. Praised by reviewers, the book was made into a film and, this October, Simon Pulse is re-launching it—as a young-adult novel.

"When I was first getting pub-



Nelson forces typical adolescent characters into rather atypical scenarios—ranging from life-threatening to just plain bizarre.

lished, I didn't want to be a young-adult writer," says Nelson, who got his start in the underground New York arts scene, performing short stories, manifestos, and poetry on open-mike nights at the renowned art collective ABC No Rio after he graduated from NYU with a degree in European history. "At the time, young-adult fiction was a ghetto. But then it became a good avenue for storytelling, and that's what I wanted to do, write about every possible

thing that could happen to people. And I've always known I was good with kids."

This talent has also been noted in many a starred review by the arbiters of young-adult fiction: *Publishers Weekly*, *Kirkus Reviews*, and *School Library Journal*. With nine published books under his belt, Nelson is hard at work on the next one. About? A boy who returns from a camping trip to find himself the last person on Earth—of course. ■

book club

WHAT I'M READING: PHILLIP MARGOLIN

He never intended to be a writer. But in 1978, while a successful criminal defense attorney practicing in

Portland, Oregon, Phillip Margolin (LAW '70) penned the mystery novel *Heartstone*—just for fun. It became a *New York Times* best-seller, as have all 12 of his books, including his latest, *Proof Positive* (HarperCollins).



DO YOU INEVITABLY COMPARE YOURSELF TO OTHER MYSTERY WRITERS LIKE BURKE?

The thing I do great is plotlines. My plotlines are really compelling.

But no one is ever going to read me for the literary quality of my work. I'm a problem-solver. I love the puzzle aspect. I like to write books where, hopefully, you don't know who did it until the end. I'm not as into developing the characters.

WHAT MAKES YOU SO ADDICTED TO READING?

I like escaping. I used to handle a lot of death-penalty cases, and it was nice to go home and read about others who had it worse. So my method of writing is to help people escape. My goal is for someone to get on a plane in Portland and fly to New York without realizing the flight took place.

—Jason Hollander

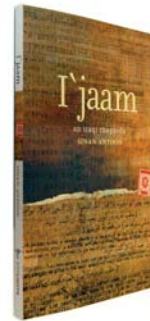
WHAT ARE YOU READING RIGHT NOW?

The last book I read was *Pegasus Descending* (Simon & Schuster) by James Lee Burke, who's a terrific writer and an interesting guy. It took him nearly 10 years to get his first crime book published, and then it was nominated for a Pulitzer prize. It goes to show you how screwy the publishing industry is. He's probably the best mystery writer there is right now. I also just finished Orhan Pamuk's *Snow* (Knopf). I'd been meaning to read that one for a while.

bibliofile

I'JAAM: AN IRAQI RHAPSODY (CITY LIGHTS)

SINAN ANTOON
ASSISTANT PROFESSOR
GALLATIN SCHOOL OF
INDIVIDUALIZED STUDY



Amidst the flurry of nonfiction about contemporary Iraq comes the English translation of poet and essayist Sinan Antoon's novella-length meditation on autocracy during the 1980s Iran-Iraq war. Baghdad native Antoon presents his tale through the unearthed, written recollections of an imprisoned student. The titular "I'jaam," which means "elucidating" and refers to the accent-like marks that dot written Arabic, serves as the plot's metaphorical center—alluding both to the student's attempts to make sense of a bleak world and, quite literally, a government official's marking up of the mysterious manuscript with dots and notes. Evoking both Elie Wiesel and Aleksandr Solzhenitsyn in its exposition of political oppression, *I'jaam* was praised by the pan-Arab newspaper *Al-Hayat* as "[o]ne of the most important Iraqi and Arab novels to be published in recent times."

—Andrew Flynn

SING MY WHOLE LIFE LONG: JENNY VINCENT'S LIFE IN FOLK MUSIC AND ACTIVISM (UNIVERSITY OF NEW MEXICO PRESS)

CRAIG SMITH
GSAS '86



Playing her trademark accordion, Jenny Vincent has shared the stage with legends such as Pete Seeger, Woody Guthrie, and Paul Robeson through the years, using folk music to communicate the struggles of the powerless. The former Midwestern child of privilege and Vassar College graduate began performing for local unions and human-rights groups in her adopted home of New Mexico, eventually building a national following—and an FBI file due to her brief membership in the Communist party—as a champion for Native American and Hispanic cultures. First-time author Craig Smith traveled the West conducting dozens of interviews and digging through government documents to piece together Vincent's 94-year (so far!) music and social justice journey.

—Jason Hollander

Terror in the Aisles

WORKS OF HORROR NOVELIST PETER STRAUB TO HAUNT FALES COLLECTION

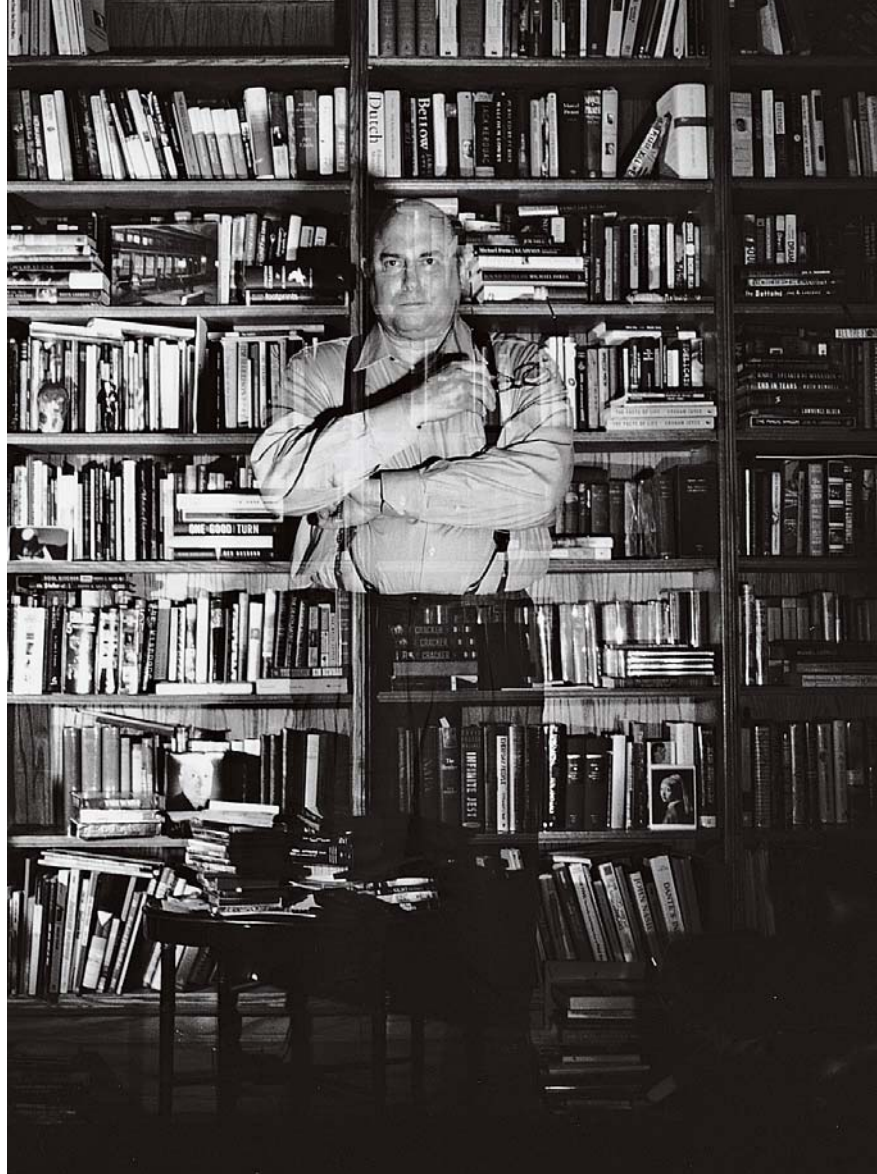
by Jason Hollander / GAL '07

On his first tour of NYU's Fales Collection, best-selling novelist Peter Straub shuffled through the narrow stacks, marveling at the obscure, vintage pulp fiction on the shelves, alongside materials from H.P. Lovecraft and James Beard. The eclectic library, complete with a graffiti mural on the wall, assured him this wasn't a place that snubbed its nose at popular culture—an important personal point for Straub. Despite numerous writing awards, he still finds that scholars and critics tag him as a genre writer because of his success with horror novels such as *Ghost Story* (1979), which a *Chicago Sun-Times* critic once

called “the scariest book I’ve ever read,” and later became a film starring Fred Astaire.

So when the time came for Straub to choose among the universities in line to purchase his archives, Fales appeared a logical choice. “Peter liked our collecting style and our attitude because we’re not precious about it,” explains Mike Kelly, curator of books for Fales and a friend who often talks comic books and indie rock with the author. “We’re not just Dickens—we cast a really wide net.” Last winter, a moving truck pulled away from Straub’s ivy-covered Upper West Side brownstone, heading for Bobst Library with more than 65,000 pages of his manuscripts, 4,500 of his letters, and numerous other diaries, notebooks, drawings, and personal memorabilia, including a series of collages fashioned by Straub for the covers of the ledger books he uses to write in longhand.

The archive reveals both the dedication and evolution of a writer who battled the depression of watching his early works fail to resonate. After publishing some poetry and an unheralded mainstream novel by 1974, Straub took the advice of his agent, who championed the newly popular Gothic genre and “suggested I try to write something that would actually make money.” The Milwaukee na-



ABOVE: AN ETHEREAL PETER STRAUB IN THE STUDY OF HIS UPPER WEST SIDE BROWNSTONE. LEFT: STRAUB PASTED EERIE IMAGES ON THIS TABLET, IN WHICH HE HANDWROTE THE AWARD-WINNING NOVEL *KOKO* (1988).

PHOTO © DUDLEY REED

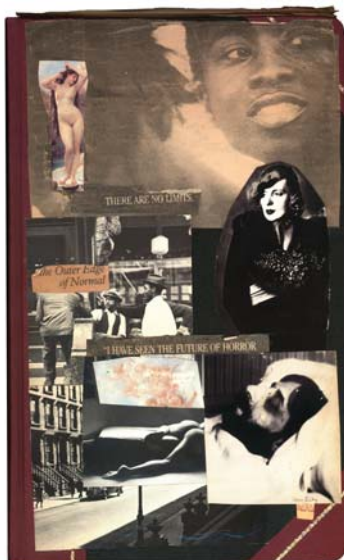
tive was nearing the end of the grace period in which his wife, Susan (SSW '87), would support him so he could concentrate on his work, and decided to take a chance. After some early struggles, Straub finally came up with an idea that

new child’s evil streak. The creepy tone proved a perfect fit. “Right away I saw that I was writing as well as I ever had, or better,” explains Straub, who happily watched *Julia* (1975) become a hit in the United States and Great Britain.

After some early struggles, the fledgling writer finally came up with an idea that scared even himself.

scared even himself: A young woman moves alone into a house on a spooky London street and meets a little ghost-like girl who reminds her of her recently deceased daughter—except for the

Straub has since made a literary mark with his intricate plots and experimental styles, which sometimes reveal unreliable narrators and shifting realities. The author collaborated with good friend



Stephen King on the supernatural works *The Talisman* (1984) and *Black House* (2001), which follow protagonist Jack Sawyer into a parallel universe. He received World Fantasy Awards for his 1988 post-Vietnam War thriller *Koko* and for his 1993 novella *The Ghost Village*, owns seven Bram Stoker Awards, and recently received a lifetime achievement award from the Horror Writers Association. In fall 2008, Fales will host an exhibition of Straub's archives—including many letters from King, complete with corny jokes—as well as a symposium on his 17 novels and other works.

Though comfortable now with the label of horror or fantasy writer, it still bothers Straub—whose favorite author is Henry James—that most serious critics and English professors don't include these genres more in conversation. Horror novels, he says, can be of the highest literary merit, and also contain a subtle philosophy of existence just by nature of their magical inventions. "If you invoke the supernatural, you are instantly moving toward a religious viewpoint," Straub says. "Once you start suspending the laws of physics, you are getting near to Jesus raising Lazarus from the tomb."

But do the slippery and twisted realities he forges in his works tend to affect his real-life perceptions? Perhaps a little when he first steps away from the typewriter, he says, but Straub always returns to the common ground he shares with readers. "I sort of want to think that there is another realm, and sometimes I think that there almost has to be," the author muses. "But that is for exploration and pleasure in books. You can't spend your life trying to look for it in the world." ■



PHOTO © STEVE DECANIO/GETTY IMAGES

poetry

WINTRY MIX

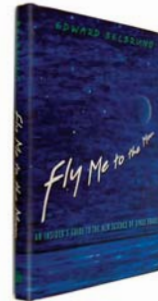
The 6 A.M. January
 encaustic clouds
 are built
 in a waxy gray putty
 whizzing by with spots
 of luminous silvery
 crack-o'-the-world light
 coming through, an eerie
 end-o'-the-world feeling
 yet reassuring
 like an old movie.
 Do I really have to go out there?
 Now a hint of muted
 salmon tones breaking
 a warmish band
 of welcoming pinkish light.
 Is it like this every morning?
 My head still in the dark.
 Worry, eck! But the brightening
 russet tipped cloud ballet
 reminds me of something
 in Pliny, yea, Pliny.
 Can't imagine opening
 the door today in a toga.
 Work and more,
 yes, work
 sends us into the draft.

—PETER GIZZI (GAL '86)
 FROM *THE OUTERNATIONALE*
 (WESLEYAN UNIVERSITY
 PRESS)

bibliofile

FLY ME TO THE MOON:
 AN INSIDER'S GUIDE
 TO THE NEW SCIENCE
 OF SPACE TRAVEL
 (PRINCETON UNIVERSITY
 PRESS)

EDWARD BELBRUNO
 ARTS '73, GSAS '75, CIMS '79

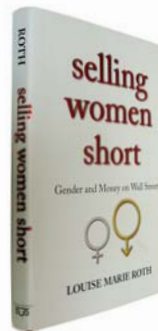


Will spaceships someday glide to the moon the way a surfer rides a wave to shore? In *Fly Me to the Moon*, mathematician, NASA consultant, and painter Edward Belbruno explains how to harness the laws of chaos to travel to Earth's only satellite. He proposes that spacecraft use "the subtle intermingling of gravity's pulls and tugs" to surf on balanced gravitational fields, rather than relying on fuel-hogging rocket engines. The only downside is that the journey can take months, instead of days. But Belbruno suggests that this method, once used to rescue an errant lunar mission from Japan, may be ideal for transporting supplies or even knocking an asteroid off a dangerous course. For science-challenged readers, Belbruno spices up the discourse with anecdotes, everyday analogies, and scores of illustrations and photographs.

—Sabine Heinlein

SELLING WOMEN SHORT:
 GENDER AND MONEY
 ON WALL STREET
 (PRINCETON UNIVERSITY
 PRESS)

LOUISE MARIE ROTH
 GSAS '99, '00



The infamous "boom-boom rooms" may be gone, but University of Arizona sociologist Louise Marie Roth reveals that a culture of discrimination against women lingers in the financial world. In her debut book, Roth examines a group of elite men and women who rode the 1990s bull market, when opportunities should have been at their most optimal—and equal. Despite corporate practices and market forces that generally reward high performers regardless of sex, Roth found that women remained at a disadvantage because of the "unconscious and invisible assumptions about gender" that play out in annual reviews and other subjective career measures. Still, almost one-third of the women she interviewed managed to prove-through sky-high bonuses and promotions—that gender is not always destiny, even if it continues to tug.

—Nicole Pezold

A Tale of Two Sisters

AN INTIMATE PROJECT HELPS TWINS BRIDGE DECADES OF SEPARATION

by Courtney E. Martin / GAL '04

On an ordinary April morning in 2004, Paula Bernstein's (TSOA '92) past and future collided in a phone call from Louise Wise Services, the agency that arranged her adoption in 1969. A freelance writer, she had published an essay in *Redbook* in 2000 titled, "Why I Don't Want to Find My Birth Mother"—and had long ago made that clear to the agency, suspecting that to discover another family might end in heartbreak. But it wasn't her birth mother they were calling about. "I hate to dump this on you," a woman told her over the phone, "but you've got a twin!"

After recovering from the shock,

Bernstein and her sister, Paris-based filmmaker Elyse Schein, who had contacted the agency in search of her birth mother, reunited at Café Mogador, an East Village haunt Bernstein frequented as a graduate student in cinema studies. They reveled in a love-at-first-sight euphoria, comparing knees, noses, and what once seemed anomalous quirks. "Even when I'm not in front of a keyboard, I find myself mock typing while I speak," Bernstein admitted. "I do that too!" Schein exclaimed. They shared childhood histories—Bernstein's idyllic upbringing in Westchester and Schein's early loss of her adoptive mother in Oklahoma. Both were editor-in-chief of their high school

AFTER DISCOVERING EACH OTHER IN THEIR THIRTIES, TWINS ELYSE SCHEIN (LEFT) AND PAULA BERNSTEIN HAD TO LEARN HOW TO BE SISTERS.

newspapers and passionate about avant-garde film.

The twins soon decided to document their discovery in writing, agreeing it would be an ideal way to get to know each other and make sense of their newfound sisterhood; *Identical Strangers: A Memoir of Twins Separated and Reunited* (Random House) was published in October 2007. The book reads like a mystery as it follows the sisters in their quest to understand who their mother was, why they were separated, and how this information has changed them. To find these answers, they interview twin experts, dig through birth records, and analyze the science and cultural lore of identical twins, including director Stanley Kubrick's study of duality and identity in *The Shining* (1980) and Diane Arbus's 1967 photograph of identical girl

twins—dressed the same and yet still so individual.

What they uncover is a tale of a mentally ill mother of twin baby girls, separated because of an ethically questionable study on nature versus nurture, so controversial it has been sealed until 2066. The sisters interrogate the lead scientist of the secret study and, with the help of a private investigator, discover the truth about their mother's fate.

Yet even as they worked together, they had to confront the fact that, DNA aside, they were still virtual strangers. While Schein described Bernstein, a married mother of two in Brooklyn, as "the we of me" that I had been unconsciously searching for all my life," Bernstein, worried that her new sister—unmarried and unmoored—would want too much from her. "Writing about some of the difficult aspects of our relationship wasn't easy," Bernstein concedes. "I was definitely afraid of hurting her feelings." Schein adds: "Communication is always difficult, but in this case, it was sometimes like speaking a foreign language. You're not sure if the other person really understands you."

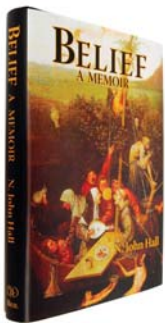
It's a strange dilemma for identical twins, known for sometimes inventing their own language when raised together, but Bernstein's hesitancy melted away as the journalist in her took over. The honesty and intensity they both bring make the book—structured chronologically, with each sister's take on various significant moments—gripping

as the twins negotiate and eventually embrace their bond. These days they see each other about once a week (Schein has relocated to Brooklyn), take walks in Prospect Park, and delight in the antics of Bernstein's two young daughters—who have the great fortune to grow up side by side. ■



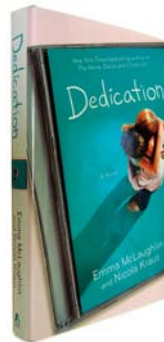
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BELIEF: A MEMOIR
(FREDERIC C. BEIL)
N. JOHN HALL
GSAS '70



For N. John Hall, nagging doubts about the existence of God started as a divinity student in 1951 and continued throughout his nearly two decades in service to the Catholic church. Eventually, a crisis of faith—and newfound love—forced Hall to leave the priesthood behind for marriage and a different calling: English literature. Now a noted Anthony Trollope and Max Beerbohm scholar at the City University of New York, Hall recounts his spiritual evolution in precise detail—from a childhood enchantment with Catholicism to intellectual frustrations with seminary life to the fulfillment of working in tight-knit parish communities—culminating with the unexpected romance that drove him to choose between his religious commitment and emerging personal desires. —A.F.

DEDICATION
(ATRIA-SIMON & SCHUSTER)
EMMA MCLAUGHLIN
GAL '96
AND NICOLA KRAUS
GAL '95



After Kate Hollis's high school sweetheart left for California without even a goodbye, she tried to focus on college and forget about him—until he became a huge rock star and she discovered that all his songs were about *her*. Now 13 years later, she finally gets the chance to confront him when he returns home to tape a Christmas special but loses her steam once she realizes that they might still be in love. *The New York Times* calls this latest novel by Emma McLaughlin and Nicola Kraus, authors of the 2002 best-seller *The Nanny Diaries*, "diabolically funny." Narrated alternately by 30-year-old Kate and Katie, her alter ego from elementary and high school, *Dedication* transports readers back to the early 1990s, giving the book an innocence and nostalgia that make it stand out from other chick lit.

—Renée Alfuso



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Dublin, Ireland Italian Riviera France, Normandy & Brittany China and the Yangtze River

 **NYU Alumni**

In August of 2003, a heat wave enveloped Europe, killing some 35,000 people—more deaths than any single nation suffered in the Invasion of Normandy. With temperatures hovering over 100 degrees for several weeks, it was probably that continent's hottest summer in 500 years — and just one deadly example of how Earth is steadily, and dangerously, warming.

In fact, the planet's hottest 12 years on record—since reliable measurements began in 1861—have occurred over the past 17 years, according to a 2007 report by the Intergovernmental Panel on Climate Change. But that's just the start. Scientists predict that Earth's average temperature could increase up to 11.5°F by 2100—a rate more than 10 times greater than the warming witnessed in the 20th century, and possibly unprecedented in the past 10,000 years. Even conservative estimates predict the globe will heat by 2°F over the next century, possibly triggering a spiral of natural disasters far surpassing Hurricane Katrina or this summer's wildfires in the western United States.

Who's to blame? Mostly us, it appears, and our galloping consumption of fossil fuels. But, more important, people are now asking: Is there a fix? The following pages examine the issue and reveal answers that our great-grandchildren will likely debate as the climate continues to transfigure their world.

THE GREAT ON

THE EVIDENCE IS IN ON GLOBAL WARMING AND, MORE THAN EVER, THE PLANET'S FUTURE IS IN OUR HANDS. SO WHAT CAN NEW YORK, NYU—AND YOU—DO...BEFORE IT'S TOO LATE?



38 FACTS AND FORECASTS

The proof at hand and predictions for the future



42 RESIZING YOUR FOOTPRINT

Conservation tips within reach of almost all budgets



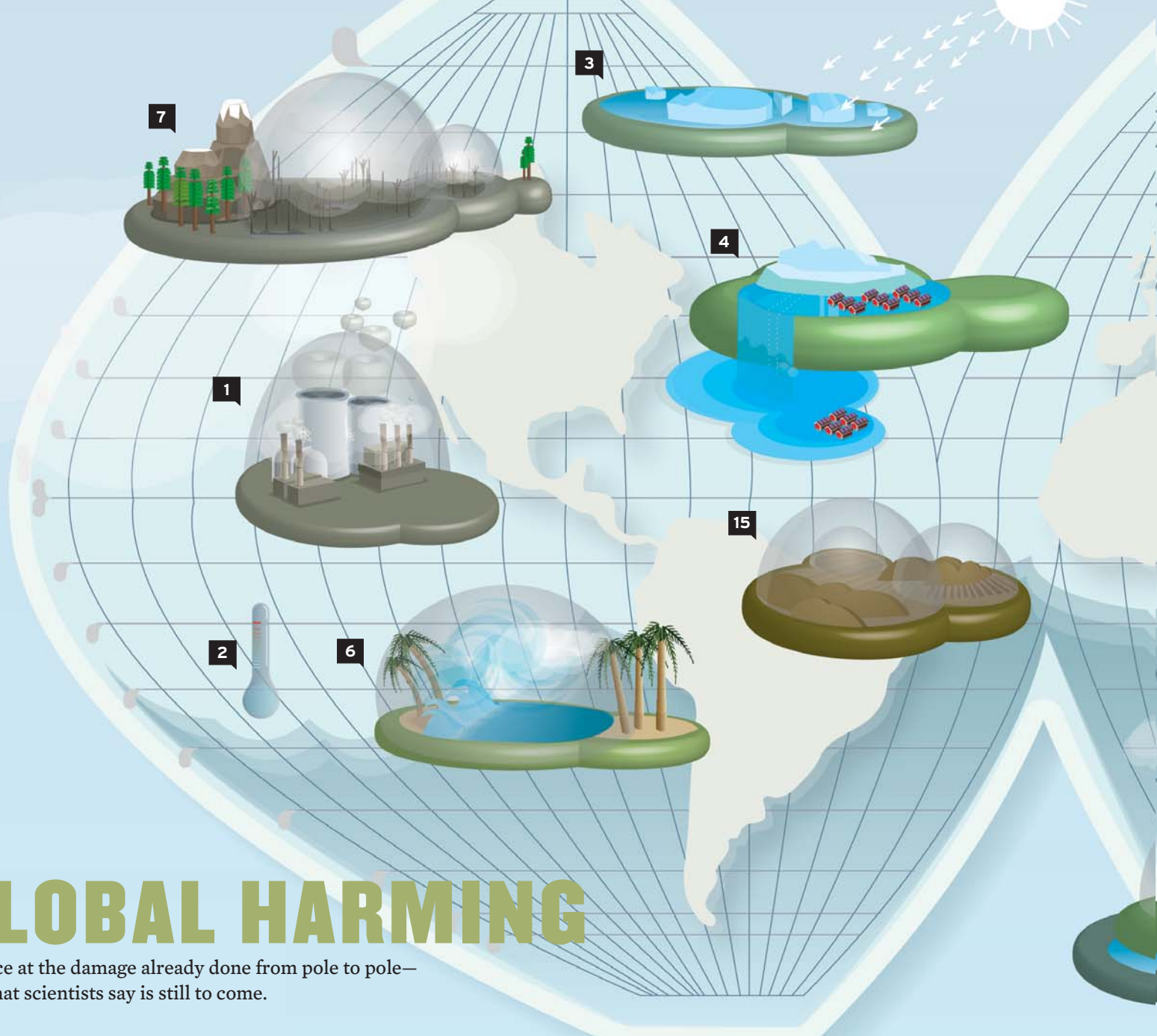
40 REPRESSED REALITY

Knowing what we know, why aren't we doing more?



44 GREEN GOTHAM

New York City and NYU bid to make themselves sustainable urban centers



GLOBAL HARMING

A glance at the damage already done from pole to pole—and what scientists say is still to come.

FACTS

1 POISON IN THE AIR

Greenhouse gases—caused by burning fossil fuels such as oil, coal, and gas—can stay in the atmosphere for centuries, trapping heat from the Earth's surface and warming the planet. Greenhouse gas emissions jumped 70 percent between 1970 and 2004. Ice cores suggest that the current atmospheric concentration of carbon dioxide—the greenhouse gas most produced by humans—far exceeds the natural range of the past 650,000 years.

2 WARM WATER

Oceans have absorbed 80 percent of the heat we've added to the climate, increasing average water temperatures even at depths of almost 10,000 feet.

3 ON THIN ICE

The Arctic warmed twice as fast as the rest of the planet over the past 100 years. Its cap of sea ice has shrunk by an average of 8.4 percent each decade since the 1970s, and this year reached a record low. The less Arctic ice there is to reflect sunlight, the more heat the sea absorbs.

4 RISING TIDE

For the past two millennia, the sea level has risen between 0.1 and 0.2 millimeters per year. Rates have averaged 10 times that in the past century, and 30 times that since 1993.

5 OH-NO-ZONE

First observed in the early 1980s, the hole in the Antarctic ozone—the stratospheric gas that protects Earth from ultraviolet light—now grows to an area larger than Antarctica most years. At the South Pole itself, ozone depletion reached 99 percent in early October 2006.

6 PERFECT STORMS

Tropical sea surface temperatures during the hurricane season have increased 1°F since 1970, possibly boosting the intensity of North Atlantic storms. The number of category four and five hurricanes—registering winds of more than 131 mph—has nearly doubled worldwide since then.

7 ACRES ABLAZE

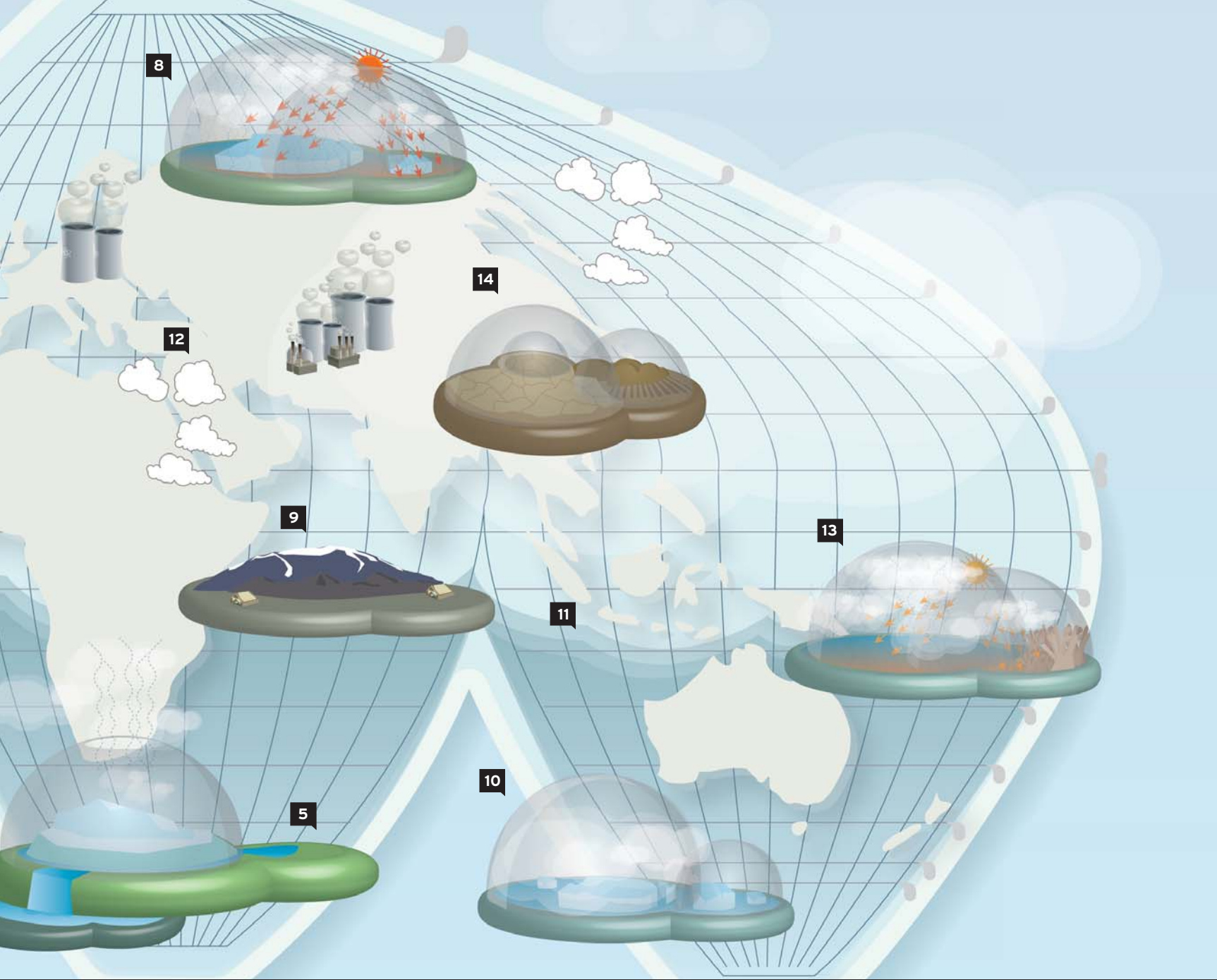
Significant drought affected 52 percent of the United States in 2006 and contributed to a record wildfire season in which almost 10 million acres burned.

8 NOT SO PERMANENT

The top layer of permafrost has increased in temperature by 5.4°F since the 1980s, causing some to thaw for the first time in more than 125,000 years. As it melts, permafrost releases concentrated volumes of the greenhouse gas methane.

9 GOODBYE, GLACIERS

The 11,000-year-old ice caps of Mount Kilimanjaro in Tanzania have melted by about 82 percent over the past century—and could be gone altogether by 2020.



10 SHRINKING ANTARCTICA

In the space of 35 days in 2002, about 1,255 square miles of Antarctica's Larsen B ice shelf disintegrated into the ocean. Until this event, scientists estimate the sheet measured more than 700 feet in thickness and had likely existed for 12,000 years. It is now 40 percent of its previous size.

FORECASTS

11 SUBMERGED

If current warming trends continue, sea levels could rise as much as 3.5 inches by 2100. However, the real danger is if Greenland's ice sheet begins to rapidly melt. Even if only part of it slides into the Atlantic, this would cause flooding along the Gulf Coast and the eastern seaboard from Boston to Miami, while places such as Bangladesh would become uninhabitable. If the ice sheet melts completely, as some scien-

tists predict, it could raise sea levels

by 23 feet, submerging much of Florida and threatening London and Los Angeles.

12 CARBON OVERLOAD

Experts predict global emissions of carbon dioxide will jump an additional 75 percent by 2030.

13 LOSS OF LIFE

By 2050, more than a million species of plants and animals may be on the road to extinction as a result of global warming. Nearly 30

U.S. states could lose their official state trees or flowers, and seven may lose their state birds, as changing climates make those locations less habitable.

If summer ocean temperatures increase by just 1.8°F, the world's coral reefs—considered the “rain forests of the ocean” for their rich, delicate ecosystem—could cause them to die en masse. During one of the warmest periods on record in the late 1990s, about 16 percent of reefs worldwide were severely damaged.

14 UNQUENCHABLE THIRST

By 2050, nearly one-sixth

of the world's population—including some in the western United States—will face water shortages as they receive 10 to 30 percent less snowpack runoff than today.

15 AGRICULTURE

More frequent floods and droughts will decrease crop production, especially in low-altitude, subsistence regions. While the number of people worldwide facing food shortages is expected to fall by 2085—from 521 to 300 million—global warming will offset the decline, pushing the total back up by 69 to 91 million.

THE DENIAL JUSTIFICATION

WHY WE PUT THE ENVIRONMENTAL
TIME BOMB ON THE BACK BURNER

by Sharon Tregaskis

with Jason Hollander / GAL '07 / and Nicole Pezold / GSAS '04

IMAGINE A MAMMOTH METEOR blazing toward Earth. When it will arrive and whether it will hit directly is debatable, but scientists are unanimous on one thing—it's coming. And they're trying desperately to motivate everyone to take action before it's too late.

While this scenario is science fiction, a similar danger—just as daunting and apocalyptic—is on the horizon. Researchers now almost universally believe that catastrophic climate change, caused primarily by carbon dioxide emissions, is more a matter of “when,” rather than “if.” NASA climate scientist James Hansen predicts that we have perhaps a decade to halt our runaway greenhouse gases, otherwise we will guarantee for our children a fundamentally different planet—one where sea ice no longer blankets the Arctic, where storms relentlessly buffet coastal communities, and conflicts over scarce fresh water and shifting climactic zones rock international relations. And yet global carbon emissions are rising at unprecedented rates, and Americans are expected to produce ever-greater volumes of carbon dioxide in coming years.

Our inaction, in part, boils down to how we think. As with the meteor hurtling in our direction from millions of miles away, the science for measuring climate change and its future

effects is complicated, and so far most evidence comes from distant, barely habited places. We, and our leaders, are easily distracted by closer issues—war, terrorism, disease, race relations, economic distress. “People get motivated with near-term dangers, but this is different,” says Tyler Volk (GSAS '82, '84), a biologist and core faculty member in NYU's new environmental studies program. “It's not like the Hudson River is suddenly full of mercury and everyone is threatened.”

As individuals, we may not deny the mounting evidence of global climate change, but we do harbor an inherent desire to keep our minds on other things. In his 1974 Pulitzer prize-winning book *The Denial of Death*, social scientist Ernest Becker argued that “the essence of normality is the refusal of reality,” echoing Freud who believed repression to be our natural self-protection. In order to tolerate all sorts of inequities, we will often support or rationalize the status quo even when it contradicts our own self-interest, says

NYU social psychologist John Jost, who calls this phenomenon “system justification theory.”

Last spring, Jost collaborated with graduate student Irina Feygina (GSAS '10) and Mount Sinai Hospital psychologist Rachel Goldsmith to investigate how system justification theory interacts with environmental attitudes. Among their findings: Most people who believe that society is generally fair are also skeptical about the forecasted climate crisis. “There are psychological obstacles to creating real, lasting change,” Jost says, “in addition to all of the scientific, technical, economic, and political obstacles.” Because of this, he notes, denial is far easier and more convenient than supporting a carbon tax, paying more for high-efficiency technology, or giving up cheap goods shipped through elaborate, fuel-guzzling supply chains.

Even so, denial is getting harder, as scientists gain an increasingly nuanced understanding of the mechanics—and the consequences—of climate change. In February, the UN's Intergovernmental Panel on Climate Change issued its most strongly worded report yet on the extent to which humans have already altered the climate and how this will change



our future. “There's no question sea levels will rise,” says David Holland, a mathematician and director of the Center for Atmosphere Ocean Science in the Courant Institute of Mathematical Sciences. “What's not clear is how long it will take.” Holland has dedicated his career to understanding the implications of changing weather patterns, traveling to Greenland to study the deterioration of ice



ILLUSTRATION BY DAN PAGE

“THERE ARE PSYCHOLOGICAL OBSTACLES TO CREATING REAL, LASTING CHANGE,” SAYS PROFESSOR JOHN JOST, “IN ADDITION TO ALL THE SCIENTIFIC, TECHNICAL, ECONOMIC, AND POLITICAL OBSTACLES.”

sheets, and is especially concerned with the vulnerable coastlines on every continent that will eventually be submerged. **“We’re going to have to move cities,”** he says. **“If it’s going to flood in 1,000 years, we can take a breather. If it’s within 100 years, that’s a problem.”**

As scientists like Holland puncture many of our excuses for doing nothing, the status quo itself is shifting. More than

ever, information on the science—and prospective horrors—abounds. Pop culture has gone green, from Al Gore’s Oscar-winning 2006 documentary *An Inconvenient Truth* to the Weather Channel’s regular program *Forecast Earth*. Every major magazine—*Time*, *Vanity Fair*, *Rolling Stone* to name a few—has produced a “green” issue, and even *Sports Illustrated* reported on how cli-

mate change will affect the average sports fan.

This public conversation is slowly trickling up to policy makers. In April, a cadre of retired U.S. generals and admirals offered the chilling statement that climate change was “a threat multiplier” for global security and the fight against terrorism, as it will further destabilize desperate regions in the Middle East, Africa, and Asia. Even George W. Bush, who rejected the Kyoto climate accord in 2001, for the first time acknowledged global climate change in last winter’s State of the Union address. “The problem is, among other things, ideological,” Jost says, “and it needs to be addressed at that level, as well as at other, more technological levels.”

Within the United States, a schism has grown between communities that favor ambitious carbon reduction strategies and those in which change seems remote. More than 400 cities and several states, including New York, California, and Massachusetts, have decided that they can’t wait for the federal government to craft effective policies, and have themselves initiated efforts to reduce greenhouse gas emissions and hold the Environmental Protection Agency to more vigorous

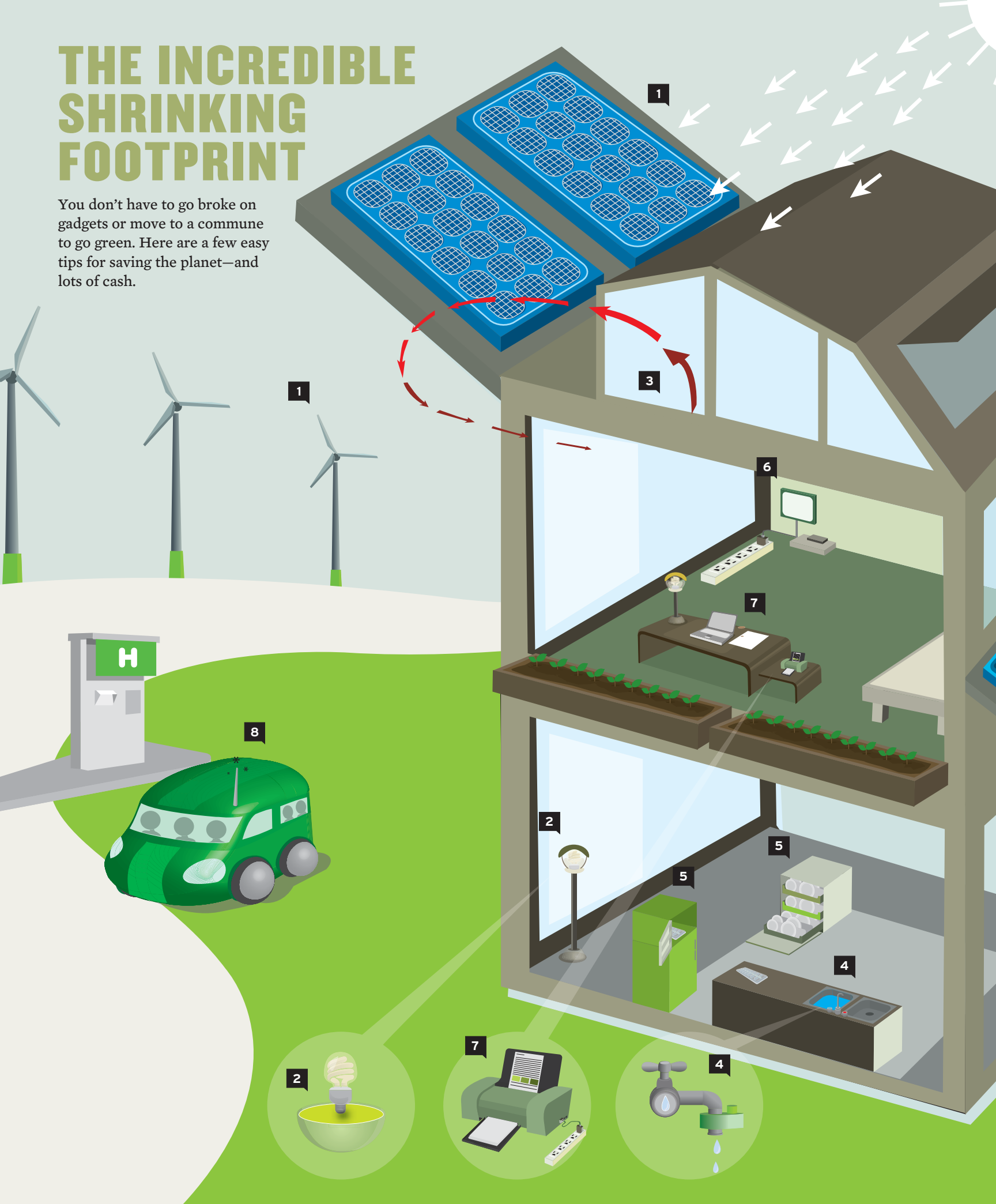
enforcement. (See “The Green Apple,” page 44.)

But without federal support, it’s an uphill battle, says Richard B. Stewart, director of NYU’s Center on Environmental & Land Use Law. “[Current U.S. law] is totally inadequate,” says the professor, who from 1989–91 headed the *Exxon Valdez* oil spill prosecution as assistant attorney general in charge of the Environment and Natural Resources Division of the U.S. Department of Justice. “There are no statutes that specifically address the causes or consequences of climate change.”

Statutes may not exist yet, but the momentum seems to be growing, says philosopher and director of environmental studies Dale Jamieson, who sees a parallel between the climate campaign and the Civil Rights Movement or widespread efforts to enact smoking bans, where over time, a moral and personal imperative emerged. “There’s no way of addressing this unless people come to see it as an ethical issue that changes what they see as right and wrong, how they live, and what kind of world they’re going to leave to their children,” says Jamieson, adding, “The question [remains] whether we’re going to act, and whether it will be meaningful.”

THE INCREDIBLE SHRINKING FOOTPRINT

You don't have to go broke on gadgets or move to a commune to go green. Here are a few easy tips for saving the planet—and lots of cash.





HOME

1 You may not be ready to invest in home solar panels, but switching to green power now adds less to your monthly bill than the cost of one Starbucks tall chai latte. Most electric companies offer green energy options, such as Consolidated Edison Company of New York's Green Power, a mix of wind and hydropower, which helps an average household reduce annual carbon dioxide emissions by about the amount that a car spews over 5,325 miles—almost a round-trip drive from New York to Los Angeles.

2 Everyone's talking about how compact fluorescent lightbulbs use two-thirds less energy and last up to 10 times longer than regular bulbs. But have you actually replaced the ones in your home? We thought not. Switching five regular lightbulbs with CFLs can save \$60 a year. If every U.S. household did it, we'd save a trillion pounds of greenhouse gases.

3 Heating and cooling account for 50 to 70 percent of the energy used in the average home, so turn off *Extreme Makeover: Home Edition* and weatherproof your house! Weather stripping or caulking drafts around windows and doors can save a household of four more than 30 percent, or almost \$500 a year, on utility bills.

4 To get your eight glasses a day you could buy three bottles of water at your local Kwik-E-Mart—or just attach a filter directly to your faucet. A filter lasts four months and costs about \$20 to replace, which equals an annual savings of up to \$3,000—and a whole lot of plastic.

5 Energy Star appliances gobble half as much energy and water as standard models, and if one in 10 U.S. households used them, the greenhouse gas emissions saved would eventually be equivalent to planting 1.7 million acres of trees—minus the backache.

6 While you're out, your electronics don't just go to sleep—they're up, sucking energy. Electronics in standby are responsible for one percent of the world's carbon dioxide emissions. To make sure TVs, cell phone chargers, stereos, and more are off the grid while you're away, hook them up to outlet timers or power strips that can be turned off in one flick.

7 Don't forget to green your home office. By design, laptops use up to 50 percent less energy than desktops, and inkjets use up to 90 percent less than laser printers.

For more information on how to use less, visit www.energystar.gov.

CAR

8 Cars generate almost 1.1 billion tons of carbon dioxide emissions each year, and with the national average gas price hovering around \$3 per gallon, cutting your consumption could mean more green for the environment—and your wallet.

• Hybrid cars can reduce smog by 90 percent and significantly cut down how much you pay at the pump. A 40-mile round-trip commute to work in a hybrid will average \$500 in gas each year but can cost three times that in a standard SUV. An added bonus: For a limited time, newly purchased hybrids can earn more than \$3,000 in tax credits.

• If you're not ready for a hybrid, buying a car that gets 30 mpg instead of 20 can save \$3,750 in fuel costs over five years—and even more if gas prices continue to rise.

• If 1,000 people shared their 20-mile round-trip commute with just one other person, it would save almost 20,000 pounds of carbon dioxide and about \$3,000 in gas each day—so hop on the bandwagon (literally) to get your share.

9 Consider riding a bicycle for shorter commutes or taking public transportation when it's available. Leaving your car in the garage just two days a week will reduce your greenhouse gas emissions by about 1,600 pounds each year.

To find out more about saving money on gasoline, visit www.fueleconomy.gov.

AFTER-LIFE

10 Each year, Americans inject the planet with more than 800,000 gallons of embalming fluid and more than 180,000,000 pounds of nondegradable steel caskets, which create considerable waste to produce. Cremation is no better: You could fly to the moon and back 83 times on all the energy used for cremations in one year.

To make your last act on this Earth one that will benefit it, reserve a plot at a green burial ground, where your biodegradable wooden or cardboard casket helps reduce after-life pollution. At roughly \$2,500, a green funeral also costs about half that of a conventional one.

To learn more about green funerals, visit www.naturalburial.org.

ILLUSTRATION BY FUTUREFARMERS/AMY FRANCESCHINI

THE GREEN APPLE

WITH LOOMING CLIMATE CHANGE, A SWELLING POPULATION, AND CRUMBLING INFRASTRUCTURE, THE CONCRETE JUNGLE AIMS FOR A SUSTAINABLE MAKEOVER

by Sharon Tregaskis

WHEN THE TIME CAME for Jonah “Cecil” Scheib to leave Dancing Rabbit, the 280-acre Missouri eco-village he co-founded in 1997, one destination rose immediately to the top of his relocation list: New York City. A self-described “ecological activist” and civil engineer, Scheib had installed solar energy systems on six

homes in his decade on the land before becoming NYU’s first director of energy and sustainability in late April. “New York offered the possibility to have a low impact,” he says, “because of the shared walls, the tall buildings, the dense population, and access to locally and organically grown food through the city’s farmer’s markets.”

The Big Apple may boast more green credibility than most urban centers in the United States, thanks to its high density and extensive mass-transit system, but with a million new residents expected to call New York City home by 2030, it also faces a stark imperative to avert the dangerous synergy of rapid population growth, soaring energy consump-

tion, and an aging infrastructure already operating at near-peak capacity. Stir in concerns about global climate change and the capacity of unpredictable weather patterns to transform the city’s low-lying areas into wetlands, and the mandate for action becomes crystal clear. “We need a cultural change on the part of our infrastructure and planning agencies,” warns Rae Zimmerman, professor of planning and public administration in the Robert F. Wagner Graduate School of Public Service. Without such an overhaul, she’s “not optimistic about

our ability to respond to some of the projected consequences of global climate change.”

While not yet an overhaul, change appears on the horizon. Last fall, Mayor Michael Bloomberg (HON ‘03) created an Office of Long-Term Planning and Sustainability to tackle precisely such issues, and on Earth Day, April 22, 2007, announced PlaNYC 2030, which aims to, among other things: reduce the city’s global warming emissions by more than 30 percent over two decades; repair the city’s outdated water and electrical systems;

I



INNY

ensure that all New Yorkers live within a 10-minute walk of a park; and implement a controversial pricing scheme to reduce vehicle traffic and emissions in Manhattan. The estimated \$32 billion, 127-point plan—which even puts invertebrates to work, with mussels serving as river-cleaning bio filters—is slated to receive funds from a mix of city, state, and federal sources over the next two decades. “I don’t think any [city] has attempted to deal with [sustainability] in as comprehensive a fashion as this,” says Daniel Doctoroff, deputy mayor for economic development and rebuilding.

But PlaNYC isn’t the only green game in town. In May 2007, the Clinton Climate Initiative, a project of former president Bill Clinton, engineered a several-billion-dollar loan fund to finance green retrofits of existing buildings in 16 cities, including New York, and Manhattan Borough President Scott Stringer recently launched Go Green East Harlem, an initiative aimed to make the neighborhood a model green community.

Not that New York had much choice. Brownfields cover 7,600 acres of New York City, about nine times the size of Central Park, and in central Harlem, one in four kids has asthma, one of the highest rates ever documented for a neighborhood in the United States. Throughout the city, levels of asthma-causing soot currently exceed Environmental Protection Agency (EPA) limits. And then there’s the infrastructure: **By 2030, 70 percent of the city’s power plants will have passed the half-century mark and much of the city’s water and subway systems—only about 40 percent of which are considered in good repair—will turn 100.** “Even in the shape NYC transit is in, it’s still better than places where it doesn’t exist,” says assistant research professor Allison L. C.

With a million new residents expected to call New York City home by 2030, the Big Apple faces a stark imperative to avert the dangerous synergy of rapid population growth, soaring energy consumption, and an aging infrastructure already operating at near-peak capacity.

de Cerreño, director of the NYU-Wagner Rudin Center for Transportation Policy and Management. “But if you don’t put in the appropriate investment to maintain good repair, then in the long term it can’t be sustainable.” That logic became startlingly clear this summer when a steam pipe dating to 1924 burst under a Midtown Manhattan street, sending a geyser of water, asbestos, and asphalt into the air. A few weeks later, much of the transit system was paralyzed following a brief, but violent rain storm.

Perhaps the most critical change, however, must come in design and construction, because buildings generate close to 80 percent of the city’s carbon output and, by 2030, the city will need 265,000 more housing units. Manhattan boasts a skyrocketing green building industry, including such efforts as 7 World Trade Center and the Hearst Tower, both awarded gold

certification by the U.S. Green Building Council. But the tallest, greenest of them all will be the Bank of America Tower at One Bryant Park, slated to open in 2008 with USGBC’s top honor, a platinum certification, for its high energy efficiency, extensive use of natural daylight, storm water runoff controls, and use of local materials for construction. “We need to look at buildings that create no new CO₂, that are using materials that are renewable resources,” says Bank of America Tower architect Robert Fox, a member of the mayor’s sustainability advisory board and the founding chairman of USGBC’s New York chapter.

NYU faces many of the same challenges confronting the city—from aging infrastructure to a projected student body growth of 13 percent by 2032—and over the past year, its approach to tackling them has gone from piecemeal to high priority. In October 2006, the university launched a Green

Action Plan with the formation of a 40-plus-member Sustainability Task Force of faculty, students, and administrators to inventory the university’s ecological impact and suggest improvements. Other features of the plan include a \$400,000 purchase of wind energy credits to mitigate the energy purchases the university makes from Con Edison—garnering kudos from the EPA as the largest bulk-wind-power buyer in higher education and in New York City—and a new state-of-the-art co-generation plant, which will significantly reduce pollutants and emissions in the area and will allow NYU to take an additional 23 buildings, for a total of 30, off of the overtaxed Manhattan power grid. The university also launched an environmental studies major this fall that offers classes taught by experts from various NYU schools.

“The sleeping giant is waking,” says Jeremy Friedman (GAL ’07), who as a senior co-authored the

improvements. Other features of the plan include a \$400,000 purchase of wind energy credits to mitigate the energy purchases the university makes from Con Edison—garnering kudos from the EPA as the largest bulk-wind-power buyer in higher education and in New York City—and a new state-of-the-art co-generation plant, which will significantly reduce pollutants and emissions in the area and will allow NYU to take an additional 23 buildings, for a total of 30, off of the over-taxed Manhattan power grid. The university also launched an environmental studies major this fall that offers classes taught by experts from various NYU schools.

"The sleeping giant is waking," says Jeremy Friedman (GAL '07), who as a senior co-authored the 115-page report "Greening the Urban Campus, A Sustainability Assessment of New York University," and now serves as project administrator for the Task Force. Friedman

helped select the winners of 15 grants for NYU's \$250,000 Sustainability Fund, which subsidizes projects including a feasibility study of wind and solar installations on campus, a bicycle salvage effort, and promotion of the green renovation of the Gallatin School of Individualized Study, which will feature recycled furniture and special heating and cooling systems. Among the most visible changes will be NYU gardener George Reis's transformation of a 3,000-square-foot plot behind the Coles Sports Center into a chemical-free display bed planted with native species and maintained using organic principles. Says Reis: "My intention is to make NYU number one in the U.S. for sustainable gardening in an urban campus."

The moves all mark a national trend in higher education as leaders respond to the environmental pleas that many student activists have been making for years. In March, NYU President John Sexton signed

Perhaps the most critical change must come in design and construction because buildings generate close to 80 percent of the city's carbon output.

on to the ambitious American College & University Presidents Climate Commitment, a pledge by campus heads to go carbon neutral—completely eliminating their greenhouse gas emissions—and to bolster teaching and research on sustainability. Already, more than 300 college and university presidents have joined the effort, toward a goal of 1,000 signatories by December 2008.

Building on this collaborative spirit, last June, NYU became a PlaNYC Challenge Partner along with eight other campuses, each of which pledged to reduce their

greenhouse gas emissions by 30 percent within the next decade—13 years ahead of PlaNYC's 2030 target. "We have a long way to go," says Executive Vice President Michael C. Alfano, who formed the Sustainability Task Force. "But my hope is that 10 years out, we're acknowledged as a leader, not only in talking and planning, but in implementation."

Transforming an institution the size of NYU won't come cheap, though many of the green initiatives already under way promise significant long-term financial ben-

GREEN ROOFS, SUCH AS THIS ONE IN THE WEST VILLAGE, CAN REDUCE AIR POLLUTION BY ABSORBING CARBON DIOXIDE, OFFSET THE HEAT TRAPPED BY CITY STREETS AND BUILDINGS, AND LOWER HEATING AND COOLING COSTS.



PHOTO © JOHN LEI/THE NEW YORK TIMES/REDUX

CIVIL

IN THE FREE SPEECH BATTLES OF TODAY, IT'S NOT JUST STUDENTS



WARS?

VERSUS THE ESTABLISHMENT, BUT PEER AGAINST PEER BY SARA IVRY



PHOTO BY KEY NGUYEN

NEW FACES, NEW VOICES

erational rift, no muscular national student movement taking on government policy and the “establishment.” Instead, campus activism more often mirrors the political sparring on cable television and the Internet, where peers provoke one another with sound bites and attempt to silence the opposition.

Amidst these episodes, university administrators have become more mediators than foes, as they negotiate how to balance the principles of free speech, to which they pay credence, with students’ safety and well-being. Administrators’ varying positions—whether to allow a game such as Find the Illegal Immigrant to go forward, as NYU did, or to shut it down, as both Michigan State and Penn State opted to in 2006—indicate how precarious and cloudy the issue of free speech has become. While some observers laud a new era of outspokenness, others worry student voices are being increasingly stifled.

“Free speech and academic freedom are in very serious trouble,” says lawyer Harvey A. Silverglate, co-author with Alan Charles Kors of the 1998 book *The Shadow University: The Betrayal of Liberty on America’s Campuses* (The Free Press). In 1999, the pair co-founded the Foundation for Individual Rights in Education (FIRE) in response to what they see as a suffocating climate of suppression. The watchdog group monitors incidents of what it deems

ensorship and rates schools on their free-speech records. Most fare poorly by the group’s standards. A 2006 FIRE report stated that of 334 schools surveyed, 229—including NYU, Columbia, Harvard, and Emory—received the worst possible rating, a red light. At the other end of the spectrum, only eight schools nationwide got a green light.

FIRE’s ratings reflected, in part, events where expression may have been curbed. However, the institutions were graded largely on the number of written policies that, cobbled together, form a speech code of sorts governing student conduct and harassment, and which most universities forged out of a desire to promote tolerance and respect, rather than repression, on campus. To Samantha Harris, FIRE’s director of legal and public advocacy, this is an insidious development that shields [REDACTED]. [REDACTED] [REDACTED] young people from real world realities. “There is this genuine belief that has grown on campuses that students have a right to not be offended,” she says. “If your child graduated from high school and got a job or went to war or all the other things you can do at 18, they wouldn’t have these kinds of protections; they’d be out in the world where they’d be getting their feelings hurt regularly.”

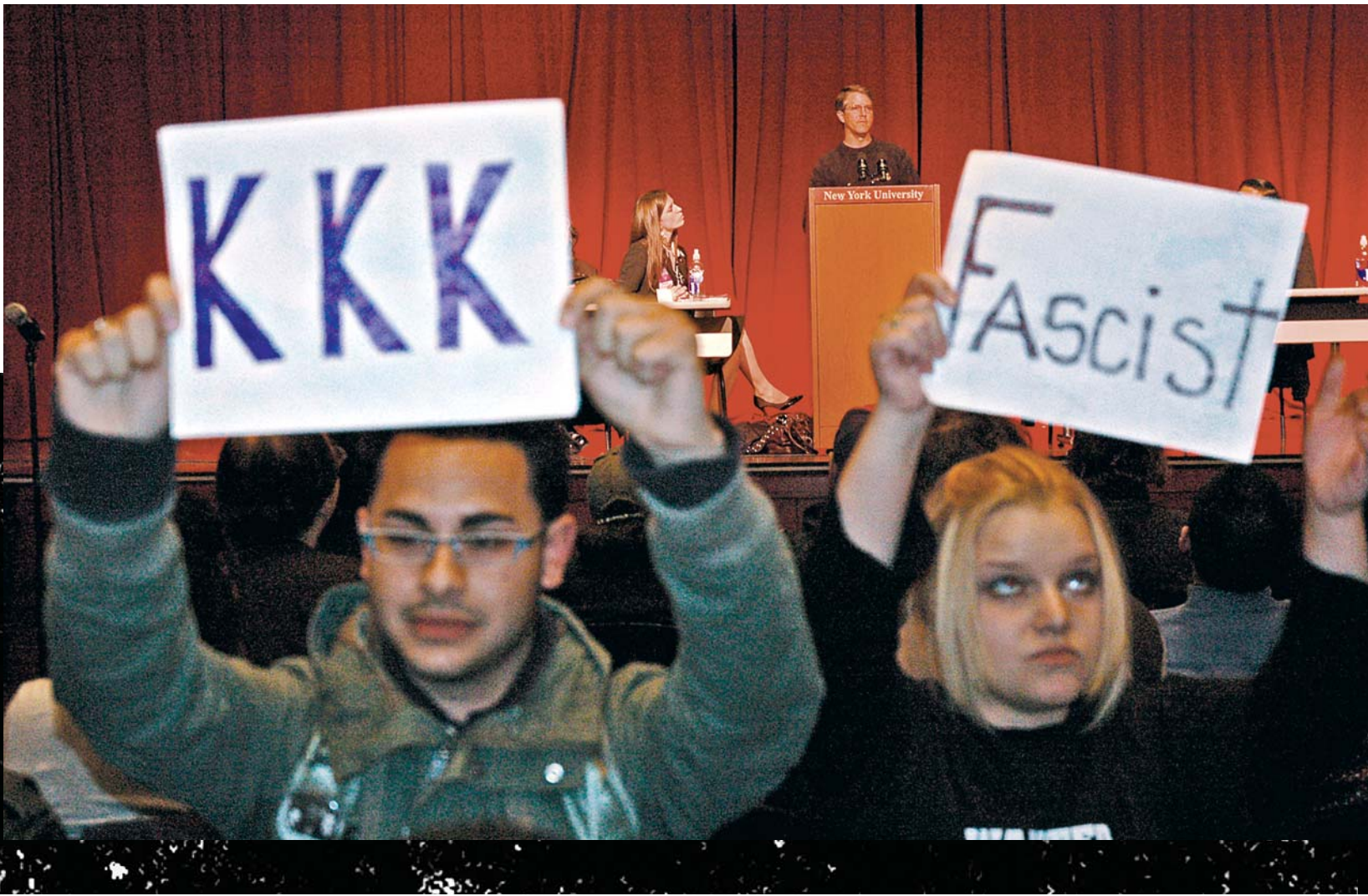
The expanding presence of conduct and harassment policies is in part an outgrowth of a visible development on college campuses: diversity. In the past three decades, the share of minorities enrolled in college has doubled, from roughly 15 percent in the mid-1970s to 30 percent, according to the National Center for Education Statistics, [REDACTED] a division of the Department of Education. More specifically, the proportion of Hispanic students has jumped from 3.5 to 10.5 percent; African-American students from 9.5 to 12.5 percent; and Asian and Pacific Island students from 0.8 to 6.4 percent. At the same time, the number of students from foreign countries has almost doubled, from 2 percent of undergraduates nationwide to nearly 3.5.

“You don’t have to censor people when they all go to the same country club,” explains Stephen Duncombe, a professor at the Gallatin School of Individualized Study who’s written extensively on cultural resistance movements. “When you get people from different cultures, you have different ideas of what is appropriate to say. The tensions that go with free speech increase when you have a multicultural university, but that’s all the more reason you need it.”



CAMPUS ACTIVISM MORE OFTEN MIRRORS THE POLITICAL SPARRING ON CABLE TELEVISION AND THE INTERNET, WHERE PEERS PROVOKE ONE ANOTHER WITH SOUND BITES AND ATTEMPT TO SILENCE THE OPPOSITION.

2. MINUTEMAN PROJECT FOUNDER JIM GILCHRIST BEFORE THE NOW INFAMOUS COLUMBIA MELEE.



WHEN MINUTEMAN CIVIL DEFENSE CORPS FOUNDER CHRIS SIMCOX ROSE TO SPEAK AT AN NYU PANEL ON IMMIGRATION LAST SPRING, HE WAS SHOUTED DOWN AND HALF THE AUDIENCE TURNED THEIR BACKS. SIMCOX TOLD FOX NEWS IT WAS THE “MOST UNRULY” CAMPUS EVENT HE EVER EXPERIENCED.

What, though, has led some students to expect that they should not be offended or that they have the right to silence another’s freedom of expression? The answer lies in the 1960s, says Robert Cohen, a professor of social studies education at the Steinhardt School of Culture, Education, and Human Development and co-editor of *The Free Speech Movement: Reflections on Berkeley in the 1960s* (University of California Press). In that era of radicalism, students were seen as adolescents in need of guidance, unable perhaps to defend against ideas they found objectionable. To help protect them, then, universities restricted free speech.

“There was less free speech than there is today,” Cohen says. “Later the issue is once the students got empowered, what about people who didn’t agree with the left, and that’s where there was a lot of

tension. If somebody came to campus who was pro-war, they’d get booed.” Now, he adds, there is less discourse generally about political issues on campus, even though arguments over reproductive rights, immigration, and the war in Iraq dominate the news cycle. Instead, there is a proliferation of stunts, such as illegal immigrant hunts, masquerading as debate.

BALANCING ACT

Sometimes universities find themselves on the front line of veritable conflicts, not stunts, which epitomize the complexities of safeguarding speech. In 2006, NYU was awkwardly placed at the center of the clash over cartoons that depicted, among other things, the prophet Muhammad as a terrorist. Cooked up by

a conservative Danish newspaper, the images violated the Islamic law prohibiting the display of images of the prophet, igniting an international wildfire on the Web and riots across the Muslim world.

NYU’s Objectivist Club, which anchors itself to [REDACTED] the ideology of author Ayn Rand, had planned a forum on how various publications seemed to have silenced themselves by not including the images in their reportage of the controversy. When NYU’s Muslim community—and Muslims from around the world—got wind of the club’s intention to display the cartoons, they vehemently protested to school administrators. The Bengali Students Association even urged its members in an e-mail to “go to Ticket Central, get two tickets for this event, and rip them up.” According to John Beckman, NYU’s vice president for public affairs, because of the university’s

concern for what was brewing to be a severely contentious affair, they enacted one of the university's commonly employed policies, declaring that the Objectivists must restrict the event to students, faculty, and staff in order to show the images. The forum's organizers, facing the possibility that attendance would be sabotaged if limited to the university, reluctantly decided to open the event to the public—and not display the cartoons.

ly selective and misleading version of this story to give the media." Furthermore, Beckman believes that the heat the university took detracted from the ultimate goals of intellectual conversation. "Everyone would be well-served by approaching debates, particularly on charged issues, with an attitude that a thoughtful discourse is the best outcome rather than a shouting match," he adds.

Part of the issue at play in these episodes is that some students have never properly

for incoming students: "We don't have intensive two-day seminars, but it is articulated from the president on down."

Notwithstanding presidential requests for tolerance, folks such as FIRE founder Silverglate say free speech is in a constant state of peril. "Today the threat is much more pernicious because it comes disguised in the cloak of what we roughly

[REDACTED]
[REDACTED]
[REDACTED]

"IF YOUR CHILD GOT A JOB OR WENT TO WAR OR ALL THE OTHER THINGS YOU CAN DO AT 18, THEY WOULDN'T HAVE THESE PROTECTIONS; THEY'D BE OUT IN THE WORLD GETTING THEIR FEELINGS HURT REGULARLY."

—SAMANTHA HARRIS, FIRE'S DIRECTOR OF LEGAL AND PUBLIC ADVOCACY

A roar of discontent rose up, both on and off campus. During the event, held under tight security with metal detectors, campus and city police officers, the Objectivists left empty easels on the stage as a reminder of the missing cartoons. In short order, the *New York Post*, *The New York Sun*, and *USA Today* condemned the university's decision, and FIRE's president, Greg Lukianoff, who spoke at the forum, wrote an open letter to members of NYU's board of trustees, president, and other administrators stating, "One cannot claim to value free speech but then take the side of angry censors."

Beckman says that FIRE's claims that NYU acquiesced in the face of pressure were false. "Universities start from the premise that their students, in fact the entire community, should be exposed to ideas other than the ones that they already believe," he says, noting that opening up the event to a university community of 60,000 was hardly restrictive. "FIRE chose a high-

learned how to engage with ideas that are anathema to them. Cohen cites an e-mail he received from a student group organizing a protest intended to interrupt a speech by a representative of the Minute-man Civil Defense Corps as evidence. "I wrote back and said that's not a logical position," he explains. "You don't like their views, allow them here and protest their views, but I won't support disrupting their

[REDACTED]
[REDACTED]
[REDACTED] right to speak.

Not only is that a problem for the university as a free forum of ideas, but also the issue won't be about their views on immigration, but about your reaction to free speech." The university, he says, should be more emphatic in teaching students how to challenge offensive ideas. Marc Wais, vice president for student affairs, says such instruction does already take place in broad terms during orientation

can call civility, and more specifically the notion that civility conflicts with free speech and academic freedom," Silverglate says. "No college wants trouble on its watch. It's geared to avoid problems, and when you opt for safety over anything else, you can't possibly have a vibrant institution."

But if Silverglate seems a cynic, Duncombe is an optimist who thinks that there's something "precious" about using a word like censorship in relation to American universities, given the state of profound repression in China and elsewhere. If anything, he's encouraged by the proliferation of informal channels, such as Facebook and Wikipedia, that facilitate students' freedom of expression. "At no point in the entire course of history has it been easier to access facts and knowledge, because of the Internet," he says. "There are always those who will stand up and shout down other peoples' ideas...but by and large what I've seen is a lot more discussion than clamping down." ■

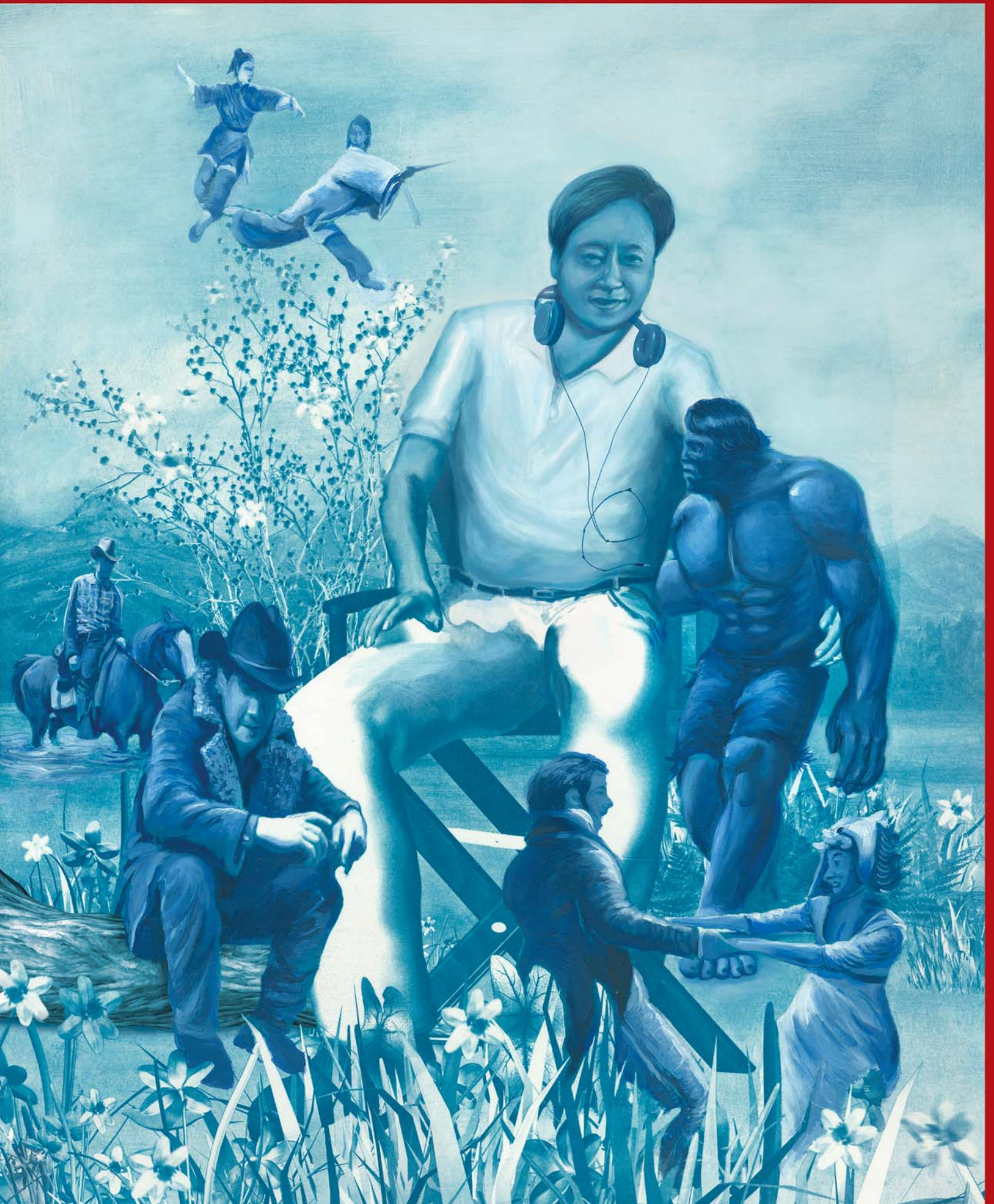
THE TANG OF

A CINEMATIC MASTER REVEALS
THE SPIRIT THAT DRIVES HIM
TO FOLLOW ROADS NOT TAKEN

BY JASON HOLLANDER / GAL '07

ILLUSTRATION BY ERIK MARK SANDBERG





TUCKED INSIDE A SCREENING ROOM IN THE MIDDLE OF TIMES SQUARE,

Ang Lee (TSOA'84, HON '01) watches a scene from his latest film, *Lust, Caution*, a racy spy thriller set in Shanghai during World War II. When the lights come up, the sound editor asks Lee what he thought, and the soft-spoken 53-year-old furrows his brow. Finally, he says, "Maybe the music was a little too loud against the dialogue." This tendency to process, to meditate rather than react immediately, is part of what makes the Academy Award-winning director one of film's most eclectic and exacting artists.

Ironically, it was an early, profound experience with failure that originally set him on the course to filmmaking. Lee's inability to pass Taiwan's college entrance exam—twice—steered him to art school in 1972 at age 18. At the National Taiwan University of Arts, he became enamored with music, dance, and theater, and made his first short on Super 8 film. And then one night, while walking in the rain after play rehearsal, he had an epiphany: He realized that he was different than others and had no choice but to devote himself to being an artist. "It was enlightening," Lee explains. "I felt this chill in my bones. I was lifted."

The decision didn't necessarily make life easy. His father was an old-fashioned disciplinarian, principal of one of Taiwan's best high schools, who put no value in artistic ventures. Having fled China with his wife in 1949 after the civil war, he stressed education and the Chinese classics. But when Lee

was accepted into the BFA theater program at the University of Illinois at Urbana-Champaign, his father happily supported him, hoping he'd come to his senses after earning his degree. That didn't happen.

Upon graduation, Lee, who found film a more flexible medium than theater because of his limited English, applied to all the top American graduate schools—only gaining acceptance to NYU.

It's safe to say that those other admissions officers are still kicking themselves. After 10 acclaimed films and 59 international awards—including two Golden Globes, two BAFTAs, and two Independent Spirit Awards—Lee is lauded as perhaps the most versatile director from Hollywood to Bollywood. He wrote his first two scripts while working as a stay-at-home dad, eventually sending *Pushing Hands* (1992) and *The Wedding Banquet* (1993), both examinations of Chinese cultural and generational divides, to a Taiwanese government writing competition, in which he placed first and second, respectively. This success earned him a chance to direct both films, which were hits in Taiwan and the West. *The Wedding Banquet* and the subsequent Taiwanese family drama *Eat Drink Man Woman* (1994) both garnered Oscar nominations for best foreign film, which opened the door to more diverse directing gigs, such as the adaptation of Jane Austen's *Sense and Sensibility* (1995), the angst-ridden suburban meditation *The Ice Storm* (1997), and the Civil War tale *Ride With the Devil* (1999).

In *Crouching Tiger, Hidden Dragon* (2000), Lee crafted a sweeping martial arts epic with an art house sensibility. The picture earned 10 Oscar nominations, with four wins, and became the highest-grossing foreign film of all time. His split-screened, emotionally nuanced interpretation of *Hulk* (2003) also blazed trails in the conventional comic-book film tradition, but it was *Brokeback Mountain* (2005), a story of forbidden love between two cowboys, that created the biggest stir. Infused with the glory of the most stunning Westerns, Lee staged a tale that had American critics and audiences talking all year. But the film almost didn't happen. Haunted by guilt for his negative depiction of the Hulk's father and frustrated by his uncharacteristically hot temper on the set, he flirted with quit-

ting the business after that movie. Sensing his son's depression and disillusionment, Lee's father actually encouraged him, for the very first time, to get back behind the camera.

While accepting the Academy Award for Best Achievement in Directing for the film, Lee said that *Brokeback* was about "not just all the gay men and women whose love is denied by society, but just as important, the greatness of love itself." He also made a special dedication to his father, who died



just as the movie began production: "More than any other, I made this film for him."

NYU Alumni Magazine recently spoke to Lee at Sound One Studios in New York while he put the finishing touches on *Lust, Caution*, which recently took the top prize at the Venice Film Festival and opened in theaters in September.

YOUR ENGLISH WAS QUITE LIMITED WHEN YOU STARTED FILM SCHOOL, BUT PEOPLE TOOK NOTICE OF YOU RIGHT AWAY. FELLOW STUDENT SPIKE LEE EVEN USED YOU AS AN ASSISTANT DIRECTOR ON HIS THESIS PROJECT. HOW DID YOU MANAGE TO ATTRACT EVERYONE'S ATTENTION?

I'm normally a quiet person but when I direct, people tend to listen to me. You know, it's like gang members. It doesn't matter if someone is big or small. If you tell people what to do, and those people survive, they tend to listen to you. Same thing. After school I was doing little jobs for a Chinese TV crew. I would start out in the morning

as the lighting person, and by the afternoon, the director would be listening to me [laughs].

WHAT DID YOU SAY THAT MADE THESE PEOPLE LISTEN?

I don't know. Up to directing *Sense and Sensibility*, I could hardly finish a fluent sentence in English. And this was Jane Austen, with a top-of-the-line English cast and crew. How did I do that? It's hard to explain. But that gave me faith in moviemaking, that it's a universal experi-

PHOTOS FROM LEFT:

DESPITE THE CONTROVERSY SURROUNDING *BROKEBACK MOUNTAIN*, THE TALE OF TWO STAR-CROSSED COWBOYS, PLAYED BY JAKE GYLLENHAAL AND HEATH LEDGER, EARNED LEE HIS FIRST OSCAR FOR DIRECTING.

USING COMPUTER-GENERATED IMAGERY, LEE TRANSFORMED ACTOR ERIC BANA INTO THE NOT-SO-JOLLY GREEN GIANT IN *HULK*, THE FIRST BIG-SCREEN ADAPTATION OF THE MARVEL COMIC-BOOK HERO.

THE RITUALS OF FOOD AND LOVE SPICE THE LIFE OF A CONTEMPORARY TAIWANESE FAMILY IN *EAT DRINK MAN WOMAN*, WHICH LEE CO-WROTE WITH LONGTIME COLLABORATOR JAMES SCHAMUS.



“MAKING MOVIES IS NOT ABOUT A STATEMENT, BUT RAISING INTERESTING QUESTIONS TO STIR UP THE [AUDIENCE’S] MIND.... MOVIES THESE DAYS, ESPECIALLY STUDIO MOVIES, THEY DON’T ALLOW PEOPLE TO THINK. TO ME, THAT’S A CRIME.”

—DIRECTOR ANG LEE

ence. It can penetrate cultural barriers, language barriers. There's something universal about sight and sound. It made me feel anything was doable. And like I belonged.

SO HOW DID THINGS CHANGE AFTER MAKING *SENSE AND SENSIBILITY*?

After that, in terms of filmmaking, I was pretty well-grounded. I could face my father and say, 'I have a job.' I could sound like I knew what I was doing. But then I had to make *The Ice Storm*. I had to break that. It's like the Taoist saying: 'You have to change.' If you don't change, you're dead, you get stiff. That's a sign of decline and a big fear for me. I had fans who liked my movies, but you sort of have to break that contract with them. You have to remind yourself that making movies is about looking for freedom. It's risky, it's scary. Somebody will say, 'I loved *Sense and Sensibility*,' and then you pitch them *The Ice Storm* and they're like, 'What are you doing to me?' But if I don't do that, if I make *Sense and Sensibility*, and then [director John Madden's] *Shakespeare in Love* next, I feel it gets stiff.

HOW MUCH DOES TAOISM INFLUENCE THE FILMS YOU CHOOSE TO MAKE?

Being Chinese, I just naturally grapple with Taoist thoughts and self-doubt because there's always something three feet above your head—there's something watching, something bigger than you. So you're never sure about yourself because you're the little human, and what are we compared to the big natural laws? People think Taoism is pessimistic, that you just follow whatever, flow with the wave and do nothing. But nature takes its own course. You live, you die. You know, it never puts humanity first. Humanity is about how we fit in; it's not about conquering.

YOU'RE KNOWN AS A GREAT BUT GENTLE LEADER ON SETS. DID YOUR FATHER, WHO

temper. You know there's no escape, and now I have to repress that a little bit.

You don't want to just go barking at people to make them afraid of you. That's not me. You make people listen to you by reasoning. I think it takes greater confidence in yourself to tell people, 'Give me a moment' or 'I changed my mind' or 'I don't know what I'm gonna do yet. Wait a little bit and let me just sort it out.'

YOU WERE A HUGE ADMIRER OF THE LATE INGMAR BERGMAN. HOW DID WATCHING HIS FILM *THE VIRGIN SPRING* CHANGE YOUR LIFE, AS YOU'VE SAID?

That film put the doubt of God in me. I was 18 when I saw it, and it's brutal. It took away my innocence, so to speak.

was...I don't know how to describe it. It was beyond nice.

IS THERE SOMETHING YOU'RE TRYING TO GIVE TO YOUR AUDIENCE, JUST LIKE BERGMAN GAVE TO YOU? ARE YOU TRYING TO MAKE THEM LEAVE THE THEATER WITH A CERTAIN FEELING?

With doubt. I think it's embodied in me, and each movie. Making movies is not about a statement, but raising interesting questions to stir up the [audience's] mind. I think that's what movies should do. Movies these days, especially studio movies, they don't allow people to think. To me, that's a crime.

SO YOU USUALLY LOOK FOR THOUGHT-PROVOKING SCRIPTS?



PHOTOS FROM LEFT:

TO CREATE THE LYRICAL SWORD-FIGHTING SCENES—SOME OF WHICH TAKE PLACE ATOP SWAYING BAMBOO—IN *CRUCHING TIGER, HIDDEN DRAGON*, LEE SUSPENDED ACTORS IN FLYING HARNESSES.

LEE HAD NEVER READ JANE AUSTEN'S CLASSIC NOVEL *SENSE AND SENSIBILITY* UNTIL HE WAS SENT AN ADAPTATION BY BRITISH ACTRESS EMMA THOMPSON (ABOVE WITH HUGH GRANT), WHO TOOK HOME AN ACADEMY AWARD FOR HER SCREENPLAY OF THE 1995 FILM.

LEE CROSSED CULTURES WITH *THE WEDDING BANQUET*, WHICH HE CO-WROTE WITH SCHAMUS AND NEIL PENG, ABOUT A MANHATTAN MAN WHO STAGES AN ELABORATE MARRIAGE IN ORDER TO CONCEAL HIS HOMOSEXUALITY FROM HIS TRADITIONAL CHINESE PARENTS.

WAS A HIGH SCHOOL PRINCIPAL, HAVE AN AFFECT ON HOW YOU MANAGE OTHERS?

Starting with *Hulk*, when I would lose my patience, I [realized I] could have a big temper like my father [laughs]. He was a very stately man, very decisive. I didn't like how he would treat my mother sometimes. He was tough, very traditional. My wife, she dominates me [laughs]. She makes the rules, and she's smart and very independent. But somehow, like during *Hulk*, you realize the family genes are so strong. You've got the same physical problems; you get the same

I can't make a Bergman movie, but I realized then that movies could have that spirit in them. And just last summer [2006] I got to meet him. It was like a pilgrimage. He gave me a hug, and his hug was so motherly. It was very soft.... Thirty-five years ago this man took away my innocence, and now he's giving me a very motherly hug. It was like...life is okay.

YOU MET HIM AS A FAN, BUT HE WAS PROBABLY A FAN OF YOURS, TOO.

He loved quite a few of my movies, so that

Most scripts are built like battleships, unsinkable. They're for producers, for investors. They give you a lot of security, like, 'How can we go wrong with this? How big a schmuck can you be if you fuck that up?' [laughs] Most scripts I get are like that. You can go to war with them, but that's not for me. They're not interesting. They should be simple, but a lot of writers, they don't do that. That's why I work with James Schamus a lot, because his [scripts] are underwritten.

YOU'RE KNOWN AS A SHY PERSON IN SOCIAL SITUATIONS AND HAVE CALLED FILMMAKING AN ESCAPE. WHAT ARE YOU HIDING FROM?

Well, I'm just good at filmmaking. I'm not very good at, you know, being social [*laughs*] or a lot of other things. So, just naturally, if I'm making a film, it's positive reinforcement, and other things can be a negative reinforcement. I'm a daydreamer. I think a lot of creative people are like that. I don't know why I'm shy at parties. Maybe because I don't have enough knowledge to carry on an interesting conversation—unless it's related to filmmaking [*laughs*].

I'M SURE A LOT OF PEOPLE WOULD DISAGREE WITH THAT.

I don't know. But when it relates to film-



making, I get crazy. I get really fanatic about [film] research, and then I sound smart. That's a pleasure for me. I like making movies, and the rest of my life is rather boring. It's true.

YOU'RE A UNIQUELY INTERNATIONAL FILMMAKER. WHAT DO YOU DO THAT MAKES YOUR STORIES APPEAL TO SUCH BROAD AUDIENCES?

Whatever it takes to make a movie interesting, I'll do it. [For *Lust, Caution*] I have a French composer, a Mexican cinematographer, whatever works. And if the script doesn't go well, then James [Schamus], the American, will help out through translation. If you just make a film for a Chinese audience, you don't have to worry about who doesn't know the background. But if you think it's going out to the world, you have to think twice about it, you have to make adjustments. That I do.

BUT IT SEEMS LIKE YOU TAP INTO SOMETHING ELSE THAT RESONATES ACROSS ALL AUDIENCES, A SENSE OF LONGING OR SEARCHING.

Maybe it's because I drift around. My parents drifted from China to Taiwan, and then I came to the States, and now I go back to China, where things are changing. Taiwan's also changed. Things are constantly changed.

I was always on a losing side. It's easy for me to identify with losers because I've always had to adapt, I've always had to blend, and that's just my life. It's not like I'm American or Japanese or German, where you have very strong defining roots. I don't. My root is the tradition of Chinese culture, which [as a child] I never saw, I was only told.

IS IT THIS THEME OF BEING ON THE LOSING SIDE THAT'S MOST RELATABLE FOR PEOPLE?

There is something universal about that. I think through movies we try to discover truths about life. We use different materials, different channels to think about essential questions, deeper questions. This search for truth should be universal.

There's another thing that's universal about the film world today, which is different from when I was a student. There's more film consistency now; there's a crust of universality among the global art house lines. There's a certain standard taste you have to meet that is not a whole lot different from Japan to Brazil to China.

WHAT DO YOU THINK CAUSED THAT?

Well, we all learn from the same things. There's a global village, the information flows so fast now. The taste is less local I think at the film festival level, at the art house level.

AFTER FLEEING CHINA, YOUR PARENTS WERE NEVER SECURE, EVEN ONCE THEY PROSPERED IN TAIWAN. IN THE FICKLE WORLD OF ENTERTAINMENT, DO YOU STILL GET THE FEELING THAT AT ANY MOMENT YOUR SUCCESS COULD COME TO A HALT?

I've had a lot of goodwill, so I'm quite satisfied. Whatever happens, I'm just trying not to mess it up. I cherish it. But sometimes, when it comes to the Academy, I cannot say I don't really care [about success] because when you make a movie, you lead many people.

Everybody comes in with a dream, and I feel responsible to make everybody happy. So I still go as far as I can.

HOW HAS BEING TAIWAN-BORN AFFECTED YOUR EXPERIENCE IN HOLLYWOOD?

I thought, being Chinese, I had to be twice as good to get half as much. I just told myself that's probably what it's gonna be. It turns out it's not as hard [to be a Chinese director]. In some ways I feel lucky because I got help from the Taiwanese government—and my classmates from America, they didn't get help from the American government [*laughs*].

ALIENATION AND REGRET ARE CENTRAL THEMES IN THE LIVES OF YOUR CHARACTERS. WHAT DO YOU WANT PEOPLE TO LEARN FROM THIS?

They have to deal with it. They have to face it. I think that's what [my] films suggest, because nothing is reliable, nothing stands still. My movies are all about certain systems, certain beliefs, certain relationships—the things that people try to hang on to, especially. They get disappointed in the end. It's like *Brokeback [Mountain]*; you never really get back to it, you just try.

DO YOU CONSCIOUSLY TRY TO PUT THOSE SENTIMENTS INTO YOUR STORIES?

They're just my feelings about life. I think the phrase that puts it best was by Jane Austen in *Sense and Sensibility*: It's personal free will versus social obligations. You have to fulfill obligations to be grounded, to relate to people, to live with other people, to feel their company so you're not lonely. But at the same time, you want to break from it because that's not freedom. In all my films, at the end of the day, it's like religion: You always look for the answer, for the ultimate freedom. What is the ultimate freedom? For me, it's making movies. With art, we try to break free, but there's no such thing [*laughs*]. Unless you choose to die, there's no freedom.

YOU'VE SAID THAT YOU HOPE TO LIVE TO 300, SO YOU CAN KEEP MAKING MOVIES.

ARE THERE ANY PARTICULAR STORIES YOU'RE ANXIOUS TO TELL?

I don't have a checklist. I like making movies, and I think I have a good appetite for it. I just want to keep learning. ■

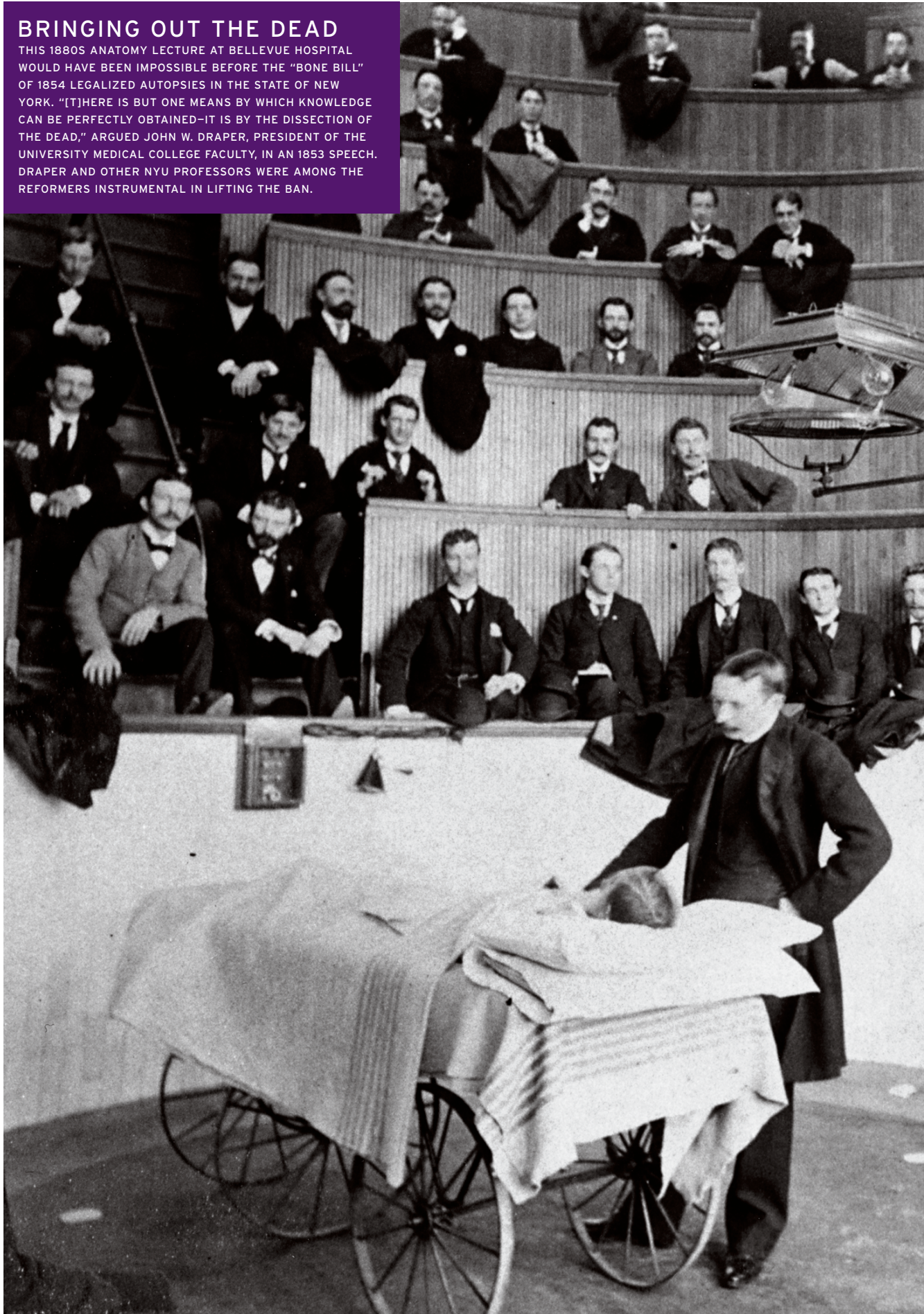
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NOTES



BRINGING OUT THE DEAD

THIS 1880S ANATOMY LECTURE AT BELLEVUE HOSPITAL WOULD HAVE BEEN IMPOSSIBLE BEFORE THE "BONE BILL" OF 1854 LEGALIZED AUTOPSIES IN THE STATE OF NEW YORK. "[T]HERE IS BUT ONE MEANS BY WHICH KNOWLEDGE CAN BE PERFECTLY OBTAINED—IT IS BY THE DISSECTION OF THE DEAD," ARGUED JOHN W. DRAPER, PRESIDENT OF THE UNIVERSITY MEDICAL COLLEGE FACULTY, IN AN 1853 SPEECH. DRAPER AND OTHER NYU PROFESSORS WERE AMONG THE REFORMERS INSTRUMENTAL IN LIFTING THE BAN.





1930s

SHIRLEY KAUFMAN WOLFORD / WSC '35 / is proud to be "going on strong" after publishing her 20th book, *The Voice of the Turtledove* (Wings ePress).

ROBERT SCHULMAN / ARTS '36 / has been a reporter and feature writer in St. Louis, a staff correspondent in Chicago for *Time*, *Life*, and *Sports Illustrated* magazines, and director of a prize-winning TV documentary.

1940s

RALPH BRANCA / STEINHARDT '44, '48 /, the former Brooklyn Dodgers pitcher, was featured in Joshua Prager's book *The Echoing Green: The Untold Story of Bobby Thomson, Ralph Branca and the Shot Heard Round the World* (Pantheon), which relates how New York Giants batter Thomson stole the signs for Branca's fastball, consequently winning the 1951 National League pennant.

HARRIET KUPFERBERG / STEINHARDT '45 / recently made a gift to name the Harriet and Kenneth Kupferberg Holocaust Resource Center and Archives at Queensborough Community College.

MYRON GABLE / STERN '47, STEINHARDT '70 / delivered the plenary ad-

(CONTINUED ON PAGE 63)

JAKE BURTON CARPENTER / WSUC '77

KING OF THE MOUNTAIN

by Christian DeBenedetti

If any doubts lingered that snowboarding had progressed from fringe sport to center stage, they were erased during last year's XX Olympic Winter Games in Torino, Italy. There, before crowds of 10,000 per day, American snowboarders dominated the events, and standing at

the finish line to relish it all was Jake Burton Carpenter, one of the sport's progenitors. He had good reason to smile: The entire U.S. team—including then-19-year-old gold medalist Shaun White—was outfitted head to toe in white pin-striped uniforms made by his Vermont-based company, Burton Snowboards,

which controls an estimated 40 to 50 percent of the \$400 million snowboarding industry.

It's been a wild ride steering such an iconic brand, but Burton still operates with the laid-back attitude considered typical of the sport. A former competitive skier, he started out at the University of Colorado at Boulder be-

fore transferring to study economics at NYU. While there, he interned for a New York hedge fund manager who spurred him to think about launching a snowboard business—and even threw in some early financial assistance. Burton moved to Londond-

ery, Vermont, after graduation and started experimenting in the back of a barn with a Snurfer, a snowboard-like toy with a rope attached to the nose for maneuvering. "I jigsawed it, I urethaned it," says Burton of his pointy, bindingless fiberglass 1977

SNOWBOARD MOGUL BURTON, WHO'S BOARDED ON EVERY CONTINENT BUT ANTARCTICA, LITERALLY SITS ON TOP OF THE WORLD DURING A RECENT TRIP TO THE CANADIAN ROCKIES.



PHOTO © JEFF CURTES



AFTER PLAYING WITH A SNURFER IN COLLEGE, BURTON ADAPTED THE EARLY SNOWBOARD-LIKE TOY FOR HIS FIRST PROTOTYPE.

prototype. "The quality was good." And despite not selling any in the first year, he had moved more than 700 by 1979, when one of his boards was used to win the World Snurfing Championship, bringing instant exposure and credibility.

sport exploded in popularity around the country, ranking the ski world. "The people who had been ski bums when they were kids wouldn't accept it, didn't want this youth culture back on their mountains," Burton explains. "The process of

ed States—continues to surprise the Long Island native. "I never saw it hitting the mainstream," he admits. "It was always an alternative."

Today, Burton snowboards a dependable 100 days a year and shares this love with his employees, giving them season passes to the resort at Stowe Mountain. He constantly tests new gear, and recently managed to take off an entire year with his wife and three boys to travel the globe, snowboarding and surfing. "I was just up in the Canadian Rockies with friends," he recalls, "and I was thinking, 'It just doesn't get any better.' But none of this would have happened if I wasn't really in love with the sport." ■

Burton Snowboards controls an estimated 40 to 50 percent of the \$400 million snowboarding industry.

By the mid-1980s, snowboarding had become a bona fide countercultural phenomenon, fueled by the bad-boy image of many early riders. But Burton still faced obstacles as the

getting snowboarding into resorts was really tough, and there's still four that don't even allow it." Still, the eventual success—by 2002, there were more than seven million riders in the Unit-

(CONTINUED FROM PAGE 61)

dress at the meeting of the Academy of Marketing Science and the American Collegiate Retailing Association in 2006. He is one of eight members of the ACRA Hall of Fame.

THELMA LEVY HENNER / WSC '47 / is now a member of the Harvard Institute for Learning in Retirement. She lives in Cambridge, MA, and is writing her memoirs, titled *From Jewish American Princess to Cambridge Bag Lady*.

ROBERT F. BRODSKY / ENG '48 / has published his first nontechnical book, *On the Cutting Edge: Tales of a Cold War Engineer at the Dawn of the Nuclear, Guided Missile, Computer and Space Ages* (Gordian Knot Books), which describes his 60-year career in engineering, spacecraft design, and astronautics education.

PAUL KELLER / WSC '48 / was included in the Marquis 2006 edition of *Who's Who in the World*.

NICHOLAS A. CLEMENTE / WSC '49, LAW '56 / was a justice of the New York State Supreme Court for more than 25 years, as well as a senior partner at law firms in Brooklyn. He lives in upstate New York.

SIROON SHAHINIAN / GSAS '49, '57 / is the chairperson of the NGO Health Committee, designing revolutionary programs on health at the United Nations.

HELEN TORRES / STERN '49 / has been a successful business owner and real estate broker for more than 22 years. She is a strong supporter of the arts in the Tampa Bay area and is sponsoring a free opera concert at Vinoy Park in St. Petersburg, FL, this fall.

1950s

CELEBRATE THE REUNION CLASSES OF 1953 AND 1958!

LENA GIBBONS / WSC '50, GSAS '52 / was recognized for her noble military service during World War II by Congresswoman **DIANA DEGETTE / LAW '82** / . A psychiatric social worker, Gibbons attended to the emotional wounds of military personnel.

NICHOLAS KAROLIDES / STEINHARDT '50, '51, '63 / is a professor of English at the University

of Wisconsin-River Falls. He recently completed his 15th book on literary censorship. For more information, visit www.uwrf.edu/pa/2006/0610/1009065.htm.

JESSIE COLSON / STEINHARDT '53, '62 / wants his fellow alumni to know that he is currently happy and in a rewarding period in his life.

(CONTINUED ON PAGE 65)



Alumni profile

RUTH BARCAN MARCUS / WSC '41

Champion Logician

by Nicole Pezold / GSAS '04

RUTH BARCAN MARCUS HAS NEVER PAID MUCH ATTENTION TO THE CONFINES OF GENDER—NOT AS A STICKBALL-PLAYING TOMBOY

during the Depression in the Bronx, nor as a champion fencer who might have competed in the 1940 Olympics had it not been canceled because of war, and certainly not as a rare revered woman philosopher. “I never worried about making my way,” Marcus muses one afternoon in her New Haven, Connecticut, home. “And I think that’s what made it easy for me. That started when I was playing stickball and never changed.”

Rather, the quick-witted 86-year-old scaled life’s hurdles with disciplined reasoning and, through her work in modal logic and moral dilemmas, among other areas, extended the bounds of analytical philosophy—and the place of women in that field. “Not only did she break into philosophy, which was then a nearly all-male preserve, but into logic, which was perhaps the most male-dominated of

all,” notes Don Garrett, NYU professor of philosophy and Marcus’s former student. Her many honors along the way have included head of the American Philosophical Association Board of Officers, fellowship in the American Academy of Arts & Sciences, and recently recipient of the prestigious 2008 Lauener Prize for an Outstanding Oeuvre in Analytical Philosophy. Garrett says: “She basically invented

the field of quantified modal logic.”

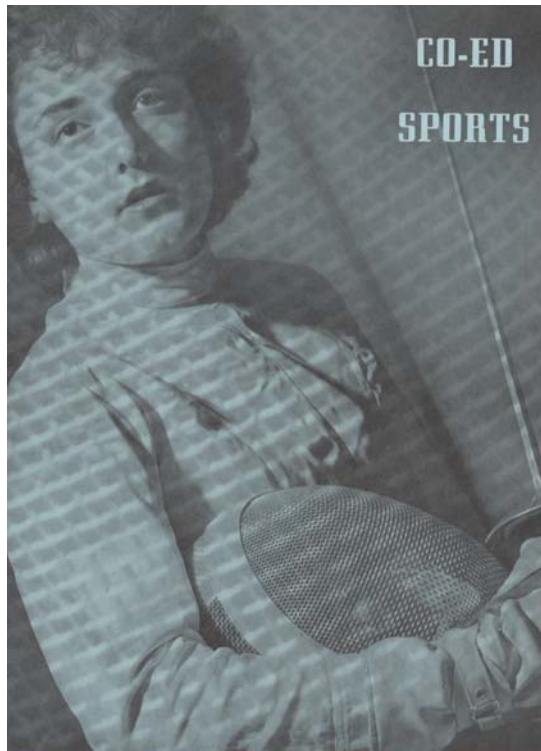
For those in need of a primer, nonmodal logic is limited to propositions concerning what is actual, such as “Socrates is hu-

man,” while modal logic deals with propositions that ascribe possibility or necessity: “It is possible that Socrates is human.” “It was generally believed that if you extended modal

.....

“Not only did Marcus break into philosophy, which was then a nearly all-male preserve, but into logic, which was perhaps the most male-dominated of all,” notes philosopher Don Garrett.

.....



RUTH BARCAN, NYU'S attractive fencer, is pictured above. One of the most outstanding fencers ever to come to Washington Square College, Miss Barcan epitomizes what is fine and character building in sports for women. The excellent type of co-ed entering sports at college has helped to make co-ed sports a vital force on the campus.

ABOVE: IN HER 1941 YEARBOOK, RUTH BARCAN MARCUS, THEN A COMPETITIVE FENCER AND ASPIRING PHILOSOPHER, WAS VOTED "MOST BRILLIANT GIRL" BY NYU CLASSMATES. **LEFT:** THE NOW 86-YEAR-OLD SCHOLAR BLAZED A TRAIL IN MODAL LOGIC.

modal propositions. The work laid the foundation for later theories on the meaning of names and the nature of necessity itself.

For the next 18 years, Marcus continued to ponder and publish as she worked mostly independently of any university so she could tend to four young children with her husband, physicist Jules Alexander Marcus. In 1964, the University of Illinois at Chicago appointed her to her "first serious job": "chairman" of their nascent philosophy department, which she built from two to 20 members in the space of six years. "I never looked for a job," she notes—they came to her. Marcus

returned to Yale in 1973—only four years after the university opened its undergraduate college to women—where she remains as a senior research scholar.

While the number of female philosophers has crept up since she entered the academy, it remains markedly low—around 21 percent of full-time faculty—according to a 2006 report for the APA's Committee on the Status of Women. And yet, Marcus's sex has never colored her work's reception by peers. "My work didn't lend itself to free interpretation," she says. "I proved theorems, and in a field that had been untouched." ■

systems to quantification, it would end in gibberish," explains Marcus of the prevailing theory in 1941, when at the age of 19, she left NYU with a BA in mathematics and philosophy and entered graduate school at Yale University. "There's usually a challenge," she says, "such as 'that can't be done,' 'this will lead to contradictions'—and that's a catalyst for me." In her dissertation, she devised a theorem, now called the Barcan Formula (for her maiden name), which facilitates the use of quantifiers in

(CONTINUED FROM PAGE 63)

CECILY BARTH FIRESTEIN / STEINHARDT '55 / recently showed her artwork at the Joseph Wahl Arts Gallery in Woodland Hills, CA, and at the Mona Lisa Gallery in Maplewood, NJ. To view her work, visit www.cecilybarthfirestein.com.

BERNARD M. ROSOF / MED '57 / was elected

chairman of the Physician Consortium for Performance Improvement in the North Shore–Long Island Jewish Health System in New York. He is also the chairman emeritus of the Board of Regents of the American College of Physicians and the past president of the American Society of Internal Medicine.

1960s

CELEBRATE THE REUNION
CLASSES OF 1963 AND 1968!

PETER HUTT / LAW '60 / has joined the Life Line Screening board of directors, a leading provider of preventive mobile health screenings, which has screened nearly five million people and helped to save thousands of lives over the past decade.

GERALD "JERRY" FREEDMAN / STEINHARDT '61, '64 / has been the chair of the social studies department at the Los Angeles County High School for the Arts for the past 21 years. He is the recipient of numerous teaching awards and honors.

NEAL P. GILLEN / STERN '61 / is the executive vice president and general counsel of the American Cotton Shippers Association, and the author of *Dinner in Bordeaux* (AuthorHouse), a thriller that takes place in France in the weeks following 9/11.

PETER A. HOWLEY / ENG '62, STERN '70 / joined his 2007 NYU Reunion Committee. He lives in California.

ELLEN-JOAN WAGNER / STEINHARDT '62 / is the author of *The Science of Sherlock Holmes* (Wiley). In 2007, she was also a featured speaker at the American Academy of Forensic Sciences.

FLORENCE GURLAND / STEINHARDT '63 / is a jewelry maker who specializes in one-of-a-kind pieces.

DAVID BELLA / ENG '64 / has contributed a chapter to *Salmon 2100: The Future of Wild Pacific Salmon* (American Fisheries Society), an anthology on how to save wild salmon.

LOU DE LUCA / STEINHARDT '64 / is CEO of United Activities Unlimited, a drug-prevention agency providing services for 16,000 youths in 27 public schools on Staten Island. He is also an adjunct professor of education at Wagner College and currently completing his EdD.

JAMES B. HOFRENNING / STEINHARDT '64 / is the

(CONTINUED ON PAGE 66)

distinguished religion and ethics professor emeritus at Concordia College in Moorhead, MN, where he has been awarded the Alumni Achievement Award.

MARILYN MOFFAT / STEINHARDT '64, '73 / a professor of physical therapy at NYU, was elected president of the World Confederation for Physical Therapy during the WCPT Congress held last spring in Vancouver, Canada.

PHYLLIS G. BROCKMYER / STEINHARDT '65, '67 / would like to hear from other art majors who she re-members from her time at Washington Square, specifically Peggy Linn, Barbara Brown, and Linda Sampson.

FELISSA LASHLEY / NUR '65 / is dean and professor at the College of Nursing at Rutgers University in New Jersey. She has authored *Essentials of Clinical Genetics in Nursing Practice* (Springer Publishing Co.), the first book of its kind to promote inclusion of genetic content in nursing curricula and in individual health-care service divisions.

BONNE AUGUST / GSAS '66, '78 / has been appointed provost and vice president for academic affairs at New York City College of Technology (City Tech) at the City University of New York.

NESTOR M. NICHOLAS / LAW '66 / retired as co-

managing partner of Nixon Peabody LLP in Boston after a 37-year tenure at the firm. He is currently general counsel at the Boston Capital Corp.

NAN BAUER-MAGLIN / GSAS '67 / is a professor at the City University of New York, who recently published *Cut Loose: (Mostly) Older Women Talk About the End of (Mostly) Long-term Relationships and Women Confronting Retirement: A Nontraditional Guide* (both Rutgers University Press).

VINCENT J. CASTANZA / ENG '67 / is retired and working with retiree groups on New York State Legislation for Teachers.

ANNA UNGER GABRIEL / STEINHARDT '67 / is cur-

rently employed part-time as a parish nurse in Illinois through a grant from the Deaconess Foundation.

EMIL C. HERKERT / ENG '67 / is a New Jersey philanthropist and engineer who has recently joined the board of directors for the children's charity Kids Peace, an organization that helps children overcome traumas and the crises of growing up.

MAURICE KAUFMAN / STEINHARDT '67 / is the author of *The Literacy Tutor's Handbook: A Guide for Planning, Assessment, and Instruction* (Christopher-Gordon) and professor of education emeritus at Northeastern University.

IVAN SABEL / STEIN-

HARDT '67 / is the CEO of Hanger Orthopedic Group in Bethesda, MD. His daughters recently graduated from the Steinhardt School of Culture, Education, and Human Development and the School of Social Work at NYU.

ROBERT F. SCHLEGEL JR. / ENG '67 / is now serving as master of his Masonic lodge and is active in many retiree activities.

ABIGAIL BRENNER / WSC '68 / is a psychiatrist in private practice in New York City. She wrote *Women's Rites of Passage: How to Embrace Change and Celebrate Life* (Rowman & Littlefield).

HENRY GRINBERG / GSAS '68 / published his first novel, *Variations on the Beast* (The Dragon Press), which chronicles the life of a genius orchestral conductor in Nazi Germany. After 42 years as a college teacher, he is embarking on a new career as a psychoanalyst.

NEAL HIRSCHFELD / ARTS '68 / authored *Detective: The Inspirational Story of the Trailblazing Woman Cop Who Wouldn't Quit* (Scribner), a nonfiction book inspired by his wife.

AMY C. BARKIN / ARTS '69 / received the 2006 Excellence in Healthcare Leadership Award and was selected as the 2006 Social Worker of the Year for her "exemplary leadership and outstanding accomplishments in improving the health and well-being of underserved and special populations across the nation."

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ALUMNI@STERN.NYU.EDU

SCHOOL OF SOCIAL WORK
212-998-9189
SSW.ALUMNIAFFAIRS@NYU.EDU

COURANT INSTITUTE OF
MATHEMATICAL SCIENCES
212-998-6775
COURANT.ALUMNI@NYU.EDU

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SCHOOL OF PUBLIC SERVICE
212-998-7537
WAGNER.ALUMNI@NYU.EDU

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OF CULTURE, EDUCATION,
AND HUMAN DEVELOPMENT
212-998-6942
STEINHARDT.ALUMNI@NYU.EDU

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212-992-9825
GALLATIN.ALUMNI@NYU.EDU

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AND PROFESSIONAL STUDIES
212-998-7003
AC5@NYU.EDU

TISCH SCHOOL OF THE ARTS
212-998-6954
FBUSH@NYU.EDU

**LEE EDWARD KOPPEL-
MAN / WAG '70** / recently
took part in a State
University of New York at
Stony Brook symposium
that examined "Leaders in
Government."

**SHEILA LUKINS / STEIN-
HARDT '70** / is a former
art teacher and is current-
ly an author and the editor
of the food column in
Parade magazine.

**EDWARD MAPP / STEIN-
HARDT '70** / was elected
chairman of the board of
the Friends of Thirteen,
Inc., a public broadcasting
station. He also authored
the children's book
Wednesday at Weeksville
(Airleaf Publishing).

**JUDITH UMLAS / ARTS
'70** / together with her
fellow alumna **MICHELLE
BLACKLEY / STEIN-
HARDT '02** / has been
building a publishing divi-
sion at the International
Institute for Learning, Inc.
Blackley also recently
helped Umlas publish her
book, *The Power of Acknow-
ledgment* (IIL Publishing).

**MARY L. WALSH / WAG
'70** / is director of the Cli-
mate Change Learning and
Information Center. Her
publications include *Climate
Change for Local Govern-
ments*, *Sustainable Energy
Solutions*, *Crisis Communi-
cations*, and *Managing Com-
munity-Wide Trauma*.

**MICHAEL BONDANZA /
STEINHARDT '71** / is
an award-winning jewelry
designer.

**MARK GESCHWER /
STEINHARDT '71** / prac-
tices law in New Jersey.
A former NYU basketball
player, he recently partici-
pated in the annual alumni
golf tournament.

**SAMUEL RABINO /
STERN '71, '72, '78** / is
currently a professor of
marketing at Northeastern
University in Boston.

**DAVID J. BECKER /
STEINHARDT '72** / pub-
lished his illustrated book,
The Phlatts (RoseDog
Books), about dimensionally
challenged stick figures
trying to get by in a multi-
dimensional world. For
more information, visit
www.rosedogbooks.com.

**MIGUELINA CUEVAS-
POST / ARTS '72, STEIN-
HARDT '74** / is the
principal at Owasco Ele-
mentary in Auburn, NY.
She has three children,
the youngest of whom
graduated from Wellesley
College.

**DORIAN DODSON / WSC
'72** / is currently cabinet
secretary of the New Mexi-
co Children, Youth, and
Families Department.

**JAMES V. FIASCONARO /
GSAS '72** / works as a
school administrator in
Monmouth County, NJ, and
an adjunct professor at
Kean University in Union,
NJ. He is married with two
daughters.

**CARMENCITA Q. FULGA-
DO / STEINHARDT '72** /
has been appointed to the

Presidential Commission
for the University of the
Philippines Centennial.
She is the president of the
UPAA New York Chapter.

**ROBERT HOLZBERG /
STEINHARDT '72** / is a
happily retired professor
emeritus from Chicago
State University. The au-
thor of two books on spe-
cial education, he lives
with his wife, **DR. BETTE
HOLZBERG / STEIN-
HARDT '54, '64** / in
Augusta, GA.

**CANDACE LEEDS /
STEINHARDT '72** / is the
vice president for public
affairs at Loews Corp. and
continues to serve NYU
as a member of the SCPS
board.

**CYNTHIA T. LOWNEY /
STEINHARDT '72** / has
served as a lawyer, judge,
and federal law clerk
(SDNY), as well as an
adjunct professor at vari-
ous local colleges.

**KARON M. MARCUS /
STEINHARDT '72** / is a
licensed real estate sales-
person and a graduate
gemologist. She is involved
in real estate development
and deals privately in gems
and fine art.

**ALAN MENKEN / ARTS
'72** / has won more Acade-
my Awards than any other
living composer. The cre-
ator of many of the classic
Disney scores, Menken re-
cently wrote *Sister Act*,
the musical, which played
at the Pasadena Play-
house.

**MILTON E. POLSKY /
STEINHARDT '73** / is the
co-chair of the United Fed-
eration of Teachers. He au-
thored several books and
received the Rod Marriott
Award for outstanding life-
time achievement in the-
ater education.

**ROSE LEVY BERANBAUM
/ STEINHARDT '74** / is
the author of numerous
cookbooks, has her own

PBS television
show, and
launched her
own brand of
cake mix.

**MARY JANE
HORTON / WSC '74** / is
the editor of *Plum* maga-
zine. She has written for
Ms. and *Fit Pregnancy*, and
most recently contributed
to *Hometown Pasadena*:

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alumni online

VIOLETNET GROWS ONLINE

The fast pace of everyday life can make keeping in touch a challenge. But with the newly revamped VioletNet—NYU's online alumni community, complete with a directory of all graduates—staying connected and involved is easier than ever before. Whether you want to reach out to old friends, make new contacts, or just let people know what you've been up to, VioletNet is your link to other NYU alumni.

Since 2001, VioletNet users have logged on to update addresses, share profiles, post résumés, join networks and clubs across the country, and much more. But with the enhanced site, alumni can now customize their profile information, post personal pictures, and keep contact lists of other alumni. Users can also sign up to receive e-mail notifications when friends update their profiles. "Even if you've previously registered, come back and try all of the new features," says John Calvo (STERN '91, LAW '95), NYU Alumni Association vice president. "VioletNet has the latest tools to help your NYU network thrive."

Registration is free and easy: Visit violetnet.nyu.edu and in a matter of minutes users can search for old friends and post updates. Now there's no excuse for being out of touch.



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(CONTINUED FROM
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*The Insider's
Guide*
(Prospect
Park Books).

**KAREN
QUEALLY /
STEINHARDT
'74** / is the

director of musculoskeletal
services at Kaiser Perma-
nente in San Francisco.

**ROSEMARY S. VIETOR /
STEINHARDT '74** / is the

president of the Board of
Trustees of the Bowne
House Historical Society,
which is the oldest house
in Queens and is presently
undergoing a major
renovation.

**CAROL THOMPSON COLE
/ WAG '75** / was named
president and CEO of Ven-
ture Philanthropy Partners
in Washington, DC.

**RICHARD ESPOSITO /
WSUC '75** / has just com-
pleted his second work of

nonfiction, *Bomb Squad*
(Hyperion), a behind-the-
scenes look at the work of
bomb experts, co-written
with Ted Gerstein. A
reporter for ABC News,
Esposito won the George
Polk Award for Television
Reporting in 2005.

**MICHAEL H. FORMAN /
LAW '76** / of Mountain
Lakes, NJ, was named
by *Worth* magazine as
among the top 100 lawyers
in the U.S. attending to
affluent families.

**CAROLE KOENIG / TSOA
'76** / has been a licensed
massage therapist for
more than 20 years.

**MICHAEL NASH / TSOA
'76** / was awarded the
Bronze Medal for Investi-
gation by the U.S. Inspec-
tor General for the
Department of Commerce
in Washington, DC, in May
to honor his outstanding
accomplishments in recent
fraud investigations.

**ESSIE D. OWENS / STEIN-
HARDT '77** / has served
as an educator, community
activist, and is now a visual
artist. In 2006, her art-
work was exhibited on
Roosevelt Island and in
Florida.

**STEWART J. PEARCE /
STEINHARDT '77** / cele-
brated his 30th anniver-
sary working at the
Metropolitan Opera this
year. Currently the assis-
tant manager for opera-
tions, Stewart interned at
the Met while still a stu-
dent at NYU.

**CARIN RUBENSTEIN /
GSAS '77, '79** / recently
published *Beyond the*

*Mommy Years: How to Live
Happily Ever After...After
the Kids Leave Home*
(Springboard Press).
Rubenstein will embark on
a publicity tour and pre-
pare a series of parent
workshops at many East
Coast schools.

ROCCO SISTO / TSOA '77 /
is a two-time Obie
Award-winning actor.

**PAMELA J. SMITH / WAG
'77** / is the only African-
American woman in At-
lanta who owns her own
multimillion-dollar com-
mercial real estate compa-
ny, Smith Real Estate
Services.

**CECILE CYRUL SPECTOR
/ STEINHARDT '77** / is
the author of *Between the
Lines: Enhancing Inferenc-
ing Skills* (Thinking Publi-
cations), which, along with
her other three books, fo-
cuses on various aspects
of abstract language.

**JANE VELEZ-MITCHELL /
WSUC '77** / recently pub-
lished *Secrets Can Be Mur-
der* (Touchstone), which
explores how following
killers of sensational
crimes has become a na-
tional pastime. She has re-
ceived numerous awards,
including two Emmys.

**IRIS WEINSHALL / WAG
'77** / left her post as New
York City's transportation
commissioner to become
vice chancellor for facilities
planning, construction, and
management at the City
University of New York.

**SALLY R. BANES / TSOA
'78, STEINHARDT '80** /
recently published *Before,
Between, and Beyond:*

*Three Decades of Dance
Writing* (University of Wis-
consin Press). She is the
Marian Hannah Winter pro-
fessor emerita of theater
history and dance studies
at the University of
Wisconsin-Madison.

**CARMELO TABONE /
STEINHARDT '78** / is the
director of the Jersey
City-based Educational
Arts Team and an adjunct
faculty member at NYU in
the Program in Educational
Theater.

**ALLEN P. ADAMSON /
STERN '79** / is the manag-
ing director at Landor
Associates in New York
and author of *BrandSimple:
How the Best Brands Keep
It Simple and Succeed*
(Palgrave Macmillan).

J. KEITH FELL / LAW '79 /
was elected the new presi-
dent of the board of direc-
tors for Little Flower
Children and Family Ser-
vices of New York. In his last
role as chair of the major-
gifts program, he raised
significant funds used to
deliver services to children,
families, and developmen-
tally disabled adults.

**JOHN A. GORMAN /
STEINHARDT '79** / has re-
tired from the County Col-
lege of Morris in Randolph,
NJ, where he was chairman
of the music department.
He still teaches piano at
home in Madison, NJ.

**JOEL B. WOLOWELSKY /
STEINHARDT '79** / was
recently honored at the
regional meeting of
the College Board with
the 2007 Advanced
Placement Outstanding
Teacher Award.

Alumni benefit

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of 2006, allows alumni remote access to four databas-
es—the Research Library, ABI/Inform, ProQuest
Health Management, and ProQuest Newspapers.

The databases cover a wide range of subject areas.
The Research Library is a diverse mix of scholarly
journals, trade publications, magazines, and newspa-
pers. ABI/Inform provides access to management and
business literature, as well as articles from academic,
trade, and popular press journals. It also covers more
than 60,000 companies and includes executive pro-
files, reports on market conditions, and case studies of
global business trends. The ProQuest Health Manage-
ment database supplies literature in health administra-
tion, from insurance and ethics to economics and
public health administration. The ProQuest Newspa-
pers database contains the full text of approximately
27 national, financial, and regional newspapers from
the past 25 years, including *The New York Times*, the
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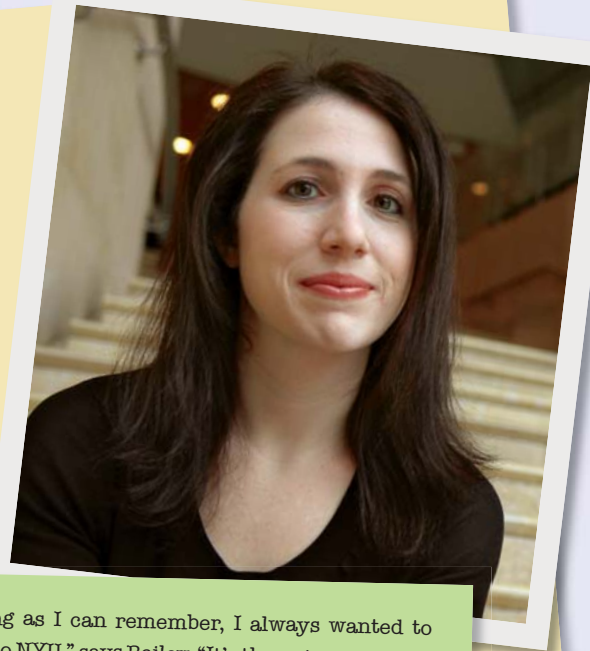
MAJOR: Terrorism and National Security, (a self-designed major at NYU's Gallatin School of Individualized Study)

FAVORITE CLASS: War, Peace, and World Order with Professor Bruce Bueno De Mesquita

CO-CURRICULAR ACTIVITIES: Senator, Gallatin Student Council
Senator, Student Senator's Council
Co-Chair, Senior Class Legacy
President, Senior Class Council

PART-TIME JOB: Starbucks barista

HOMETOWN: Cooper City, Florida



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Alumni profile

KENNY LAO / STERN '04

Not Your Grandfather's Shumai

by Sarah Portlock / CAS '07

After working for a year in finance in Boston, Kenny Lao quit to devote himself to his true passion: food. He moved to New York, got a job with Myriad Restaurant Group, and in four years, went from pouring wine at Montrachet to opening restaurants for them nationwide. To make his next leap, as a

full-fledged entrepreneur, Lao enrolled in the MBA program at the Leonard N. Stern School of Business, where he placed second in a business plan competition for his idea to open a casual, high-design dumpling (*shumai*) bar—offering creative, yet quickly prepared food. He had investors lined up before graduation and, in February 2004, launched Rickshaw Dumpling Bar in

Chelsea. “I realized I loved food, but I had never thought about it as a potential career,” explains Lao, who recently opened his second location on Eighth Street near campus. “It’s hard to make that step, but then I was that guy dumb enough to take the risk.”

Less risky was his choice to work with dumplings: They’re his favorite food, and hearken

back to childhood memories of “dumpling days,” when his parents would invite over neighbors in Pasadena, California, to partake in their preparation, a tradition he continued in college. “I remember very specific things—the fresh chive smell of the filling, the feeling of flour on the wrappers,” Lao says. “The smell of them cooking was very powerful—still,

START-UP RESTAURATEUR KENNY LAO ROLLED HIS COLLEGE DUMPLING PARTIES INTO A BONA FIDE BUSINESS.

my mouth waters when I smell dumplings cooking.”

For Rickshaw, Lao lured Anita Lo, a chef whose work at Annisa earned her a Michelin star, to help create six kinds of dumplings, ranging from the classic pork and Chinese chive—what he calls “the vanilla ice cream of dumplings”—to a locally raised Hudson Valley duck and scallion version. The most popular is chicken and Thai basil, and all dumplings can be rounded into a full meal with a salad or noodle soup. To complement this updated fare, the bars’ styles are clean and spare with Jasper Morrison Air Chairs, creating Asian symmetry with a modern twist.

Critics have taken note, from *New York* magazine to Martha Stewart, who featured Lao on her cooking show. Even MTV followed him around for a year, chronicling the life of a start-up restaurateur. Rickshaw’s boom earned him a spot on both *Crain’s New York Business* “40 Under 40” list in 2007 and *Inc.* magazine’s “30 Under 30” list in 2006. But to the businessman in Lao, true success is still to come as he plans to open five more locations in two years, with possible expansions to Philadelphia and Washington, D.C. “I feel like I’m on the path,” he says, though he’s not patting himself on the back yet. “Success is still coming.” ■

PHOTO © LUCY SCHAEFFER

JOANNE ABBOT GREEN / STEINHARDT '80 / is the executive director of the CMJ Music Festival. She provided 500 passes for Steinhardt students to attend the 2006 festival for free.

STATON A. RABIN / TSOA '80 / wrote *The Curse of the Romanovs* (Margaret K. McElderry). As reported in *Variety*, his previous novel, *Betsy and the Emperor* (Margaret K. McElderry), is being developed into a film starring Al Pacino and directed by Patrice Chéreau.

AMY L. VICKERS / WSUC '80 / has been appointed to the charter board of directors of the Alliance for Water Efficiency in Chicago. An engineer, she wrote the award-winning *Handbook of Water Use and Conservation: Homes, Landscapes, Businesses, Industries, Farms* (Water-Plow Press).

KEVIN BULGER / SSW '81 / was honored with the Sloan Public Service Award, the highest independent honor for New York City employees. As director of the NYC Employee Assistance Program, Bulger consolidated 43 different agencies into one centralized and responsive office.

JOHN A. BARNES / WSUC '82 / wrote *John F. Kennedy on Leadership* (AMACOM Books), which has just been published in paperback. He was also

recently appointed director of executive communications for IMS Health Inc., in Norwalk, CT.

PAMELA L. MALVEAUX / TSOA '82 / is the author of *Souls of My Sisters* and *Peanut Butter and Bologna Sandwiches* (both Lindsey Publishing, Inc). She is also a TV producer at the cable network BET.

DAVID S. WEINSTOCK / LAW '82 / was recently promoted to director, senior regulatory counsel for Boehringer Ingelheim pharmaceuticals, a human and veterinary prescription and over-the-counter pharmaceutical manufacturer/distributor. Weinstock was also elected as chairperson of the New York State Bar Association Food, Drug, and Cosmetic Law Section.

LORRAINE CORTES-VAZQUEZ / WAG '83 / was appointed Secretary of State of New York, serving in the cabinet of Governor Eliot Spitzer.

YVETTE HEYLIGER / GAL '83, '87 / owns the production company Twin-

biz with her twin sister and fellow alumna, **YVONNA FARROW / GAL '83**.

MARCUS ROME / SSW '84 / is a distinguished psychoanalyst in New York City. He has published five volumes of poetry, the most recent titled *Confessions of a Rational Lunatic* (Birch Brook Press).

RABBI DENNIS S. ROSS / SSW '84 / is the director of Concerned Clergy for Choice, a project of the Education Fund of Family Planning Advocates of New York State. The project has released the educational manual *Stem Cell Research: A Study and Advocacy Toolkit for Clergy*.

EMILY PRESSMAN / STEINHARDT '85 / is currently a music teacher at Trinity School on the Upper West Side of Manhattan.

HUMAYAN J. CHAUDHRY / WSUC '86, GSAS '89 / has been nominated to be Suffolk's commissioner of the Department of Health Services.

ROSEMARY ROTONDI / TSOA '86 / is currently conducting research on a documentary on the Berri-gan brothers titled *America Is Hard to Find*, and a documentary on Grove Press publisher, *Fightin' Words: The Barney Rosset Story*. Her Web site is <http://www.archivalfilmresearch.com>.

MARIA R. BURGIO / STEINHARDT '87 / has completed her first nonfiction book, *Is My Child Normal? When Behavior is OK, When It's Not, How to Tell the Difference and What to Do Next*. Her next book will be a study of children who kill.

PATRICIA A. CHOLEWKA / WAG '87 / was granted a Fulbright Award to Lithuania. She is the president of the health-care consulting firm MAP Associates and assistant professor of nursing at the City University of New York.

ROSE MARY A. COLORAFI / STEINHARDT '87 / received her New York state license as a mental-health counselor in 2006.

JULIANNE M. CROTTY-GUILE / GAL '87 / loves her job teaching piano and voice lessons at Noteworthy Music in Omaha, NE.

MADONNA DE ANNE GRIMES / STEINHARDT '87 / was recently honored with the Best Choreographer award from the NAACP Theatre Awards. She is the owner of a dance studio in Hollywood.

GEORGE KAZACOFF / TSOA '87 / joined his 2007 Reunion Committee.

DAVID YIN / STERN '87 / starred as Duke of Mantua in Champagne and Candlelight, Opera di Camera's production of Verdi's *Rigoletto*, performed at the Brooklyn Heights Public Library in June.

DANILO H. FIGUEREDO / GSAS '89 / is the director of the Bloomfield College Library and the author of *Latino Chronology* (Greenwood Press), which is aimed at Latino students who want to know about their heritage and the role their ancestors have played in shaping American society.

We want to hear from you! Let us know what is happening in your career and life. Submit your news items, personal milestones, or an obituary of a loved one to: NYU Class Notes, 25 West Fourth Street, Fourth Floor, New York, NY, 10012 or via e-mail to alumni.magazine@nyu.edu.

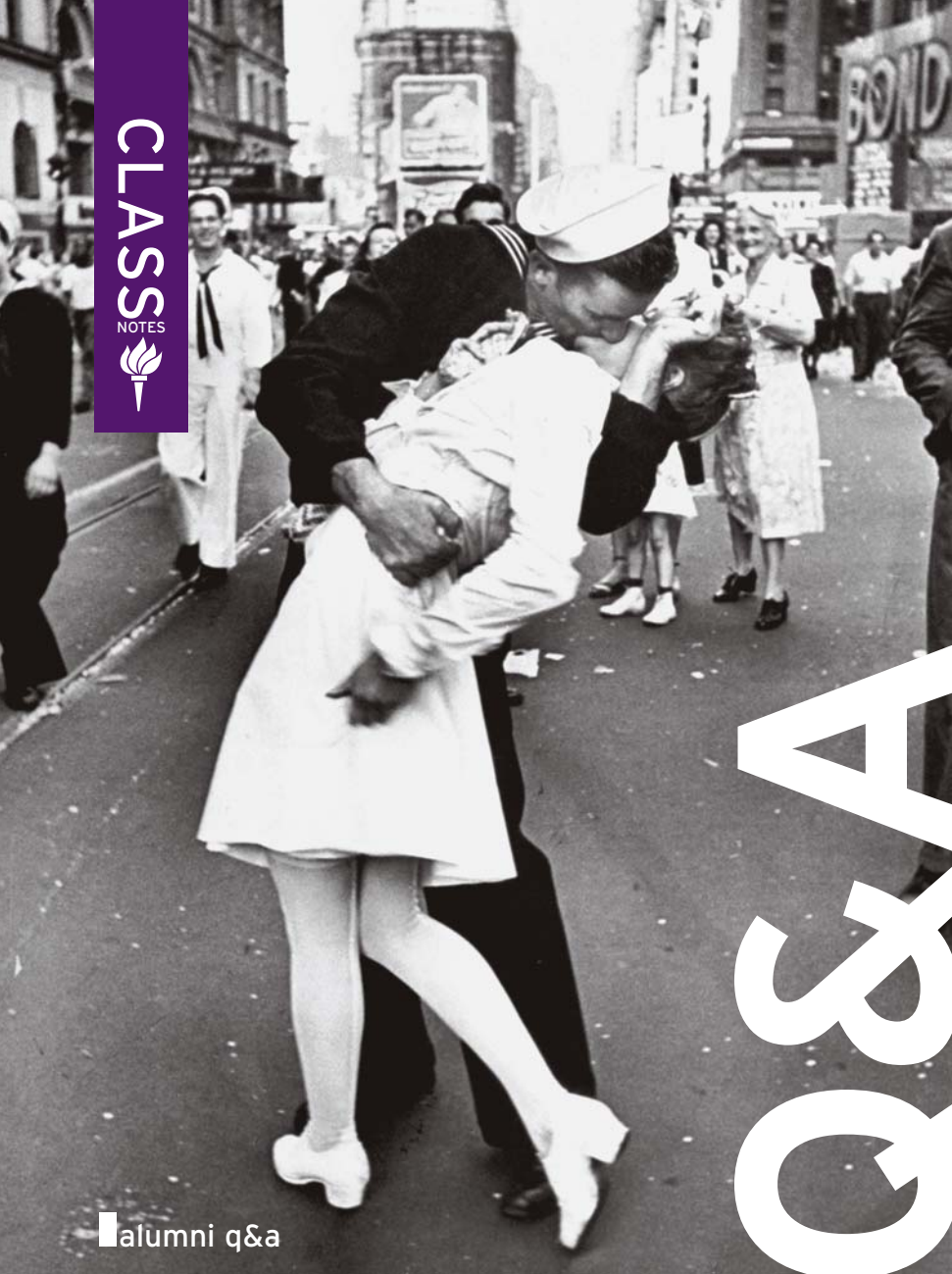


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PHOTO © TERRY PERSON/THE PRESS-ENTERPRISE

Q&A

alumni q&a

A Kiss for the Ages

Edith Shain (STEINHARDT '47) was working as a nurse at Doctors Hospital in New York City when she heard on the radio that the Japanese had surrendered and World War II was officially over. After her shift, she and a friend hopped on the subway to

Times Square, where, in the flash of a camera bulb on the afternoon of August 14, 1945, Shain was unexpectedly captured in one of history's most iconographic images.

Photographer Alfred Eisenstaedt, who snapped the famous kiss (above) for *Life* magazine, was too overwhelmed by the

crowd celebrating V-J Day to identify the couple, and there is still uncertainty about the sailor.

But Shain revealed her identity in 1980—to the surprise of her three sons, who never knew that their now 89-year-old mother was the woman so widely associated with romantic spontaneity. The former elementary school teacher, who moved to California after graduating from NYU, has been contacted through the years by a couple dozen men, all claiming to be her mystery sailor. —*Renée Alfuso*

EDITH SHAIN (ABOVE), NOW 89, WILL NEVER FORGET THE DAY WORLD WAR II ENDED—OR THE SURPRISE KISS FROM AN UNKNOWN SAILOR IMMORTALIZED ON A *LIFE* MAGAZINE COVER (LEFT).

WHAT WAS TIMES SQUARE LIKE THAT DAY?

It was mad, just crazy. Everybody was hugging and jumping for joy and screaming and laughing because it was a marvelous thing—that the end of the war had come. The sailors were out kissing everybody because they were so happy to be home and they wouldn't have to go back. So [the kiss] didn't seem strange because of the circumstances.

HOW DID YOU REACT WHEN YOU FIRST SAW THE *LIFE* MAGAZINE COVER?

I was embarrassed. I didn't tell anybody about it because even though everybody was hugging and kissing, I didn't want people to know that a stranger had kissed me. I didn't contact the magazine until 1980 because at that time I felt I was old enough that I wouldn't be embarrassed by it. When I wrote to them,

they were very excited and very pleased because Eisenstaedt had been wondering who I was.

WHAT'S IT LIKE BEING PART OF SUCH AN HISTORIC IMAGE?

It feels miraculous because people react to it and it makes them remember. Many people have that photograph and they don't know what it represents, aside from being a romantic picture. It was the beginning of a new life. It was the end of fighting and wondering if your loved one would come home.

IF YOU HAD IT ALL TO DO OVER AGAIN, WOULD YOU CHANGE ANYTHING?

Well, I guess I'd take a look at the guy [*laughs*]. I never looked at him—you know you close your eyes when you get kissed, at least I did—and then I turned around and walked away. And I guess he went on to kiss more girls. ■

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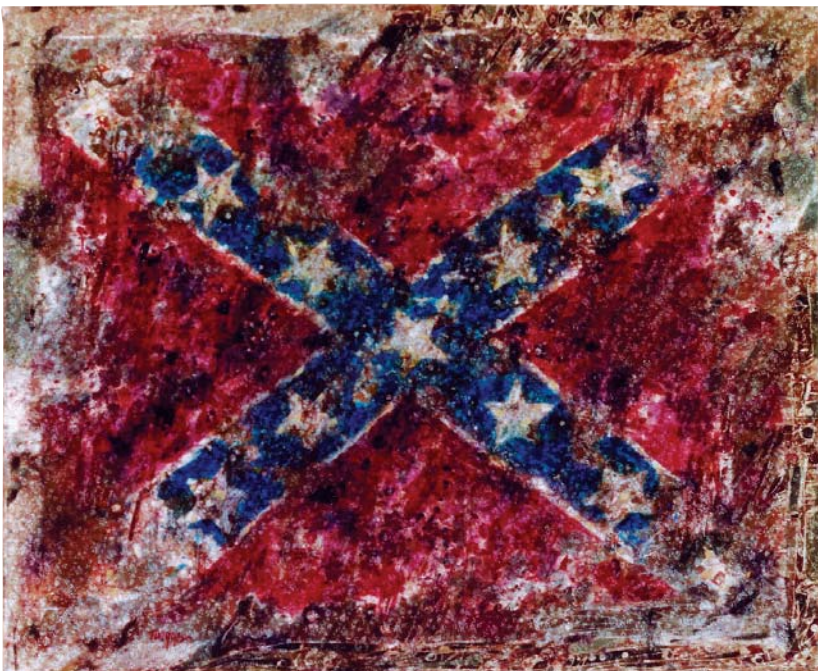
BATIK, JAZZED UP

by Sabine Heinlein / GSAS '07

For more than 40 years, South Carolinian artist LEO TWIGGS (STEINHARDT '64) has harnessed the ancient, labor-intensive method of batik to interpret both the sorrowful and empowering stories of African-American history. Twiggs, who has had more than 75 one-man shows and has exhibited at the Studio Museum in Harlem and the American Craft Museum, likens batik, in which the artist applies layers of wax and dye on fabric, to jazz because of its improvisational, unpredictable character. "Wax runs," he explains, and can create multiple glowing shades and an "overall crackle effect" where the dye seeps through. "You can't control the medium completely. You have to let the spirit lead you."

An early interest in art led Twiggs to study at the Art Institute of Chicago and then to New York during the heyday of Abstract Expressionism. At NYU, he met celebrated painter Hale Aspacio Woodruff, under whose guidance he started a lifelong search for visual symbols of the African-American experience. In his continuing series on the Confederate flag, Twiggs, at turns, transforms this icon of Southern white pride into a ragged, blood-soaked bandage, or drains it almost entirely of color. "[W]ith gentle but unswerving irony, [he] takes the flag and claims it as part of his Southern heritage," notes William Underwood Eiland, director of the Georgia Museum of Art, in the catalog for the 2004 show "Myths and Metaphors: The Art of Leo Twiggs."

In 2001, the artist was commissioned to create a six-and-a-half-inch-wide ornament for the White House Christmas tree. His piece, a miniature replica of the boyhood home of Benjamin E. Mays, Martin Luther King Jr.'s mentor, brought attention to the "dilapidated shack," as Twiggs described it, which has since been restored and moved to a heritage complex in Greenwood, South Carolina.



TOP: *EVENING OF THE ROOSTER*, BATIK ON COTTON (2007). BOTTOM: *ANCESTRAL FLAG*, BATIK ON COTTON (2004), IS PART OF A SERIES BY THE ARTIST DEPICTING THE CONFEDERATE FLAG.

To view his work, visit <http://leotwiggs.com>.

TINA AXELRAD / WAG '91 / is a principal at Clarion Associates, a national land-use planning and policy consulting firm in Denver.

KRISTIN CARNEY / TSOA '91 / skates under the name Ana Bollocks with Gotham Girls Roller Derby and recently retired as their bout production director after more than two years of service.

CLAUDIA HOWARD QUEEN / TSOA '91 / was selected for a Fulbright Senior Specialists project in Taiwan at Taipei National University of the Arts, where she will provide music for dance classes and conduct seminars.

WHITNEY ROSENBERG / STEINHARDT '91 / spent 15 years at Sotheby's and is now running the membership program at the Bruce Museum in Greenwich, CT. She recently had her second child, a boy.

GERARDO SANTIAGO / DEN '91 / was recently recognized by N Media Group for his volunteer efforts and was chosen as the 2007 N Good Hearted Man. He has provided specialty dental treatment to approximately 3,000 underserved and disadvantaged children of Collier County in Florida.

RONALD E. WHITNEY / LAW '91 / has joined the Detroit-based law firm Honigman Miller

Schwartz and Cohn LLP as a partner in the firm's corporate and securities law department.

ANDREA DAMITA MARIA ARNOLD / STEINHARDT '92 / graduated from the Institute of Children's Literature in 2005 and is now writing for children and teenagers. She has loved the switch from teaching adults to teaching kindergartners.

IVAN BORODIN / TSOA '92 / recently published the critically acclaimed play, *Play Rough*, which is available at www.BakersPlays.com.

CHRISTOPHER DESANTIS / GAL '92, GSAS '95 / has published *Clocks of New York: An Illustrated History* (McFarland & Co.), a comprehensive work that chronicles the history of public clocks in New York City.

CHRISTINE L. DRAYER / TSOA '92 / joined her NYU Reunion Committee and looks forward to any opportunity to reconnect with fellow alumni.

WILLIAM F. FELICE / GSAS '92 / was named the 2006 Florida Professor of the Year by the Carnegie Foundation for the Advancement of Teaching and was honored in Washington, DC. He is a professor of political science at Eckerd College.

CHRISTOPHER A. GIANETTI / TSOA '92 /

was awarded a second Alfred I. duPont-Columbia University Award for his ABC News coverage of the death of Pope John Paul II.

PETER TRIPPI / STEINHARDT '92 / has been appointed editor of *Fine Art Connoisseur* magazine, in New York City.

CAPTAIN VLADIMIR VIZNER / WSUC '92 / recently released the first official album with his band Beer Vampire. "Live Free or Die" has become the theme song to the weekly Libertarian TV show *Hardfire*. For more information, visit www.BeerVampire.com.

CHRISTOPHER J. SPATARO / WSUC '93 / was one of nine associate attorneys elected partner at Baker & Daniels LLP in Indiana.

LOUIS VLAHOS / LAW '93 / is a partner in the tax department at the firm Farrell Fritz, PC and serves on the board of directors of the Queens Chamber of Commerce, the Long Island City YMCA, and Queens Theatre in the Park. Vlahos has extensive experience in corporate, individual, and partnership income taxation, and in estate and gift taxation.

BENJAMIN FERRUCCI / LAW '94 / has been named a partner in the business law department of the Boston law firm

Edwards Angell Palmer & Dodge LLP.

NICK / TSOA '94 / and **ALEX / TSOA '94** / **KARVOUNIS**, owners of Showmark Entertainment Group, a booking agency specializing in variety acts, recently performed on *The Tonight Show With Jay Leno*. Nick and Alex just finished a two-and-a-half-year run in *Jubilee!*, the classic Las Vegas spectacular. They also publish the *Vegas Report Newswire* and own www.VegasAuditions.com, a Las Vegas casting service.

LISA SHER / WSUC '94 / has been elected partner at the national law firm Drinker Biddle & Reath LLP. She is a member of the Berwyn, PA, firm's real estate practice group.

CELIA STEWART / STEINHARDT '94 / is the chair of the Department of Speech-Language Pathology and Audiology at NYU's Steinhardt School of Culture, Education, and Human Development. She is doing research on the effects of weight loss on Huntington's disease.

JODI EKELCHIK / WAG '95 / lives in London and is currently contracting with the University of Oxford as a business and IT systems consultant. She also serves as a volunteer on the executive committee of an organi-

zation that helps Americans living abroad register to vote.

JENNIFER KOLINSKI MILLIS / TSOA '95 / was an acting major while at NYU. Millis has joined the law firm of Peek, Cobb & Edwards, PA in Jacksonville, FL.

SOFIA MURASHKOVSKY / TSOA '95, '97 / has been writing poetry since graduation and is currently working on dramatic writing for theater.

DAWN SCIBILIA / TSOA '95 / produced and directed *Home*, which chronicles the journey of an Irish immigrant as he finds his way through New York City. The film was screened at BAMciné-matek last spring.

RICARDO SOLANO / CAS '95 / has joined the New York metropolitan area-based Gibbons law firm in its criminal defense department as a director in the Newark office. A former federal prosecutor, Solano handled several high-profile cases, including the prosecution of former New Jersey State Senator John A. Lynch.

CYNTHIA YOUNG COLE / STEINHARDT '96 / lives in Adawehi, a community in western North Carolina dedicated to alternative healing. Cole teaches

(CONTINUED ON PAGE 76)

photography, Web design, graphic design, semantics, and visual culture at Presbyterian College and is a

photo-based artist.

NELLIE GUENCHEVA GIPSON / STEINHARDT '96 / has generously given a scholarship to enable a foreign student to study visual-arts administration at the Steinhart School of Culture, Education, and Human Development.

MATTHEW SAPOLIN / WAG '96 / was profiled last fall on NY1's *One on 1 With Budd Mishkin*. He is New York City's first ever commissioner of the Mayor's Office for People with Disabilities.

MICHAEL TYRELL / CAS '96 / edited the poetry anthology *Broken Land: Poems of Brooklyn* (NYU Press) with fellow NYU alumnus **JULIA SPICHER KASDORF / WSUC '85, GSAS '89, STEINHARDT '97** /. Tyrell's poems have appeared in many magazines, including *The Paris Review* and *The Yale Review*. A recipient of the James Merrill Writer's Fellowship, he teaches in the Expository Writing Program at NYU.

STEPHANIE J. ADAMS / STERN '97 / received her MS in library science from the University of North Carolina at Chapel Hill last December and

recently accepted a position as the senior prospect research analyst in the Office of Advancement at East Stroudsburg University of Pennsylvania.

ESTHER DAVIES / GSP '97, GAL '99 / received her MFA from Brooklyn College in 2002. She has been working as a grant writer for a New York City-based nonprofit organization for the past three years.

RENE SNUGGS FRANCIS / GSP '97 / has started Ramp Up, Inc., a corporation dedicated to retrofitting real estate to accommodate wheelchairs.

WENDYBETH "WENS-DAY" GREENBAUM / TSOA '97 / has announced the release of her first full-length CD *Torch Rock* (Desert Dreams), produced and co-written by legendary guitarist and songwriter Dick Wagner. For more information, visit www.wensdaymusic.com.

NATALIE HOLDER-WINFIELD / STEINHARDT '97 / is a lawyer with a nonprofit that teaches people about workplace discrimination and diversity training. For more information, visit www.qeinitiatives.org/index.html.

ELLYN A. LEM / GSAS '97 / was named an Arthur M. Kaplan Fellow by the University of Wisconsin. Lem, an assistant professor of English, stimulates students' interest

creatively through food and field trips.

ERIC MARIN / CAS '97 / was a sports reporter for the *New York Daily News*, then spent nearly four years as a sales coordinator for Fox Cable Networks. He is currently a copywriter for the New Jersey Devils hockey team.

MICHAEL C. MAZUR / TSOA '97 / is a professor of musical theater at California State University, Chico.

MATIA S. NIKOLOVIENIS / STERN '97 / was admitted to the New York Bar in 2000. She was married in Greece in 2002 and gave birth to her first child earlier this year.

DAVE RIFKIN / LAW '97 / has been appointed an adjunct professor of law at Georgetown University Law Center in Washington, DC.

MARC S. SHAW / SSW '97 / is grateful to his instructors and colleagues in the School of Social Work for helping him to see the world.

JAMES COOKE / STERN '98 / married Amy E. Noble in 2006 at the Episcopal Church of the Holy Trinity in Manhattan. The couple now lives in Mineola, NY.

JASON GREIFF / TSOA '98 / contributed to Gotham Writers' Workshop's book *Writing Movies: The Practical Guide to Creating Stellar*

Screenplays, which delivers insight into the craft of screenwriting.

SAIMIR KADIU / WAG '98 / works in the Ministry of Health of Albania, where he is the director of the economic department and the implementation director of a World Bank project.

MICHELLE MADISON / CAS '98 / has been named the publicity and marketing manager at Inkwater Press in Portland, OR. She and her husband, Sean, are raising a family of cats near Portland.

MOTO OSADA / STEINHARDT '98 / is a composer who was a 2006 S&R Washington Award recipient. He has written works for full orchestra, as well as chamber and solo works.

CALAYA M. REID / CAS '98 / published her first novel, *Take Her Man* (Kensington Books), a contemporary story about love, loss, and finding out what truly matters in life.

ROBIN REYNOLDS / WAG '98 / is the assistant vice provost at Santa Clara University. She was recently certified as a senior professional in human resources by the Society for Human Resource Management.

JENNIFER McCASLAND DALY / STEINHARDT '99, '00 / who performed and taught dance in the New York City community for years, just opened her own Gyrotonic and well-

ness studio in Manhattan. For more information, visit www.kinespirit.com.

SUSAN DROMSKY-REED / LAW '99 / has recently authored a chapter on inheritance and estate tax for the 2007 edition of the *New Jersey Tax Handbook* (American Lawyer Media). Concentrating her practice in estate planning, she is a partner in WolfBlock's Private Client Services Group.

PAULA RESSLER / STEINHARDT '99 / is the 2007 recipient of the David Strand Diversity Achievement Award at ISU. Ressler is a professor of English education at Illinois State University and the author of *Dramatic Changes: Talking About Sexual Orientation and Gender Identity With High School Students Through Drama* (Heinemann Drama).

MICHAEL RICHTER / STEINHARDT '99 / just received his MBA from Baruch College and is currently living in New York City as a Web site manager for Microsoft Corp.

KEN SCHNECK / CAS '99, STEINHARDT '01 / accepted the position of dean of students at Marlboro College in Vermont in August 2007.

PAUL A. SPAGNOLETTI / SCPS '99 / is president for the northeast division of DynaServ, where his responsibilities include business development, bidding analysis, expansion of service lines, and customer relations.



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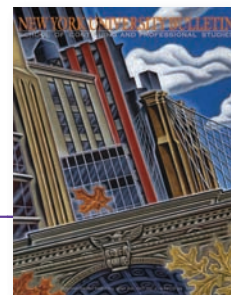
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TONY LAING / WAG '00 / is a diversity and program-exchanges adviser for the Massachusetts College of Art. He counsels students on study-abroad programs and scholarships, serves as an academic adviser, and plans and executes diversity programming for students, faculty, and staff.

CRAIG M. ROSEMAN /

TSOA '00 / is the vice president of the Stuyvesant Fuel Service Corp. and was recently presented with the Emma Lazarus award by the Associated Builders and Owners of Greater New York.

ROBERT A. JACKSON / GSAS '01 / received a University of Virginia Faculty Senate Disserta-

tion-Year Fellowship to continue his work studying the history of Southern filmmaking from the silent era to World War II.

VIKKI KARAN / SCPS '01 / has been promoted to client services and contract administrator in the Endeavor Talent Agency's business department. Karan joined the talent agency in 2003 while still a student at Pepperdine University School of Law.

LARIENA D. (BELL) MATTHEWS / SCPS '01 / has been appointed leadership fund-raising officer for the American Red Cross headquartered in Washington, DC. In October 2006, she married R. Chuck Matthews, a software engineer for Booz Allen Hamilton.

BRIAN H. SEIDMAN / CAS '01 / has had a short story accepted for publication in the fiction anthology *Star Trek: Strange New Worlds 10* (Pocket Books). His Web site is www.brianseidman.com.

SUSAN DOWD STONE / SSW '01 / has published several articles and contributed chapters to a graduate textbook on treatment of perinatal mood disorders. She has also been appointed president of Postpartum Support International, the world's largest organization for resources on this topic. For more infor-

mation, visit www.postpartum.net.

ANNE COFONE / SSW '02 / is beginning her second year in Adelphi University's PhD program in social work.

DEBORAH G. DAMAST / STEINHARDT '02 / is a faculty member in the Dance Education Program at NYU.

REED DAVIS / CAS '02, LAW '05 / was named an associate in the national law firm of Baker & Hostetler LLP in its New York office. Davis served as articles and notes editor for the *Journal of International Law and Politics*.

REBECCA FICHTER HALE / STEINHARDT '02 / published *The Soul of the City: Le Petit Théâtre Du Vieux Carré of New Orleans* (Rock Press), about one of America's oldest community theaters.

SINEM VAROGLU / STEINHARDT '02 / was the 2006 grand prize winner for her song "Boom Sheke Nana" in the world-music category of the international John Lennon Songwriting Contest. She is currently recording her debut album with French producer Henri Scars-Struck. Her Web site is www.sinem.net.

MARISA ZELDOW / GSP '02, CAS '04 / is cur-

rently working on "Garden in Transit," a large-scale public-art therapy project in New York City in which thousands of children in hospitals, schools, and community institutions paint vibrant flowers to be applied to thousands of New York City taxis. For more information and sponsorship opportunities, visit www.portraitsofhope.org/git/index.php.

JAY LEE ELLIS / GSAS '03 / has completed his latest publication, *No Place for Home: Spatial Constraint and Character Flight in the Novels of Cormac McCarthy* (Routledge). The University of Tennessee asked Ellis to give the keynote address at its 2007 conference on McCarthy.

JAMIE PATTERSON HERNANDEZ / GSAS '03, STEINHARDT '06 / started a Web business with her husband called www.EducationRegistry.com—a wedding and baby registry site for student loans and future educational savings.

DARRYL JORDAN / STEINHARDT '03 / teaches and directs music at the Gilman School in Baltimore. A music minister at New Song Community Church, he directs a gospel hip-hop teen choir under New Song Arts and Ministry. Jordan also performs with the Brooklyn Arts Ensemble and is complet-

Alumni mentors

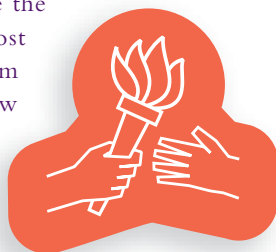
PASS THE TORCH

Your most fulfilling donation to your alma mater could be your time—as a mentor to current students. The Wasserman Center for Career Development's Mentor Network Program is looking for alumni to assist students with career decision-making, improving interviewing and observational skills, and learning the art of networking.

No matter what your occupation, there are NYU students hungry for the professional guidance of an alum. Mentors choose the level of involvement most comfortable for them, from inviting a student to shadow them for a day on the job to holding an informational meeting to explain a profession. Mentors may meet just once with a student—for 20 minutes to an hour—or may develop a long-term mentoring relationship, depending on the student's needs and the mentor's availability.

Mentors can also reach out to whole clubs, organizations, and majors through the NYU Alumni Association Links Program, which invites alumni to interact with more than 400 campus groups or connects them with programs tailored to graduates of a particular school or college.

For more information about the wide array of mentoring opportunities at NYU, visit the alumni Web site at <http://alumni.nyu.edu/groups/mentor.shtml>.



ing his Masters of Divinity degree at Reformed Theological Seminary.

MELISSA MENDEZ-GARCIA / WAG '03 / was appointed by New York City Mayor Michael Bloomberg to the City's Commission on Women's Issues, where she will work to ensure that New York women can fulfill personal and professional aspirations.

ANITA GILL / GSP '04, CAS '06 / has been working in the editorial department of Nature Publishing Group, the science publishing company that produces *Nature* magazine. She is currently pursuing a master's degree in literature at American University.

ERIKA HAYGOOD / GAL '04 / is currently working

on her PhD in American studies at the University at Buffalo while serving as an associate minister in Niagara Falls, NY. She has also published her first collection of poetry, titled *Crying Out Loud*. Her Web site is www.erikahaygoodpoetry.com.

JIMMY WONG / WAG '04 / works with the United Nations Assistance Mission in Afghanistan as a human rights officer under the auspices of the UN Department of Peacekeeping Operations and Office of the High Commissioner of Human Rights.

FARID AGHAMALIYEV / WAG '05 / is now a health policy officer with ABT Associates in Baku, Azerbaijan. He previously

worked with UNICEF in Azerbaijan, where he was responsible for nationwide HIV/AIDS and immunization programs.

PATRICKS MBALA / WAG '05 / is the manager of the University Central Consultancy Bureau at the University of Namibia, where he is responsible for coordinating both consultancy projects and short training programs.

TOM PATTERSON / TSOA '05 / recently joined Actors' Equity and is currently working on the national tour of *The Color of Justice* for TheatreworksUSA.

MICHAEL SIMMONS / STERN '05 / was named one of the country's top

25 entrepreneurs under 25 by *BusinessWeek*.

NATASHA L.O. BANNAN / WAG '06 / is the manager of multicultural initiatives for Girl Scouts of the USA. In this role, Bannan works at the national office and manages the organization's Hispanic initiative.

CHRISTY CAREW / STEINHARDT '06 / is approaching the first anniversary of living in Los Angeles and working as a film music composer. *Open House*, a film she recently scored, won the Best of Fest Award for the student division in the Reel Women International Film Festival. She is interested in connecting with other NYU alumni in LA who are working in the

film industry.

AMMARA KHALID / CAS '06 / is pursuing a doctorate from the Illinois School of Professional Psychology at Argosy University in Chicago.

ELLEN LICHTENSTEIN / STEINHARDT '06 / is working in Miami as an associate producer for the TLC reality show *Miami Ink*.

JOSHUA J. SHAYNE / TSOA '06 / directed *Le Voyageur*, a short film that was shown on IFC as part of the presentation *Media Shorts Uploaded*.

Obituaries

New York University mourns the recent passing of our alumni, staff and friends, including:

ABRAHAM D. MOLLIN / DEN '23

ALBERT M. SCHWARTZ / ARTS '28, MED '31

HELEN SCHULZE WEBB / LAW '33

ALLAN N. ARVINS / DEN '36

GERALD CANTOR / STERN '38

STELLA CHESS / MED '39

MARSHALL NEVIN / ARTS '39, MED '43

EDWARD J. SCHEIDER / STERN '39, '41

ARTHUR GOLOMB / STEINHARDT '42, '50, '62

EDWARD IANELLI / ENG '42

ALBERT RABINOWE / WSC '42, LAW '50

LILLIAN MEADE GLASER / NUR '43

ELEANOR SANTANGELO / STEINHARDT '43

WYONA RODRIGUEZ / NUR '44

EDITH WALDEMAR / STEINHARDT '46

THEODORE BOUTIS / STERN '47, '54

RICHARD WARREN COHEN / ARTS '47

GLENFORD TETLEY, JR. / WSC '48

HARRY DUNBAR / STEINHARDT '49, '51, '61

SYLVAN J. HERSHEY / MED '49

ABRAHAM KRASNOFF / STERN '50

OTTO STROBINO / STEINHARDT '52

WALTER L. MEJO / STERN '54

AVIS J. PITMAN / NUR '54

EUGENE W. SCHULTE / STERN '55

MARINO BEVILACQUA / STEINHARDT '57

YOLAN HARSANYI / STEINHARDT '57

RUTH MCKENZIE / STERN '57

WILLIAM STOREY / ENG '58

EDWIN BOLZ / WAG '59

SATISHCHANDRA BALWANTRAI PAREKH / GSAS '59, '63

ARNOLD ANDERSON / STERN '60, '68

EDWARD BLACK / STERN '60

LISTER CHATMAN / STERN '61

MICHAEL SCHRADER / WSC '61, GSAS '63

BARBARA MEDINA / GSAS '63

RICHARD TURER / STEINHARDT '63

RINA CHAGY / ARTS '65

FREDERIC CHIN / ARTS '65

FRED HAVENICK / ARTS '65

BONNIE MONCHER / WSC '65, STEINHARDT '68

VIVIAN AUFHAUSER / WSC '66

ELIZABETH R. ISBISTER / SSW '66

ROBERTA NACMIAS / WSC '66

RAFAEL BUENAVENTURA / STERN '67

MANNY FINK / ARTS '67

BETTY BERRY / STEINHARDT '68

HELEN SHERWOOD BIRD / WSC '72,

STEINHARDT '73

RESTITUTO RUIZ / DEN '74

TATEKI YAMAMOTO / STERN '74

WILLIAM SCHMIDT / STEINHARDT '76

CLAIRE E. WUESTER / NUR '78

JOSE COLON / MED '80

JOSEPH LIPP / STEINHARDT '84

GEORGE A. RAPANOS / GSAS '90

NARISSA S. ALI / CAS '00

JACKIE PILLICIOTTI / SCPS '00

ALVIN CHEUNG / STERN '04

ERIC NG / CAS '06

YEVGENIY "EUGENE" MARSHALIK / CAS '09

BROOKE ASTOR / NYU TRUSTEE

MALCOLM HARRISON / CIMS FACULTY

ABRAHAM SUNSHINE / MED FACULTY

PHYLLIS CERF WAGNER / NYU TRUSTEE



student lens

WHEN
MOVE-IN DAY

WHERE
THIRD NORTH RESIDENCE HALL

WHAT'S HAPPENING
AS FRESHMEN ARRIVED AT THEIR NEW HOME AWAY FROM HOME ON A STEAMY DAY IN LATE AUGUST, INSIDE IT WAS ALL SMILES, SAYS PHOTOGRAPHER JOY MEE KEH (GSAS '08), WHO SNAPPED THIS SHOT OF TWO SISTERS FROM LOS ANGELES. "THEY DIDN'T HAVE ANY HANGERS," SAYS KEH, "SO THEY WERE JUST THROWING THESE BEAUTIFUL PATTERNED DRESSES ALL OVER THE PLACE."

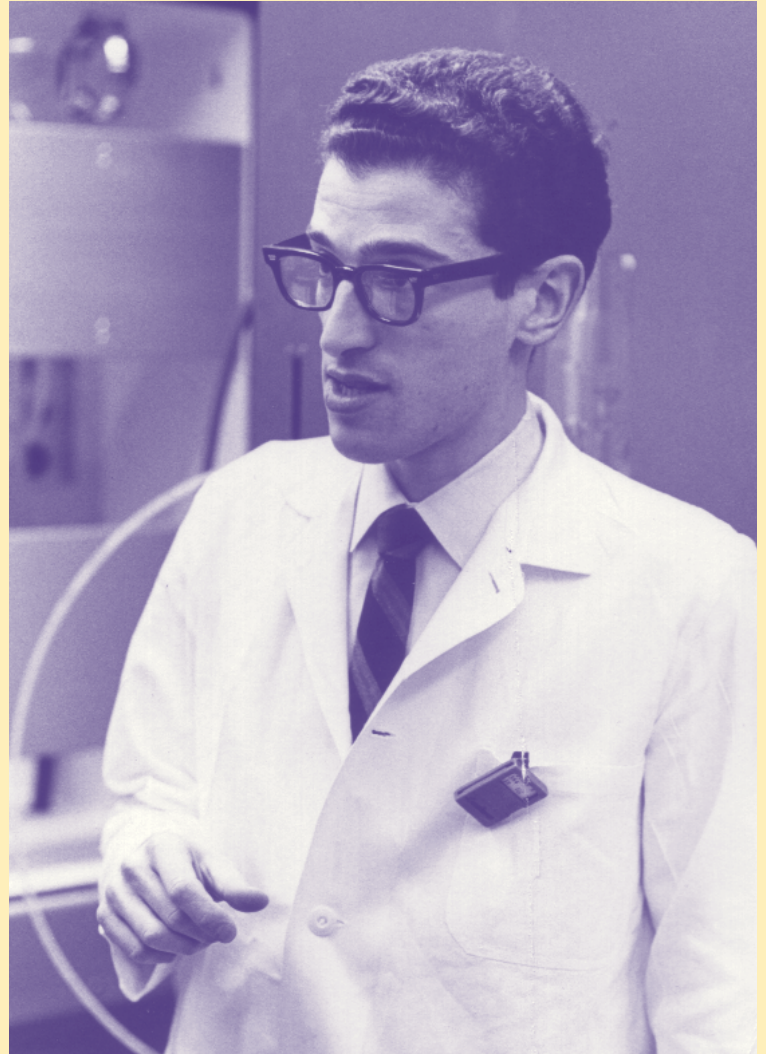
—Renée Alfuso

The Gift *of a* Lifetime

Alan Rutner, (MED '73), a former faculty member in the Department of Biochemistry in the School of Medicine, earned his medical degree from NYU thanks to a full scholarship. His gratitude for receiving this opportunity has led Dr. Rutner to establish a scholarship fund by naming the NYU School of Medicine as a beneficiary of his retirement plan.

Dr. Rutner's legacy to NYU will avoid estate and income taxes, while helping a new generation of students meet the financial challenges of a medical education.

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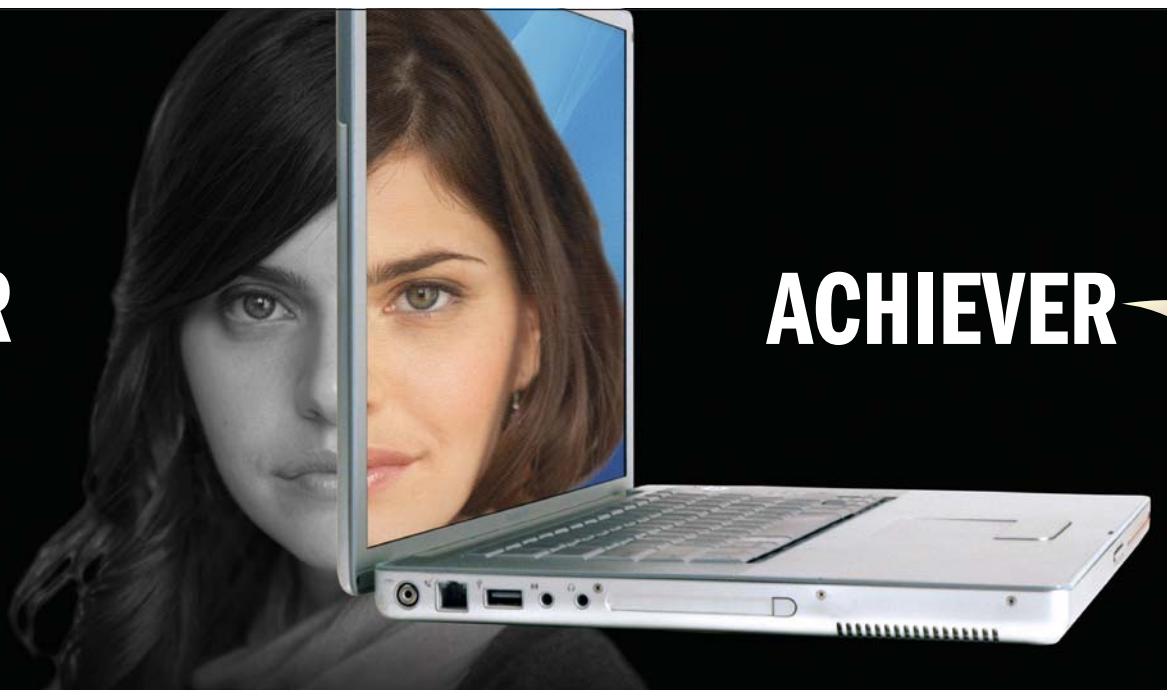
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