

ISSUE #10 / SPRING 2008

NYU
ALUMNI MAGAZINE

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PORTRAIT OF AN
NYC ART SCENE

CHARLES SIMIC:
AMERICA'S HESITANT
POET LAUREATE

SOLVING THE
FEAR RIDDLE



The Poverty Dilemma

Researchers Struggle to Answer
Foreign Aid's Legacy of Failure



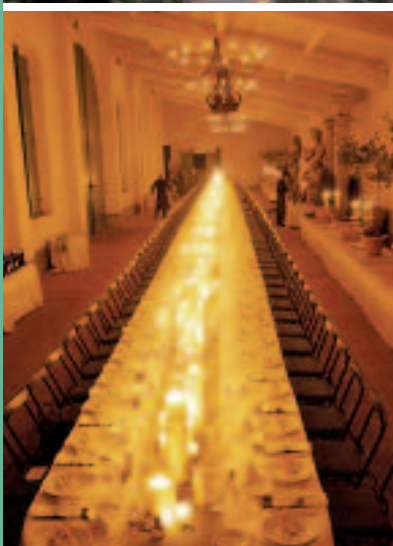
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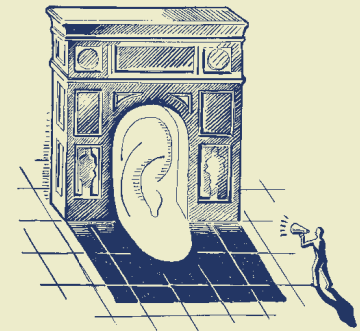
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“Intellect is great. I have no compunctions about having studied it. But ultimately what’s needed here and abroad are people of good character.”

—HOWARD GARDNER, EDUCATIONAL THEORIST AND VISITING PROFESSOR, DELIVERING THE INAUGURAL JACOB K. JAVITS LECTURE “FROM MULTIPLE INTELLIGENCES TO FUTURE MINDS”

HEARD ON CAMPUS



“The number of times that my reviews made a decisive difference in the fortunes of a movie is a very small one. But on the other hand, it is a very loud bullhorn that I have... if you say something mean in *The New York Times*, it’s like 100 times as mean as it was meant to have been.”

—NEW YORK TIMES CO-CHIEF FILM CRITIC A. O. SCOTT VISITING A MEDIA ETHICS CLASS AT THE JOURNALISM DEPARTMENT

“I’m not claiming for a totally open border, I’m claiming for an orderly flow of immigrants to this land, for full respect of human and labor rights. Who would crop the vegetable fields in San Joaquin Valley? Who would serve the hotels in Vegas, the restaurants here in New York?”

—VICENTE FOX QUESADA, FORMER PRESIDENT OF MEXICO, AT THE VOICES OF LATIN AMERICAN LEADERS SPEAKER SERIES, HOSTED BY THE CENTER FOR LATIN AMERICAN AND CARIBBEAN STUDIES

“The reach of the universities may be far greater than [that of] the United Nations.”

—SECRETARY-GENERAL OF THE UNITED NATIONS BAN KI-MOON ON CLIMATE CHANGE AND POLICY DURING THE THIRD-ANNUAL GLOBAL COLLOQUIUM OF UNIVERSITY PRESIDENTS, HOSTED AT NYU

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COVER PHOTO JACOB SILBERBERG

LETTER FROM THE PRESIDENT

Since 1831, the idea of NYU being in and of the city has guided us as scholars and citizens. But more and more, we have also realized that we are an institution in and of the *world*—sitting as we do in the heart of the most cosmopolitan, polyglot city on Earth. NYU thrives on ideas and talents from nearly every nation, and as a result, however far-flung some places may be from this metropolis, we cannot ignore the most clawing questions they face. For many that question is what to do about poverty, an abhorrent reality for almost half the world population. In this, our 10th issue, we uncover the roots of this inequality and the range of ideas and research on how it might be rectified (“Critical {Eye On} Aid,” page 40).

This is not to say that we have in any way forgotten our beloved city. In addition to the endlessly popular “Best of New York” (page 22), you’ll also find in these pages a review of a galvanizing art movement spawned in our own backyard, which is now the subject of a Grey Art Gallery show (“The New York School,” page 56), as well as a profile of alumnus Charles Simic, who once sharpened his wry wit on the city’s sidewalks and this year added U.S. Poet Laureate to his list of distinctions (“The Poet Considers,” page 48).

Finally, we look at the one thing that far too often these days plagues us, in New York City and beyond: fear—and the astonishing work that NYU neuroscientist Joseph LeDoux is doing to counter it (“Anxiety on the Brain,” page 52).



PHOTO © MATTHEW SEPTIMUS

We hope that despite the gravity of some of these topics, you’ll find there is much to be hopeful for this spring.

JOHN SEXTON

CONTRIBUTORS

CARLY BERWICK writes about art and culture for Bloomberg News, *New York* magazine, and *Condé Nast Traveler*. She is also a contributing editor at *ARTnews* and *The Next American City* magazines.

BEN BIRNBAUM is the editor of *Boston College Magazine* and the book *Take Heart: Catholic Writers on Hope in Our Time*.

TED BOSCIA lives in Madison, New Jersey, and works for Google News. He has written for the *San Francisco Chronicle*, *Stanford Magazine*, and *Baseball America*.

CARLIN FLORA is a senior editor at *Psychology Today* who has written for *The Scientist* and *Weekly Reader*. She lives in New York City.

PETER GREGOIRE is an Emmy Award-winning photographer

whose work has appeared in *Sports Illustrated*, *Esquire*, *Time*, and *Entertainment Weekly*.

LARS LEETARU has illustrated for *The Wall Street Journal*, *Esquire*, *ESPN The Magazine*, *Forbes, Inc.*, and *The New York Times*. He also enjoys painting and playing the banjo.

ROBERT POLNER is a press officer for NYU’s Robert F. Wagner Graduate School of Public Service. He is a former reporter and editor for *Newsday* and edited the book *America’s Mayor, America’s President?*

BETH SAULNIER is associate editor of *Cornell Alumni Magazine* and editor of *Weill Cornell Medicine*. A film critic for the *Ithaca Journal*, she has published seven murder mysteries with Warner Books.

MICHAEL SCHARF is a reviews editor at *Publishers Weekly* whose third book of poems, *For Kid Rock/Total Freedom*, was released last year.

MATTHEW SEPTIMUS (STERN ’83) is a commercial photographer based in Brooklyn. His clients include the French Culinary Institute, Fashion Institute of Technology, *The New York Times*, and the Museum of Modern Art.

ADELLE WALDMAN is a freelance writer living in Brooklyn. She has contributed to *The Wall Street Journal*, *Slate*, *The New York Observer*, and *The Village Voice*.

LEIGH WELLS is an illustrator in San Francisco who has worked with Converse, Starbucks, and American Express.



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JASON HOLLANDER (GAL ’07)

Editor-in-Chief

NICOLE PEZOLD (GSAS ’04)

Associate Editor

RENÉE ALFUSO (CAS ’06)

Editorial Assistant

JOHN KLOTNIA / OPTO DESIGN

Creative Director

ANDREA CRAWFORD

Contributing Editor

Articles

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Copy Chief

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MICHAEL MATASSA

Researchers

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Designer

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FORMER PRESIDENT BILL CLINTON ADDS URGENCY TO THE CLIMATE CHANGE DISCUSSION AT THE GLOBAL COLLOQUIUM OF UNIVERSITY PRESIDENTS, HOSTED BY NYU.



POWER

STAR

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



ARIANNA HUFFINGTON, THE WOMAN BEHIND THE SNARKY POLITICAL BLOG THE HUFFINGTON POST, DISCUSSES HER RISE AT AN SCPS EVENT.



JACKIE CHAN, WITH TSOA DEAN MARY SCHMIDT CAMPBELL, IS HONORED FOR HIS FILMS AND PUBLIC SERVICE AT A RED-CARPET CELEBRATION OF TISCH'S NEW SINGAPORE CAMPUS.



HIP-HOP MOGUL RUSSELL SIMMONS MODERATES A PANEL ON MUSLIM-JEWISH RELATIONS ON CAMPUS.



ACTRESS AND ACTIVIST NATALIE PORTMAN STUMPS FOR MICROFINANCE AT A PUBLIC DIALOGUE CO-SPONSORED BY AFRICA HOUSE.



We Hear From You

Thanks to all the alumni who responded to our ninth issue (Fall 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!



BOARDERS, UNITE

You can't imagine my tremendous pleasure to read a profile of Jake Burton Carpenter ("King of the Mountain") in the fall issue! Yes, Burton's story is one of commercial success, but his creativity and determination have also delivered a product that offers unbounded excitement and a profound experience for

snowboarders all over the world. Although we've never met, Burton has definitely had a huge impact upon my life, and now I can proudly add another factor we share: our bond with NYU.

*Chicki Rosenberg
GSAS '66
Killington, Vermont*

THE LIGHTER SIDE

In your fall 2007 issue, you had an article about the illumination of the Empire State Building for the past three years ("Violet City") honoring NYU's commencement ceremonies. You briefly review the historical inception of lighting first celebrating Roosevelt's 1932 presidential victory. For the record, my daughter, Mallory Blair Greitzer, a second-year student at Gallatin, single-handedly was able to convince

the Empire State Building to be lit up blue and white honoring Hanukkah—the Festival of Lights—in 1997, when she was just nine years old.

*Manny H. Greitzer, OD
NYU parent
Greenwich, Connecticut*

After reading about the Empire State Building lighting 1,336 lights on many occasions, I have but one question: Why don't they go back to the single beacon? It's time to conserve, as "The Green Issue" says.

*Harriet (Levy) Klein
STEINHARDT '40
Palm Springs, California*

GREEN, AT ISSUE

I enjoyed "The Green Issue," but it would have been so much better if there had been discussion of the

research that various NYU scientists are doing on climate change and other environmental topics. However, there appear to be very few environmental scientists on the faculty these days, no actual department of earth science or geology, and a biology department devoid of ecologists.

*Judith S. Weis, PhD
GSAS '64
Rutgers University
Newark, New Jersey*

I was disappointed, but certainly not surprised, to learn that my alma mater has jumped on the global-warming bandwagon. What really galls me, however, is the way you smugly engage in psychobabble to discredit global-warming skeptics who are so audacious as to declare that the emperor has no clothes

YOUR GUIDE TO THE SCHOOL CODES

ARTS - University College of Arts and Science ("The Heights"); used for alumni through 1974

CAS - College of Arts and Science ("The College"); refers to the 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

ISAW - Institute for the Study of the Ancient World

LAW - School of Law

MED - School of Medicine, formerly College of Medicine

NUR - College of Nursing, now part of College of Dentistry

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

SCPS - School of Continuing and Professional Studies

SSSW - Silver 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



(“The Denial Justification”). In essence, you claim that we are in denial because we don’t want to be inconvenienced by higher taxes and prices. On the contrary, there are large numbers of highly credible and well-credentialed scientists providing powerful evidence that the notion of human activity being responsible for climate change is fraught with error and dubious science. If we act upon the agenda of global-warming alarmists, the

consequences to national economies will dwarf any alleged harm from human carbon emissions.

Lance Lamberton
GSAS '79
Austell, Georgia

Your piece “Global Harming: Facts and Forecasts” presents an extremely one-sided view. The science is not settled and the debate is not over. Unfortunately, this issue has become politicized at a time when

we need to look at and assess all of the evidence.

Former Sen. Rudy Boschwitz
STERN '51, LAW '53
Minneapolis, Minnesota

If global warming is occurring, it is cyclical and due to natural forces completely beyond the ability of man to control. Instead of the obsession with a disputed, unproven theory, we should be concerned with the very real threat to our existence that would occur with the acquisition of atomic weapons by North Korea, Iran, or Islamic terrorists.

George E. Rubin
WSC '55
New York, New York

Editors' note: Indeed the issue of climate change has become politicized and, for that reason, we received a number of letters from displeased alumni. However, NYU, this magazine, and the balance of scientists and nations feel there is now compelling evidence that the climate is changing, in large part because of human carbon emissions. What we do not know is when and exactly how this will alter our lives. It could wreak far greater havoc on the global economy than any attempts to regulate greenhouse gases. This is why NYU has committed to greening our campus and investing in research and new faculty—including the creation of an Environmental Studies program—so that we don't just sound the alarm but contribute to resolving this problem.

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.

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foreign affairs

HAPPY BIRTHDAY?

AS ISRAEL TURNS 60, NYU EXAMINES THE THRIVING YET DIVISIVE NATION'S PAST, PRESENT, AND FUTURE

It's safe to bet that NYU did not make an occasion of the 60th anniversary of Greece's statehood in 1892 and Yugoslavia's in 1978. The mile-

stones were significant for those two countries, but they failed to grab the world's attention. Not so with "Israel at 60," noted journalist Ray Suarez during a dialogue

by the same name last December. Since 1948, when a United Nations General Assembly resolution wrote it into existence, the Jewish state of seven million people, occupying a slice of desert the size of New Jersey, has continued to invite debate, desire, and derision—but never disinterest.

"The birth of Israel is one of those epoch-making events in history, something that has an effect on the rest of the world disproportionate to the size of the land, the size of the people, and the consequences of which we've been living with ever since," said Suarez (WSUC '85), a senior correspondent at *The NewsHour With Jim Lehrer* and author of *The Holy Vote: The Politics of Faith in America* (Rayo).

To elucidate some of those con-

sequences and the tangled history that preceded them, *NYU Alumni Magazine*, along with the university's Taub Center for Israel Studies and Edgar M. Bronfman Center for Jewish Student Life, invited two experts to take up the discussion: historian Ronald Zweig, director of the Taub Center and author of several works, including *Britain and Palestine During the Second World War* (Royal Historical Society); and Jeffrey Goldberg, national correspondent for *The Atlantic*, whose recent book *Prisoners: A Muslim & a Jew Across the Middle East Divide* (Knopf) was hailed as one of the year's best by both *The New York Times* and *Washington Post*. During the two-hour conversation, which was moderated by Suarez, Zweig and Goldberg offered clarity, but no easy solutions, for Israel's enduring quest to secure a peaceful future. The following is an excerpt of the discussion:

RAY SUAREZ: If you look back over the past couple of millennia, there are countless people who have fought over pieces of land. What makes Israel's story different?

JEFFREY GOLDBERG: If Jerusalem, Nazareth, and Bethlehem had been located in Burkina Faso, and if Jesus had been born [there], we'd be talking about Burkina Faso. It's a sliver of land, but incredible events have taken place, or are believed to have taken place there. Just as pure story, it's compelling in a way that very few other stories are.

The Israeli narrative, or the Zionist narrative, is: "Why is [the conflict] going on today? It's because the Arabs chose cynically not to resettle their fellow brothers from Palestine into their own lands." Most of the time when people lose a war, the refugees melt away into whatever population they happen to be living in. And the Israelis argue that this holds because 800,000 or 900,000 Jews were expelled or departed from

Arab countries at that same period, and have been absorbed, more or less, into Israel.

The Palestinian narrative is that an injustice so cosmic was committed against us that we can't help but fight for what is ours, and furthermore we're Palestinian. It's an act of hubris or callousness on the part of Israelis, Palestinians believe, to say, "Well, just go live in Egypt, or Syria, or Saudi Arabia."

So what we're living in now is the '48 War. I mean it hasn't ended. It just never ended.

SUAREZ: What are some of the ways it could have been otherwise?

RONALD ZWEIG: Israel did not prevent the creation of a Palestinian state, as the United Nations partition resolution originally called for. Had, in 1948, the Arab

GOLDBERG: Remember that much of the Zionist movement did not want statehood necessarily until pretty late in the game. They just wanted a Jewish homeland, a place for Jewish refugees. And if the Palestinian Arab community had

I think what we have to be focused on is the Palestinians and how they decide what they are. Are they represented by a secular, nationalist movement or by a pan-Islamist, Muslim Brotherhood-influenced movement? And

"What we're living in now is the '48 War. It just never ended."

—JEFFREY GOLDBERG

been led by more moderate types, maybe you wouldn't have had the problems that you have today.

SUAREZ: Does the Road Map or the Quartet [the process of mediation started by the United States, Russia, the European Union, and the UN in 2002] hold any hope?

until that's settled, it's pretty hard to figure out a permanent status agreement.

SUAREZ: But it looked like it was on its way to being settled when Hamas thumped Fatah in the elections in 2006. It looked like this is who you're going to have to deal



FROM LEFT: JOURNALIST RAY SUAREZ QUESTIONED HISTORIAN RONALD ZWEIG AND AUTHOR JEFFREY GOLDBERG ON THE STATE OF ISRAEL AT 60 AND THE QUEST FOR MIDDLE EAST PEACE.

world decided to create a Palestinian state next to Israel, we would have had a two-state solution 60 years ago. And had the Palestinians accepted the partition as the UN proposed it in November 1947, they would have had more territory at their disposal [than they do now]. So their state would have been even more viable.

GOLDBERG: No. You have a situation where the Israeli Prime Minister is at 5 or 6 percent popularity. And then you have a president of Palestine who doesn't control Gaza, doesn't control [the West Bank city of] Nablus. So you have an incredibly unpopular leader negotiating with a powerless leader.

with, and yet nobody wanted to talk to [Hamas].

GOLDBERG: Well, how can you talk to somebody who doesn't see you? I mean, there's a metaphysical problem: How do you negotiate with somebody who doesn't acknowledge that you exist?

(CONTINUED ON PAGE 10)

PHOTOS © DAN CREIGHTON

ZWEIG: [Hamas was] not prepared to enter into final-status negotiations, which is what we're talking about. That's what the Quartet, the Road Map, is supposed to lead us to. So it's not just that Israel refused to talk to Hamas; Hamas refused to talk about the thing they're supposed to talk about.

GOLDBERG: There's a deeper problem, which is that if you read Hamas's covenant, much of it is based on the [forged book] *Protocols of the Elders of Zion*, and I think you're asking a bit much of the Jewish people to negotiate with someone who believes...that the Jews are a cosmologically malevolent force.

SUAREZ: Is there a growing sense that holding on to the territories also has a cost that becomes over time so corrosive, so large, that you may lose more than you gain?

ZWEIG: Being an occupying force now for 40 years, confronting the Palestinian masses in a violent confrontation for 20 years, this has a cumulative corrosive effect. [Israelis] should by now be much farther down the road on friendly relations with the Arab states; they'll never get there as long as they are fighting the Palestinians.

GOLDBERG: Most Israelis want to get out but don't know how to get out. That's the essential dilemma. Most Israelis know in their hearts what we're talking about here. But if you were looking at the situation as a Palestinian, you're saying, "Okay, they want to negotiate, they want to get out of the West Bank, but the settlement movement gets more and more ingrained each and every day."

ZWEIG: We have to look at when the settlement movement really became large and significant, and that was parallel to the time that Palestinian terror became large and significant inside of Israel. As long as

there were Palestinian suicide bombers inside Israel proper, nobody really cared about Palestinian rights on the West Bank, which allowed the settlement movement to reach a certain critical threshold. And the leaders of the settlement movement that grew out of the moderate religious Zionist movement are now becoming irrelevant and are being taken over by a younger generation that is far more confrontational.

SUAREZ: Can a prime minister with a 5 percent approval rating tell them to cut it out?

GOLDBERG: It's very, very hard to do. There's no denying that the spine of the West Bank going up Road 60 is the heartland of Jewish history. We're talking about settlements from Hebron to Nablus;

.....
"Israel can work with any country that sees Iran as a threat." —RONALD ZWEIG
.....

that's where it all happened. So I don't see how Ehud Olmert is going to reverse the growth.

SUAREZ: Both of you gave less than glowing reviews to [the November 2007 Middle East summit in] Annapolis, but it did gather a lot of the people who are going to have something to say about whatever happens, which hadn't been done in a long time. Who on the Arab side can be worked with?

ZWEIG: Israel can work with any country that sees Iran as a threat. Traveling recently in the Gulf area, and reading the Arab press in Jordan, in the Emirates, I read the same sort of Op-Eds openly calling for an alliance between Turkey, the Gulf States, and Israel against the Iranian threat.

GOLDBERG: There's nothing like a Persian to make an Arab like a Jew. [Laughter]

GOLDBERG: But it's true. As long as the Iranian threat is there, you'll see a Sunni-Jewish alliance, which is essentially what you had at Annapolis. But this is going to have to flow through the Palestinians. Much is depending on what the Palestinians signal to the rest of the Arab world.

SUAREZ: Something apparently happened between the early 1990s and now. [Palestinian Authority leaders] had been ready to scratch out those parts of their charter that were forever opposed to the existence of Israel. But now you're talking about rejectionists, eliminationists, ready to hang in for the long haul. What happened?

GOLDBERG: The pathological rejection of Jewish civil equality by an ascendant Islamist movement, combined with a series of mis-

.....
takes by the Israeli government, led to the empowerment of Hamas. And the more that al-Qaeda can create a civilizational struggle that really didn't exist before 9/11, the better off the rejectionists are.

A key moment for me was late 2000. I was in Ramallah at a Fatah funeral. There were 10,000 people and they started chanting, "Oh, Jews of Haibar, the army of Muhammad is returning." This was a secular, nationalist Fatah crowd and they were referring to the defeat by the prophet Muhammad and his armies of the Jews of the oasis of Haibar 1,400 years ago. I thought to myself, "Wow, we're really not talking about the '67 borders; we're talking about the whole idea."

SUAREZ: Let's talk about Israel in the next 10 to 20 years.

ZWEIG: Even if the problems with

the Palestinians were to go away tomorrow, Israel will definitely have to facilitate the integration of the Israeli Arab minority, who prefer now to see themselves as an Israeli Palestinian minority. Fifteen years from now, 50 percent of Israeli society will belong to sectors that see themselves consciously as non-Zionist: the Arab and the Ultra-Orthodox [Jew]. They see themselves as separate. This is a challenge to Israeli society that will have to be addressed.

If we held this discussion, and this gloomy prognosis of the attitudes of the Arab world, say 10 years after Israel was created, I would be worried. But Israel has gone from strength to strength, and continues to do so. And for all of the domestic problems, we must remember that Israel is an extremely dynamic society; it's constantly changing, and does address issues.

GOLDBERG: Yes, there are contradictions inside contradictions here. You have a state that's under pressure, that has these social problems. But it also attracts more high-tech venture capital than any other country in the world, except for China. You have an economy that's growing like gangbusters; you have a vibrant place where Judaism is flourishing in a way that it's never flourished before.

I can be pessimistic and optimistic in the same minute. Because of Israel, the Jews as a people worldwide are in better shape than they've been since the Roman destruction of the Temple 2,000 years ago. But you're left at the end of the day with imperfection. Israel is a place that's safe for Judaism, but it's not safe for Jews—yet. America is safe for Jews, but it's not really safe for Judaism. And so you have two, right now, imperfect promised lands. ■

For more information on the Taub Center conference on Israel's 60th, visit www.taub.as.nyu.edu.

A Gift to Help Others Give

Growing up in rural Maine, Constance McCatherin-Silver (SSSW '78, '79) observed a good deal of poverty and got her first tastes of public service as a brownie and Girl Scout. But it wasn't until McCatherin-Silver was in her mid-thirties that she realized—urged on by a neighbor—that her true passion was in social work. Now, she and her husband, Martin Silver (STERN '58), have given the ultimate gift to students who also strive to help others: The couple recently donated \$50 million to the School of Social Work—the largest private donation ever given to a school of social work in the United States. In honor of this landmark in philanthropy, the school has been renamed the Silver School of Social Work.

The funds will largely be dedicated to fighting poverty through an endowed professorship for a junior faculty member and a foundation for the planned McSilver (a combination of McCatherin and Silver) Institute for Poverty Policy and Practice. The money will also provide financial aid for master's degree students dedicated to aiding minority populations, especially those “very poor students who happen to be very, very smart,” McCatherin-Silver says. But she ultimately hopes the gift will inspire new solutions for ongoing challenges in the field. “We have to have new ways to teach our social workers,” she explains. “You can't just throw money at a problem. You have to figure out why [other] policies didn't work.”

—Andrew Flynn



PHOTO © DON POLLARD

AN ABU DHABI ARCH?

The streets of Paris will always have their lure, but in the spirit of going global, NYU is exploring new terrain—literally. Soon to be under construction in the sands of Abu Dhabi, capital of the United Arab Emirates, is one of the first full-scale, residential foreign liberal arts campus established by a major U.S. research university in the region. NYU Abu Dhabi, which will enroll its first class in 2010, will

operate with the same standards as those prevailing at Washington Square, including adherence to academic freedom. The campus anticipates a student body of at least 2,000, particularly drawing applicants from the Middle East, South Asia, Central Asia, and Europe.

SCIENCE-IN STYLE

It's been nearly 40 years since NYU opened a new science building, but the Center for Ge-



PHOTO © GENE SCHIANKONE

nomics and Systems Biology will soon occupy fresh digs on Waverly Place. “Modern science demands modern laboratory space,” says Provost David McLaughlin on the decision to convert the former campus administrative offices into a 70,000-square-foot state-of-the-art facility designed by EYP Architecture & Engineering P.C. and Polshek Partnership Architects. It will feature new labs, a greenhouse, and full glass storefronts to create ground-floor transparency. Scheduled to be completed in 2010, the redevelopment is being supported in part by NYU's Partners Plan, which is working to expand the university's arts and science faculty.

A PRINCIPAL MAN OF PRINCIPLES

Ronald Dworkin has long been a champion of acknowledging human dignity and individual worth within the legal system. Recently, the Frank Henry Sommer Professor of Law was recognized for his theories on valuing principles, as much as rules, in jurisprudence with Norway's 2007 Ludvig Holberg International Memorial Prize, an honor accompanied by \$750,000. From among the world's best scholars in the arts and humanities, social sciences, law and theology, the Holberg committee singled out Dworkin for his “unique ability to tie together abstract philosophical ideas and arguments with concrete everyday concerns in law, morals, and politics.”

BALLET MASTERS

New York has always been the place for high-powered artistic teams—from Stephen Sondheim's epic collaboration with Leonard Bernstein and Jerome Robbins on *West Side Story* to George Balanchine and Robbins's classic restaging of Stravinsky's *Firebird*. American Ballet Theatre and the Steinhardt School of Culture, Education, and Human Development continue this tradition with their new venture: the first-ever master of arts in dance education with a concentration in ballet pedagogy. This innovative program, which starts in fall 2008, aims to give students a complete understanding of ballet technique and prepare them for positions as highly skilled instructors or in further doctoral work.

MARRYING MINDS: NYU & POLY

For several decades, New York City has sought to establish itself as an East Coast answer to Silicon Valley. The city will move a step closer to that goal with the recently announced merger of Polytechnic University in Brooklyn and NYU, which is expected to open streams of new investment and research. The proposed plan would gradually fold Poly, the second-oldest private engineering school in the nation, into NYU as a school of engineering and technology—something the university has lacked since it sold its University Heights campus and disbanded the College of Engineering in 1973. Stay tuned....■

letters

HOUSE OF WORDS

A NEW HOME FOR CREATIVE WRITERS REVIVES THE VILLAGE'S SALON TRADITION

by James Jung

"THIS FEELS LIKE I'M READING IN MY OWN LIVING ROOM...EXCEPT I'M NOT TALKING TO MYSELF AND

other people are actually listening," remarked poet Brenda Shaughnessy last November, igniting a roar of laughter in the packed front parlor of NYU's Lillian Vernon Creative Writers House. Framed by a large, multi-paned front window, Shaughnessy cut a figure of a lively houseguest, regaling a living room full of book-drunk students and literary enthusiasts with anecdotes and verse. By evening's end, late arrivals shot questions from their perches along the staircase banister and impromptu conversations bubbled up amongst rows of audience members, all before the crowd spilled through the French doors and into

the house's back room for wine, hors d'oeuvres, and, of course, more spirited book talk.

While this bohemian scene might seem befitting of downtown New York's literary culture, it's more unusual than some may think. For small fees, places such as Poets House and the New School have long offered reading series, but there wasn't a downtown establishment showcasing both fiction and poetry readings, all free of charge to the public. The newly opened Lillian Vernon Creative Writers House, however, has quickly filled that void.

Located at 58 West 10th Street, the house, formerly NYU's

Alexander S. Onassis Center for Hellenic Studies, first opened its doors in January 2007, following a gift by trustee Lillian Vernon and a \$2 million renovation that left the aging brick building's interior sufficiently modern without sacrificing any of its colonial charm. Today, it provides offices for such renowned faculty members as E.L. Doctorow, Sharon Olds, and Darin Strauss. But more

important, by relocating the university's more than 90 full-time MFA students from a small wing of the English department, the house has given the creative-writing program a home base and, with that, a sense of identity. "The house has utterly juiced up the program," Strauss says. "What had been a fairly loose confederation of writers has turned into a tightly united community with the

"The idea is that we have this elegant house with all these writers living in the neighborhood, so why not invite them over?"

—DEBORAH LANDAU, POET AND DIRECTOR OF THE CREATIVE WRITING PROGRAM

PHOTOS © PETER GREGOIRE



THIS RENOVATED VILLAGE TOWN HOUSE WELCOMES ANYONE JONESING FOR SERIOUS BOOK TALK IN A CASUAL SETTING.

house at the center of that social universe.” On any given day, students lounge with their laptops or chat across the sofas about their reading. “Our graduate students are here all the time,” agrees poet and program director Deborah Landau. “I wish we had laundry machines and showers!”

But the house looks outward as much as it does inward, offering the greater New York literary community a homey forum, thanks to the popular weekly “Reading & Conversation” series curated by Landau. The public can drop by to hear the likes of novelist A.M. Homes, author and scholar André Aciman, and former *New Yorker* poetry editor Alice Quinn read, field questions, and stir up lively debates.

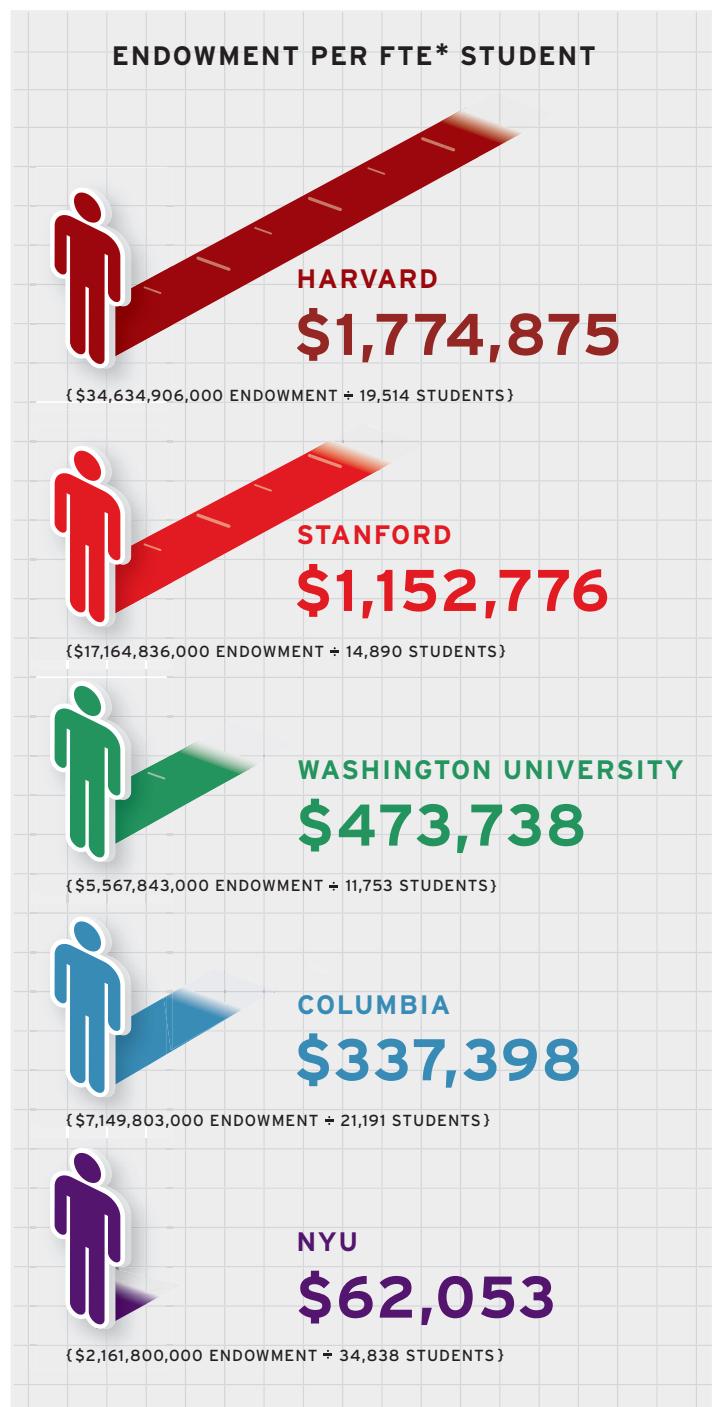
“The result is both charming and nourishing,” Quinn says, and the inviting atmosphere has drawn fans such as musician Lou Reed and performance artist Laurie Anderson.

Landau and staff are currently cooking up more events to ensure that lines between the house and the city continue to blur. Matinee readings have started, while “Writers in New York,” a craft-intensive program modeled after Middlebury College’s prestigious Bread Loaf School of English, and a *Paris Review*-curated salon series are both planned for the summer. Landau explains, “The idea is that we have this elegant house with all these writers living in the neighborhood, so why not invite them over?” ■

Scorecard

CLIMBING THE ENDOWMENT STAIRCASE

Endowment size is one source of modern-day bragging rights for universities because the investment earnings from them are vital to budgeting for incidental, extracurricular expenses not covered by tuition. The current Campaign for NYU has helped to raise the university’s endowment to more than \$2 billion—the largest total in campus history—nearly double that of five years ago. And while NYU manages to do a lot with a little, we’re still a long way from measuring up to our peers.



*FULL-TIME EQUIVALENT, INCORPORATING BOTH FULL- AND PART-TIME STUDENTS
SOURCE: 2007 NACUBO ENDOWMENT STUDY

academic trend

HELP WANTED

UNIVERSITIES AND OTHER AGENCIES SCRAMBLE TO FILL THE EVER-WIDENING NURSING GAP

by Renée Alfuso / CAS '06 / and Samme Chittum

EVERYONE HAS A HOSPITAL HORROR STORY. “[YOU] HAVE TO GO TO THE BATHROOM, YOU BUZZ

for the nurse, and [they] don’t come,” recites nursing professor Christine Kovner. “That’s the standard.” Unfortunately, that standard isn’t likely to improve anytime soon. The demand for nurses—who make up the largest workforce in the U.S. health-care system—now far outpaces their supply. The American Hospital Association reported 118,000 nursing job vacancies nationwide in 2006, and a recent report in the *Journal of the American Medical Association* says the number could nearly triple by 2020 as the baby boomers gray and require increasing care.

The issue is more complicated than most imagine. While rising salaries and job opportunities are actually attracting an unprecedented number of would-be nurses, admission bottlenecks and faculty shortages at universities, along with a staggeringly high attrition rate among nurses on the floor, are emptying hospitals of their most indispensable resource. The crisis at nursing schools has gotten so dire that more than 42,000 qualified applicants were turned away last year, according to the American

Association of Colleges of Nursing (AACN). “We don’t have the faculty or the clinical sites to quickly increase the number of nurses we’re graduating,” explains Cheryl A. Peterson, a veteran nurse and senior policy analyst for the American Nurses Association (ANA). In fact, the AACN found almost three-fourths of programs suffer from a dearth of

teachers, and this shortage is likely to grow because about half of all nursing faculty in the United States are baby boomers themselves and plan to retire within 10 years.

In response, schools are exploring a range of creative measures to recruit both students and

educators. The Johns Hopkins University School of Nursing offers nurse administrators and advanced practice nurses discounts on tuition, while the University of Chicago Medical Center offers 100 percent tu-

nursing or a related field. NYU, which has one of the oldest nursing PhD programs, has stepped up its efforts by elevating what was once the nursing division to its own school in 2005. Since then the new College of Nurs-

“If we put the same dollars that go into physician education into nursing, we’d be in a much better place.”

—CHERYL A. PETERSON, AMERICAN NURSES ASSOCIATION

tion reimbursement for nurse employees who want to earn a bachelor’s or master’s degree and 75 percent reimbursement for those who pursue a doctorate in

ing, under its first dean, Terry Fulmer, has doubled faculty and nearly tripled student enrollment from 400 to 1,150. In addition, staff nurses at NYU Medical Center can now qualify for tuition reimbursement if they pursue a graduate or doctoral nursing degree.

But luring more students and faculty only fixes part of the problem; there will never be enough nurses until hospitals figure out how to retain those already on staff. Some 41.5 percent of registered nurses in their first

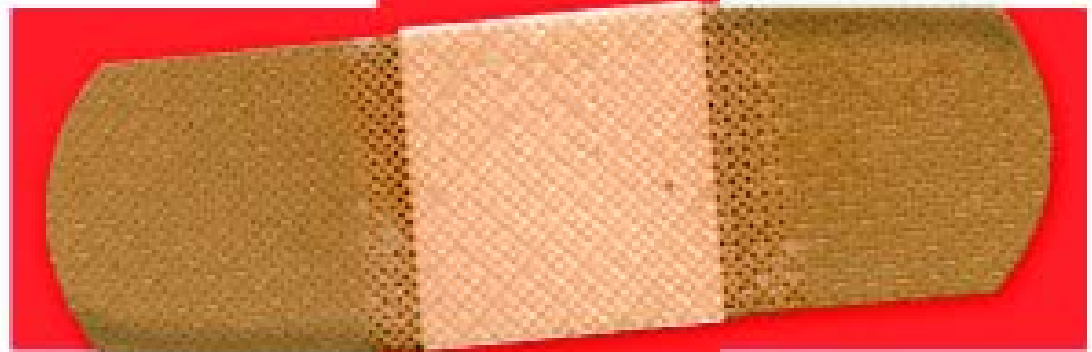


ILLUSTRATION © OPTO DESIGN

year and half on the job seriously consider changing careers, according to a national study—the first of its kind—of 3,226 registered nurses in 35 states and the District of Columbia. “We simply didn’t know a lot about these nurses and why they leave,” says

(CONTINUED ON PAGE 16)



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Kovner, who co-authored the article published last fall in the *American Journal of Nursing* with Carol Brewer of the School of Nursing at the University at Buffalo. Much of the nurses' frustration, they discovered, is the result of poor management and stressful working conditions: 25 percent found it "difficult or impossible" to do their job at least once a week because of inadequate supplies, 62 percent experienced verbal abuse by either patients or doctors, and 25 percent were accidentally stuck by at least one needle in their first 18 months.

To reduce this turnover, Kovner's husband, Anthony R. Kovner, professor of health policy and management, spearheaded a new master of science for nurse leaders at the Robert F. Wagner Graduate School of Public Service. Working with 28 nurse managers from the New York-Presbyterian Healthcare System and NYU Medical Center, the program offers evening classes for those who want to become better managers and improve working conditions for their peers, and expects to double enrollment in fall 2008.

In the meantime, many national nursing organizations, such as the AACN and the ANA, are pressing the government and various foundations for help. Last December, the Robert Wood Johnson Foundation joined the American Association of Retired Persons to create the Center to Champion Nursing in America, which will lobby for state and federal dollars to expand nursing education. ANA's Peterson says that such efforts should help curb the crisis for now but warns that a long-term solution will only come with a shift in priorities: "If we put the same dollars that go into physician education into nursing, we'd be in a much better place." ■

What they're learning

The Class: Following in Michelangelo's Footsteps

by Renée Alfuso / CAS '06

On the first day of his apprenticeship, the young artist strolls along the narrow cobblestone streets of Florence, Italy, on his way to buy tools for his craft. He chooses crushed bird bone and gum arabic to make silverpoint paper and, as his eyes scan the rows of feather pens, his cell phone rings—bringing him back to 2008.

The arts may have changed since the 15th century, but study-abroad students can revisit that world via The Renaissance Apprentice, a class offered each semester at NYU's La Pietra campus in Florence. The course follows step-by-step a treatise written by Italian painter Cennino Cennini in the late 14th century that guided apprentices such as Leonardo and Michelangelo in the 15th and 16th centuries. "It's still a modern class, so we're not all dancing around Florence in tights," explains art historian Alan Pascuzzi, who has taught the course for five years. "But everything's based on a regular Renaissance apprenticeship, so each week it's like we're stepping back into time."

Mixing fine arts with art history, students spend half the course working in the studio and the rest in Florence's hallowed museums and churches, where they sketch everything from sculptures in the Duomo to frescoes a young Michelangelo once worked on as he honed his skills

under his own teacher. By copying the classics, students learn to mimic the old masters' individual styles—just as apprentices did in order to help out on big projects. They use only period tools—many of which can be found solely in Florence where the ancient methods have survived—as they attempt difficult Renaissance techniques, such as fresco, egg tempera, and silverpoint, where the artists draw precise, permanent lines with silver on specially prepared paper. "We can literally use Florence as a classroom—not just study it like a museum, but interact with it—because all these artists are dead, but they can still teach us something," says Pascuzzi, who followed Cennini's treatise, called *Il libro dell'arte*, while finishing his dissertation in Florence and later used his experience to create the course.

Training that took the Renaissance greats five or six years to complete, Pascuzzi must now teach in only four months. But despite this, the course, which requires no prerequisites, immediately fills up each semester with a potpourri of art majors, amateur enthusiasts, and those who have never before held a paintbrush. And each student walks away with a portfolio of their Renaissance works, including one original painting. "The class goes against any art instruction students would get in America," Pascuzzi says, "but the whole concept of coming overseas is to get something totally new and different." ■

The Syllabus: The Renaissance Apprentice

WEEK 1: Introductions / Trip to Zecchi rare Renaissance art supply store to buy materials: natural charcoal, black chalk, natural white chalk, red chalk (or *sanguigna*), silver, feather pens, ink, pigments, boars-hair brushes, paper, drawing board, small portfolio, fake gold leaf, red bole, and crushed bird bone and gum arabic

WEEK 2: In-class lecture on how to use materials and techniques / Make a silverpoint stylus by attaching a piece of silver to a balsam stick with metal wire / Create pen and ink / Explanation of silverpoint mirror technique used to check drawings in reverse / Assignment: Copy two Ghirlandaio drawings of draped figures in silverpoint

WEEK 3: Prepare and tint paper for silverpoint sketching using crushed bird bone and gum arabic / In-class lecture on drawing faces and figures / Assignment: Copy Granacci drawing of male figure in silverpoint

WEEK 4: Meet in the Tornabuoni Chapel in the Santa Maria Novella church to draw from Ghirlandaio frescoes, scenes from the life of Mary or the life of John the Baptist, which Michelangelo worked on as an apprentice (preliminary drawing done in charcoal then brushed away with feather and fixed in black chalk) / Assignment: Copy Ghirlandaio drawing of male figure in silverpoint

WEEK 5: Meet at the Opera del Duomo to draw from relief sculptures to learn volume,



light, and shadow / Students draw from either Luca della Robbia's choir loft or from Donatello's sculptures of Mary Magdalene using the charcoal and black chalk technique / Assignment: Copy Filippo Lippi drawing in silverpoint and pen and ink

WEEK 6: Meet at the Bargello National Museum to draw from Michelangelo's *Bacchus* and his *Apollo-David* using the charcoal and black chalk technique / Also draw from Giambologna's bronze *Bacchus* and his *Mercury*, as well as Tribolo's terracotta copies of Michelangelo's sculptures *Day*, *Dawn*, *Dusk*, and *Night* / Assignment: Copy Leonardo anatomy study in pen and ink

WEEK 7: In-class lecture on anatomy, including muscle and skeletal systems / Students analyze their drawings from the previous week and do an exorchè drawing over it by dissecting the figure's muscles in red chalk on tracing paper / Assignment: Copy Leonardo's *Vitruvian Man* in pen and ink

WEEK 8: Meet at the natural science museum La Specola to draw from wax sculptures of humans in various states of dissection once used by 18th-century doctors to study anatomy / Also draw from large stuffed animals, such as rhinos, gazelles, birds, and tortoises, comparing their anatomy to humans / Assignment: Copy Michelangelo figure study in black chalk

TOP AND BOTTOM LEFT: A STUDENT APPLIES EGG TEMPERA TO HER COPY OF VERMEER'S *GIRL WITH A PEARL EARRING*; FAKE GOLD LEAF IS PREPARED FOR A PANEL DRAWING OF THE MADONNA. **BOTTOM RIGHT:** ALAN PASCUZZI DEMONSTRATES THE SPOLVERO, A METHOD OF DUSTING POWDERED PIGMENT WITH A POUNCE BAG TO TRANSFER A PATTERN ONTO A FRESCO.

WEEK 9: In-class lecture on fresco painting / Paint small copies of a Giotto fresco from Santa Croce church, copying the head of St. Francis on small masonite panels / Assignment: Copy Michelangelo figure study in red chalk

WEEK 10: In class, copy from Michelangelo's Sistine Chapel frescoes, choosing either the head of the Delphic Sibyl or one of the ceiling nudes / Assignment: Self-portrait done in the Renaissance technique of their choice

WEEK 11: In-class lecture on egg tempera with demonstration of how to separate the yolk from the white / Create a small copy of Masaccio egg tempera painting and use to test how to apply gold leaf, mix pigments, and apply paint / Choose a Florentine painting to visit and analyze for final project

WEEK 12: Begin work on final projects / Assignment: One-page research essay on a particular Renaissance medium or technique, using Cennino Cennini's *Craftsman's Handbook* and Giorgio Vasari's *On Technique* as sources / In-class preparation for final student exhibition

WEEK 13: Continue work on final projects, 30-x-40-cm egg tempera paintings with gold leaf / Set up final show in La Pietra's Villa Ulivi conference room

WEEK 14: In-class final presentations and critique of students' five favorite works and final essay / Students receive a copy of the revised Renaissance Apprentice manual produced from class essays and paintings



ILLUSTRATION © LARS LETARU

neuroscience

POLITICAL WIRING

by Sabine Heinlein / GSAS '07

FOR YEARS, "STAY THE COURSE" HAS SERVED AS A REPUBLICAN MANTRA FOR THE IRAQ WAR,

even amid the conflict's increasing unpopularity. Meanwhile, some high-profile Democrats have been accused of "flip-flopping" on their support for it, among other things. Now, a new study by department of psychology assistant professor David Amodio suggests these reactions could reflect a deeper cognitive difference between partisans—not merely politics as usual.

While psychologists and political scientists have long found conservatives more constant in decision-making and liberals more open to ambiguity and change, Amodio's research is the first to link brain activity to political attitude. The study, published in *Nature Neuroscience*, concludes that conservatives are more likely to stick to their guns—and possibly make a wrong

choice—when confronted with a sudden decision that goes against habit. Liberals, on the other hand, are more likely to adapt—and respond accurately—because their anterior cingulate cortex, a region in the frontal brain, appears to host more brain activity.

Amodio asked 43 college students to rate their degrees of liberalism and conservatism, among other personality traits. He then hooked them up to an electroencephalograph, which records electric activity from the brain, and instructed them to look at a computer screen and tap a keyboard when the letter M appeared but refrain when confronted with a W. The M showed four times as often as the W, conditioning students to habitually press the button. Each letter occurred for a tenth of a second and participants had half a sec-

ond to respond. The result? Liberals more often resisted pressing the keyboard when faced with an unexpected W. (In case anyone thinks the loaded W—our conservative president's middle initial—had something to do with it, researchers repeated the experiment with the letters reversed.)

"I didn't design the study to pander to politics," says Amodio, who describes it as a side project to his larger research on how personality and brain function relate to self-regulation. Nevertheless, some took offense at the notion that conservatives are less equipped to respond to conflicts, while others delighted in the possibility. An article in the *Concord Monitor* titled "DNA May Determine One's Political Destiny" theorized that Dick Cheney shot his longtime hunting buddy because "[his] genes apparently let him down."

Amodio dismisses much of the press coverage as "junk journalism," because the study made no conclusions about genetic predisposition.

Other critics considered the study itself junk. The online magazine *Slate* condemned its "sweeping terms." "Tapping a keyboard is a way of thinking?" William Saletan mockingly asked. "One letter, one-tenth of a second. This is 'information'?"

But Amodio explains that his approach, the so-called Go/No-Go task, has long been used by scientists as a simplified model of everyday behavior. And he believes future studies might reveal cognitive advantages that conservatives have over political rivals, such as an improved ability to tune out distractions. "Some balance between neurocognitive styles is probably optimal," he laughs, "which could make your case for being a political moderate." ■

RESEARCH

■ management psychology

Putting the E in Empathy

by Suzanne Krause / GSAS '08

Power may not corrupt, but there is new evidence that it can blind people in top positions. According to a study published in the journal *Psychological Science*, one's ability to consider another perspective decreases proportionately to the level of power—defined as control of information or resources—one wields in a given relationship. The

results offer insight into everything from corporate decision-making to spousal harmony. "Power is sort of like the gas pedal in a car, and 'perspective taking' is essentially the steering wheel that guides you through the world," says Joe Magee, study co-author and assistant professor of management at the Robert F. Wagner Graduate School of Public Service. "If you don't have the awareness to con-



PHOTO © JENNIFER WHITSON

sider other people's perspective, you are going to drive the car into a brick wall, basically."

Study participants completed several tasks that indicated high-powered people are less accurate at detecting others' emotions, make egocentric presumptions, and are less inclined to consider another's visual perspective. In one test, sub-

jects were asked to write an E on their own foreheads. Those individuals primed with high power were nearly three times more likely to write an E that appeared backward to onlookers. But, Magee cautions, power holders are as capable as anyone to judge other's needs and ideas fairly—they just often have much less incentive to do so. ■

■ green-thumb technology

YOUR FICUS ON LINE ONE

by Renée Alfuso / CAS '06

In the 1986 film *Little Shop of Horrors* (pictured below), when Seymour's plant orders him to, "Feed me!", it's a classic sci-fi horror moment.

But a group of postgraduate students at the Tisch School of the Arts are working to make such demands a less terrifying reality with Botanicalls, a system that allows

your house plants to alert you via telephone when they're parched or wanting a bit of sunshine.

The brainchild of Rebecca Bray, Rob Faludi, Kate Hartman, and Kati London (all TSOA '07), Botanicalls equips each plant with a

small sensor to monitor soil moisture and light exposure. When the plant needs something, a micro-controller sends a wireless signal that connects via the Internet to an open-source phone system called Asterisk, which launches a call based on the particular plant's information.

The group created the system when they decided to add green life to soften up the sterile, tech-heavy student lounge at NYU's Interactive Telecommunications Program but feared the new flora might be neglected. Rather than create an automatic watering system and risk that the plants become background shrubbery, the team aimed to cultivate a daily relationship between the plants and people. "We really wanted the ITP students to make a connection with the plants rather than just being stuck at their laptops and soldering irons," Faludi says.

To strike the right tone for

interspecies communication, the Botanicalls team recorded human voices that reflect each variety's characteristics and imagined personality: The Spider Plant calls with a bubbly voice that suggests its prolific nature, while the Scotch Moss greets with a burly brogue. "I feel much more guilty when I fail them now because they've developed these personalities," Hartman says.

Beyond the student lounge, Botanicalls has exhibited as an interactive art installation, and the group hopes to launch the system in community gardens and office buildings where it can gather even more people around their plants. While the system isn't available for retail just yet, the team is designing a simpler, less expensive do-it-yourself model for homes, which turns potted plants into rather pleasant housemates: They don't just call when they need something, but also to say thanks. ■



PHOTO © WARNER BROS./PHOTOFEST

NYU

IN NY C



conservation

PHOTO © SERGE CASHMAN

TWO DOZEN LUCKY FRESHMEN GOT REFURBISHED BIKES AND LESSONS ON PROPER CARE WITH TIME'S UP! MECHANIC PHOENIX DRAGO.

award from NYU's Sustainability Task Force, Allen, former classmate Mark Simpson (CAS '07), and others, harvested 50 abandoned bikes stored in campus facilities and donated them to Time's Up!, a non-profit cycling collective on East Houston Street at which both Allen and Simpson have volunteered. Time's Up! staff and NYU students refurbished 25 of them—stripping the rest for usable parts—and gave them to interested freshmen during Welcome Week last fall. Recipients were required to learn maintenance skills and safe urban riding techniques—a must for navigating the obstacle course of New York streets, says Allen, a California native.

For phase two, Allen is surveying students' cycling habits and preferences, researching other city and university bike programs, and will make recommendations on parking, storage, and road safety to the Sustainability Task Force's transportation committee. Jeremy Friedman (GAL '07), the task force's project administrator, predicts her effort will inspire a new campus bike recycling policy. "It hits so many targets: transportation, greening, education, cost savings, and it works within the community," he says.

While government surveys estimate that just 5 percent of the nation's bicycle riders bike for transport, Allen hopes early exposure will convince students of cycling's economic, time, and health benefits. "Part of why we targeted freshmen was to create an NYU rider for four years," she says. "If you get someone riding in their freshman year, then when they move away from campus they'll still think it's a good mode of transportation." Plus, she adds, a brisk morning ride always wakes one up for classes. ■

ON THE ROAD AGAIN

A CYCLIST RESCUES ABANDONED BIKES FROM A GRIM FATE

by **Suzanne Krause / GSAS '08**

Early in fall 2006, Emily Allen (GAL '10) noticed the slick bicycle chained outside her freshman dorm but grew sad as she watched the seemingly abandoned vehicle deteriorate week after week in the cold and rain. The building manager told

her such neglected bikes are eventually tossed away with other garbage, inspiring the ardent peddler, whose own four bikes occupy part of her living room, to apply for a grant to collect and refurbish the wasted cycles haunting her on almost every campus bike rack.

Last summer, aided by a \$5,000

Avant-Garde Rx

A NEW CLINIC OFFERS ACTIVISM AND ART

by Sabine Heinlein / GSAS '07

After spending a semester in Berlin, where big trees line nearly every street and abundant parks feature thick woods and wildflowers, Moo Kyung Sohn (STEINHARDT '08) dreaded returning to New York's concrete jungle. "The nature we see in the city is not real," the undergrad says about Manhattan's carefully planted plots. "It's an *idea* of nature that we made for ourselves." So Sohn turned to NYU's Environmental Health Clinic to assuage her green deprivation. The clinic, which officially opened last October at the Steinhardt School of Culture, Education, and Human Development, marries conceptual art with social and environmental activism. It welcomes appointments from "impatients," individuals such as Sohn who are too anxious to wait for protracted legislative changes.

"Coming to the clinic doesn't require that you are an environmental activist or a community organizer," explains founder Natalie Jeremijenko. "It's a way of coordinating diverse, local actions and making them amount to something significant." The goal is to create environmentalism that is mediagenic, publicly legible and, most of all, approachable and manageable by anyone. "People *can* actually do something," says Jeremijenko, who joined Steinhardt last semester as an assistant professor of visual art.

Jeremijenko first evaluates an

impatient's concern and, upon diagnosis, issues a prescription for action. In Sohn's case, the "doctor" directed her to create "NoParks" in two of New York's many no-parking zones, such as in front of fire hydrants. One sunny day last September, passersby and local residents came to admire Sohn's micro-swamp with ferns, mosses, and rocks on East Ninth Street and her wildflower garden on Stuyvesant Street in the East Village. Her favorite visitors were a group of butterflies that made the wildflower garden their temporary home.

To help people tackle environmental issues often perceived as

inaccessible and abstract, Jeremijenko plans to design a whole repertoire of such empowering actions. To folks who want to reclaim pedestrian power in a city known for heavy traffic, she might prescribe a unique pair of shoes that, through a spring in the heel, increase the wearers' stride by 20 to 40 percent. "It's a sensible shoe, but it's [also] about putting a spring in your step [and] treating gender differences," says Jeremijenko, whose artwork-cum-science projects have been exhibited at the Whitney Biennial in 1997 and 2006, the MoMA, the Guggenheim, and the Cooper-Hewitt

Design Life Now: National Design Triennial 2006–07.

For all their high design, Jeremijenko's prescriptions are much more than fleeting eye candy. NoParks are an "engineered micro-landscape optimized for environmental problems," she says. A verdant island on the side of the road, a NoPark can capture the oily runoff from the road before it flows into the river and help reduce standing puddles that serve as breeding grounds for mosquitoes, which might eliminate the need for hazardous fumigation.

While Sohn's NoParks were temporary, the Environmental Health Clinic hopes to get permission from the Department of Transportation to permanently install them. The real thing will require the impatient to dig up asphalt and plant specific flora to filter out cadmium and hydrocarbon runoff. We might soon see NoParks sprout up all over New York, with Sohn leading the charge. "The clinic is not about giving you answers," she says. "It's about having you create your own." ■



PHOTO © WILLIAM MEYER

THIS TEMPORARY "MICROSWAMP" OFFERS A LUSH ALTERNATIVE TO AN EAST VILLAGE NO-PARKING ZONE.

the insider

BEST OF NEW YORK

NYU FACULTY AND STAFF OFFER UP THEIR FAVORITES
by Renée Alfuso / CAS '06

TAKE A DIP OR DISCOVER THE CITY'S RICH BLUE-COLLAR HISTORY THIS SPRING IN SEVERAL VENUES THAT LIE JUST OFF THE BEATEN PATH.

A STYLISH STAY

You can stay at a Holiday Inn anywhere, but for a true New York experience, Donna Quadri-Felitti, clinical assistant professor in the Preston Robert Tisch Center for Hospitality, Tourism, and Sports Management, recommends visitors try a boutique hotel for the personal service and unusual details. On the west side, she goes for the European luxury of the Iroquois, and on the east side, it's the intimate bed-and-breakfast-like Roger Smith. But the **HOTEL ROGER WILLIAMS** in Midtown's Murray Hill really stands out for being hip yet unintimidating. "It's not so trendy that it's off the scale," Quadri-Felitti says. "Mom can still go there and be cool." With books, scented candles, and flat-screen plasma TVs in each room—some with private garden terraces—the Roger Williams de-

scribes itself as "more fashionable apartment than hotel." And forget waking up to miniature boxes of cereal—the Help Yourself Breakfast Pantry is virtually its own café with heaps of frittatas, European meats and cheeses, and local delicacies such as croissants from Balt-hazar and smoked salmon from Petrossian. Not your average hotel, but as Quadri-Felitti puts it, "Isn't that why you come to New York—for the unique things you can't get anywhere else?" **131 MADISON AVENUE, 212-448-7000; WWW.HOTELROGERWILLIAMS.COM**

WORKINGMAN'S PALACE

Tucked in a row of buildings amidst the bustle of Times Square and Fifth Avenue is a little-known gem of city history: headquarters of the **GENERAL SOCIETY OF MECHANICS AND TRADESMEN**

OF THE CITY OF NEW YORK, a favorite of Daniel J. Walkowitz, professor of history and acting director of metropolitan studies. Founded in 1785, the society was established to provide educational and cultural services for working people and their families before there was even a public school system. And that legacy has endured—the library is the second oldest in the city and the school they started in 1820 continues today. Walkowitz says the building is a testimony to the city's forgotten craftsmen. "We somehow think that the builders of New York are simply the great men who provide the money, the Donald Trumps—but Donald Trump's never laid a brick in his life," he says. One doesn't have to be a society member or history buff to appreciate the library's soaring three-floor-high grand atrium topped by a breathtaking skylight. "The architecture is quite magnificent," Walkowitz

agrees, "but the front is just another old building on the block." **20 WEST 44TH STREET, 212-840-1840; WWW.GENERALSOCIETY.ORG**

SPEEDY EATERY

Quick eats are a must for most New Yorkers, but fast food shouldn't mean sacrificing quality, according to Rogan Kersh, who studies the politics of obesity and the fast-food industry and is associate dean and professor of public service at the Robert F. Wagner Graduate School of Public Service. "We have been trained through advertising to think of McDonald's as the purveyor of the fast food we need right now," he says. "But an apple doesn't take any longer to eat than a Big Mac." For a full meal that's quick but also fresh and inventive, Kersh hits up **CAFFE FALAI**. He recommends the veal meatballs in tomato sauce or fried mozzarella and beet salad, but his favorite is the honeydew melon juice. Chef



HOTEL ROGER WILLIAMS



CAFFE FALAI



RIVERBANK STATE PARK



FROM LEFT: © HOTEL ROGER WILLIAMS; © ANNEMARIE POYO PURLONG; © NYS PARKS, RECREATION & HISTORIC PRESERVATION; © STEVE ANIAGA
GENERAL SOCIETY OF MECHANICS AND TRADESMEN

Economy

THE ARTS—A GREEN GIANT FOR NEW YORK CITY

by Ted Boscia

When a stagehands strike extinguished Broadway's lights for 19 days last fall, it was a mere blip in an increasingly robust arts industry, a financial juggernaut that contributed \$21.2 billion to the New York City economy in 2005.

The findings, detailed in "Arts as an Industry: Their Economic Impact on New York City and New York State," chart the steady growth of the sector—defined as film and TV production, commercial theater, art galleries and auction houses, nonprofit culture such as museums, zoos, and dance troupes, and arts-related tourism—during the past two decades. Since 1982, after adjusting for inflation, the arts' financial footprint has increased 86 percent in New York City. "The arts are an economic boon for the city and state," says Rosemary Scanlon, a clinical associate professor at the NYU Real Estate Institute, who led the study for the Alliance for the Arts.

Most notable, according to Scanlon, has been the expansion of cultural nonprofits, which contributed \$5.8 billion in

2005—double the 1982 figure—to the city's economy. While this sector is top-heavy—42 organizations have yearly budgets greater than \$10 million—the city is also home to thousands of smaller nonprofits. Scanlon credits lawmakers' steadfast support, primarily through tax credits and grants, for the growth: "Even when the city was struggling with its budget, it kept up its support for the arts."

To measure the arts' economic impact, Scanlon and other researchers considered the direct expenditures of the city and state's cultural institutions, as well as dollars generated by wages, taxes, and other indirect spending, including outlays by contractors and agencies for hire and money reinvested by employees living in the city. She estimates the annual output of the arts rivals that of the construction trade, another prodigious city industry. More important, she says, the arts have resiliently weathered work stoppages, recessions, and even the 9/11 attacks, which many analysts feared would precipitate a protracted slump. "All the curves are pointing up," Scanlon says. ■

Iacopo Falai—who learned how to cook in his hometown of Florence and was later pastry chef at Le Cirque—provides a take-out or sit-down menu, and lures customers with an elaborate dessert case up front. Just a block away from the crowds of Soho, the café offers a great break from work or shopping. As Kersh says, "On a rough day, tottering down there around four o'clock is always a rewarding experience."

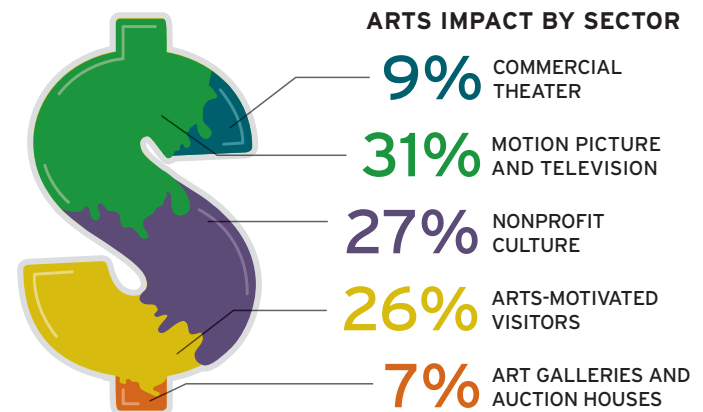
265 LAFAYETTE STREET, 917-338-6207

SWIMMING HOLE

When Robin Nagle tells people she's been swimming in the Hudson River for seven years now, they're never eager to shake her hand. But Nagle, director of the John W. Draper Interdisciplinary Master's Program in Humanities and Social Thought, swears it's one of the best places to take a plunge. "It's such an extraordinary feeling to be not on the water, but actual-

ly in the water around Manhattan," she says. Some swims are organized by the Manhattan Island Foundation, which raises awareness of just how clean the waters are. For more traditional lap swimming, Nagle heads upstream to **RIVERBANK STATE PARK** with its spectacular views of the Palisades, George Washington Bridge, and, of course, the Hudson. The 28-acre, multi-level recreation facility—which is Manhattan's only state park and boasts a football/soccer field, tennis and basketball courts, ice skating rink in winter, and a restaurant—has public outdoor lap and wading pools (open from July 4 through Labor Day). And just two bucks gains you entry to the indoor Olympic-size pool. Nagle says, "It's a joy to go for 50 meters without having to turn around because it feels like you're swimming in something more substantial than just a pool."

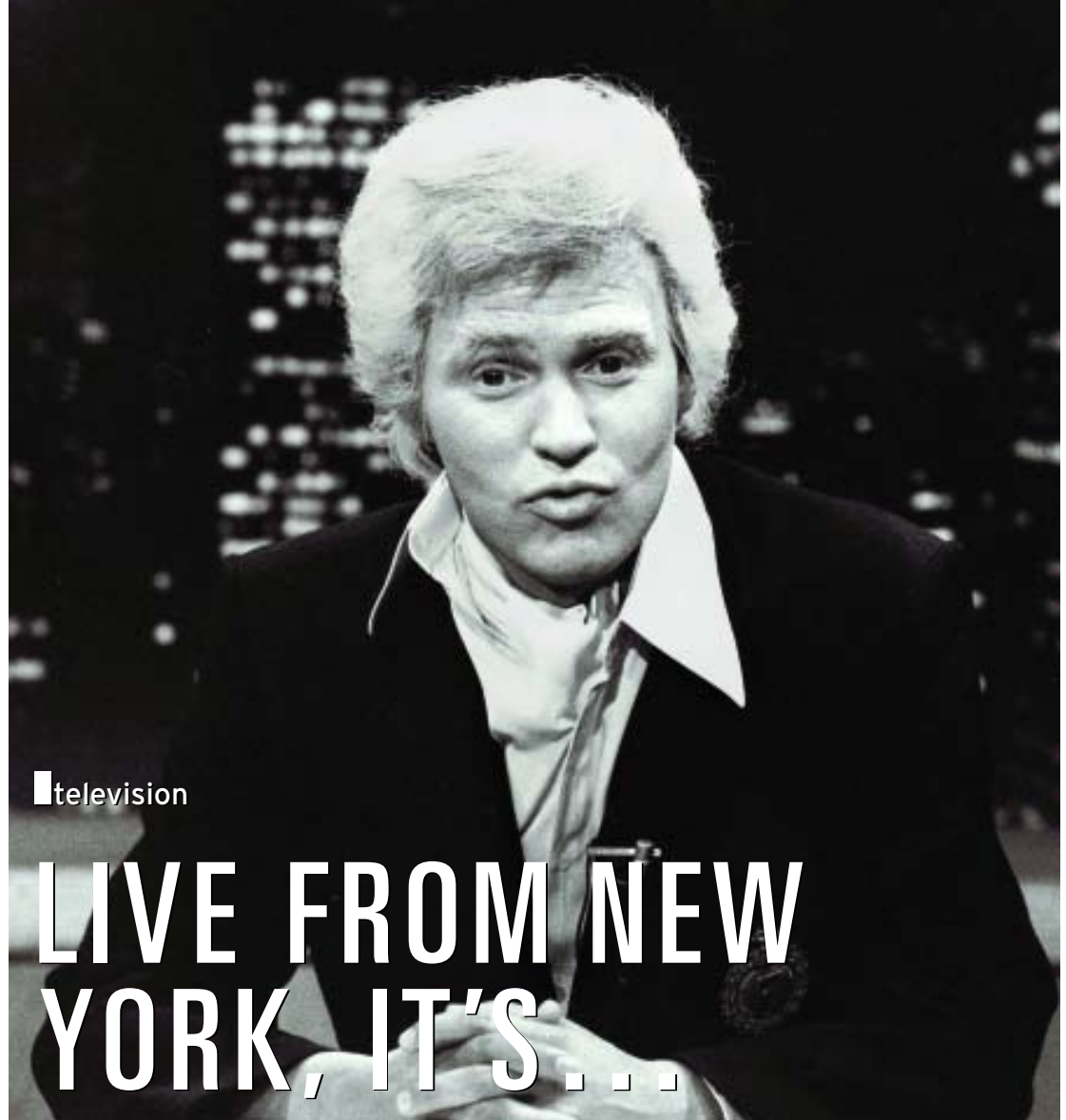
679 RIVERSIDE DRIVE, 212-694-3600



SOURCE: ALLIANCE FOR THE ARTS

NYU

CULTURE



television

LIVE FROM NEW YORK, IT'S...

AFTER MORE THAN THREE DECADES, ALUMNI CONTINUE MAKING SATURDAY NIGHT FUNNY

by Jason Hollander / GAL '07

Since the first show aired on October 11, 1975, millions of Americans have tuned in each weekend to *Saturday Night Live* to watch the likes of Bill Murray, John Belushi, Gilda Radner, and Eddie Murphy embody some of the most absurdly memorable characters in television history. Defying age by winning 22 Emmy Awards over 32 seasons, the show's biting pop culture and political commentary lives up to *The New York Times* declaration that it remains "the most pervasive influence on the art of com-

edy in contemporary culture."

One famous training ground for this talent has been Chicago's Second City improv comedy group. Another has been our neighbor to the north: Canada natives include executive producer Lorne Michaels and former cast members Dan Aykroyd, Martin Short, Phil Hartman, Mike Myers, and others. But dig a little deeper into the archives and another common thread is revealed.

With Billy Crystal (TSOA '70), Molly Shannon (TSOA '87), Adam Sandler (TSOA '88), writer Tim Herlihy (STERN '88, LAW

'92), cartoonist Robert Smigel (WSUC '83), musical director Lenny Pickett (adjunct professor at Steinhardt), as well as Alec Baldwin (TSOA '94), who is one behind Steve Martin's record 14 appearances as host, NYU has left a legacy on *SNL* that continues today with Andy Samberg (TSOA '00), and numerous others behind the scenes. Even Michaels, the show's original and enduring architect, has an NYU connection as a member of the TSOA Dean's Council.

The following is a pictorial history of some of the SNL characters and works brought to life by alumni...

ABOVE: BILLY CRYSTAL'S (TSOA '70) CHARACTER FERNANDO MADE THE CATCH PHRASES "YOU LOOK MAHVELOUS" AND "IT'S BETTER TO LOOK GOOD THAN TO FEEL GOOD" POPULAR IN THE 1980S.

LEFT: PHOTO © NBC-TV/THE KOBAL COLLECTION; RIGHT: CLOCKWISE FROM TOP: PHOTO © NBC/PHOTOEST; PHOTO © TARSCHE/RETNA LTD.; PHOTO © GETTY IMAGES; PHOTO © WALTER MCBRIDE/RETNA; PHOTO © GETTY IMAGES; PHOTO © NBC/PHOTOEST



< ANDY SAMBERG (TSOA '00)

When Andy Samberg (pictured with Tisch Dean's Council co-chair Alec Baldwin) was a kid in the late 1980s, he would flip on the TV most Saturday nights at 11:30, hoping to catch his favorite show: the World Wrestling Federation's *Saturday Night's Main Event*. But that program aired only occasionally and, though dejected, he'd often watch NBC's alternative—a silly sketch comedy show that made him laugh despite jokes that went over his head. As the years went by, he understood more and more of the gags, and eventually started looking forward to the satire instead of the staged wrestling. "What appealed to me is what still appeals to me," says the 29-year-old cast member. "You could just tell the people there were having fun."

A California native, Samberg picked up an Emmy Award in 2007 for writing the *SNL* Digital Short "Dick in a Box" (which he performed with host Justin Timberlake), and has made a name for himself with other shorts—including the mock-rap "Lazy Sunday"—that have attracted millions of additional viewers online. While his film career is blooming, Samberg, who wrote about his dream to be on *SNL* in his application to NYU, intends to keep honing his skills in Studio 8H. "I'm just happy to be there," Samberg says, "and just trying to be funny enough not to get fired."



FAR LEFT: *SNL* EXECUTIVE PRODUCER LORNE MICHAELS (FAR RIGHT), PICTURED IN MID-1970S WITH CAST MEMBERS CHEVY CHASE, JOHN BELUSHI, AND GARRETT MORRIS, IS A MEMBER OF THE TISCH SCHOOL DEAN'S COUNCIL.

LEFT, FROM TOP: PRODUCER HAL WILLNER (GAL '77) HAS BEEN THE SHOW'S MUSIC SUPERVISOR SINCE 1981; ROBERT SMIGEL (WSUC '83) CREATES *SNL*'S "TV FUNHOUSE" SEGMENTS, INCLUDING "THE AMBIGUOUSLY GAY DUO" AND "FUN WITH REAL AUDIO"; TIM HERLIHY (STERN '88, LAW '92) WROTE FOR *SNL* FROM 1994-99 AND PENNED THE ADAM SANDLER VEHICLES *HAPPY GILMORE* AND *THE WEDDING SINGER*, AMONG OTHER FILMS; HUGH FINK (TSOA '83) WROTE FOR *SNL* FROM 1995-2002 AND HAS PERFORMED STANDUP ON THE *LATE SHOW WITH DAVID LETTERMAN*.



LEFT: ADAM SANDLER (TSOA '88) GAINED FAME FOR PLAYING ORIGINAL TUNES ON *SNL*, INCLUDING "THE CHANUKAH SONG" AND "RED HOODED SWEATSHIRT."

> **MOLLY SHANNON (TSOA '87)**
Molly Shannon tended toward more dramatic, "intense" roles in high school in Ohio, and only stumbled upon her funny bone while rehearsing for the Tisch Follies as an undergrad. "I had never thought about comedy," says the actress, who starred in 2007's *Year of the Dog*. "But once I was in character, I felt really free." Soon after the follies, Shannon discovered her humor resonated with fellow students. "People started telling me I should be on *SNL*," she says. Eight years and lots of hard work later, the coveted gig was hers.

Best remembered for such sketch roles as superstar Mary Katherine Gallagher and the high-kicking 50-year-old Sally O'Malley, Shannon was stunned to find herself ascend as a rookie cast member, quickly moved from the ending skits into the night's earlier, more prominent slots. Though she couldn't type, which hindered her ability to write sketches quickly, she endured six years of the "comedy boot camp" and thrived on the risk of taking creative chances. While some of her most off-the-wall characters scored big with audiences, she says there's always the chance that sometimes "you try and there's just crickets."



^ **LENNY PICKETT (ADJUNCT PROFESSOR)**

Musical director Lenny Pickett makes sure his band keeps the crowd's feet tapping between commercials and before the show. Though he never aspired to work in comedy, Pickett calls his experience on *SNL* "a musician's dream," allowing him to pick some of the world's best players for the group.

A member of the R&B/funk horn band Tower of Power in the 1970s and '80s, Pickett has played behind Elton John, David Bowie, and Talking Heads, among others. But having always had an interest in theater, he respects the unique collaboration that all of those on *SNL*—from the costumers to the makeup artists to the set designers—experience each Saturday night. "We get the best of the best because we're the last vestige of variety television," Pickett says. "We're making a piece of theater every week."

TOP AND BOTTOM: © NBC/PHOTOFEST (2); RIGHT: © MARY ELLEN MATTHEWS

SATURDAY, MAY 17, 2008
NYU NYC

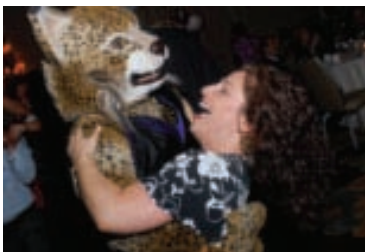


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ROWS OF DESIGNER FLIP-FLOPS SUGGEST TO WOULD-BE BUYERS THAT SUMMER IS A TIME FOR FUN.

COMMERCIAL KALEIDOSCOPE

AN EMOTIONAL APPEAL TO CONSUMER CHOICE BECOMES AN ART AND SCIENCE

by Beth Saulnier

Do you care what color your living room is painted? Of course. But how about your mixer? Your laptop? Or the pill you take for a headache? All these and more are the purview of the burgeoning color industry, which seeks not only to predict tomorrow's trends but to influence consumer choices by appealing to what color consultant Leslie Harrington (STERN '02) calls our most potent visual stimulus. "Color is a nonverbal language," Harrington says, "and it probably is one of the fastest ways to communicate."

In the marketplace, color has emerged as a quick-track way to connect with consumers' wallets. Harrington cites the case of a firm

that tripled sales of its memory sticks solely by offering them in four colors as opposed to the familiar gray. And Apple turned the personal-computing industry on its head a decade ago when it offered its iMac in a rainbow of jellybean hues. "Many computer companies touted their size and speed and all their technical capabilities, and very few attended to aesthetics," says Harrington, a former director of color for Benjamin Moore paints whose Connecticut-based firm, LH Color, has worked for such clients as Avon, Crayola, and Pottery Barn. "Apple was one of the first who said, 'The way it looks and the way it operates are equal.'"

Today's color boom traces its roots to the 1960s, when societal

shifts toward individual self-expression and manufacturing advances allowed products to be made in a wider variety of hues. Then, for example, a palette of 800 colors was the norm in the paint industry whereas today systems with 3,000 colors exist. By the 1990s, increased global competition had prompted companies to exploit every possible edge. As Apple had proved, color could not be left to whim.

Manufacturers are mindful of what individual colors communicate, which moves well beyond the stereotypes that say blue inspires calm or black indicates depression. Ikuko Acosta (STEINHARDT '81), director of Steinhardt's grad-

Apple turned the personal-computing industry on its head when it offered its iMac in a rainbow of jellybean hues.

uate art therapy program, likens color to music. "It elicits immediate emotional reactions," she says. "It's far more complicated than saying, 'a certain color means death.'" For example, she notes, there are many shades of red; each

can summon different but equally powerful images—such as fire and blood—and evoke emotions from anger to passion. She notes that patients suffering from mental illness sometimes shy away from strong colors, which offers an opportunity for art therapists. "By introducing colors little by little, it's a metaphorical way to connect with emotions that might be buried," she says.

Predicting this emotional response is both a science and an art, made more difficult by lengthy manufacturing turnaround times that require forecasters like Harrington to look two years into the future to divine hot colors in industries ranging from bedding plants to vinyl siding. "You have to be on trend with a lot of different things," she says. "A really important movie could influence color, the summer Olympics in China, the election." This year, Harrington has her eye on a yellow-based green, which reflects the growth of the environmental movement and "signals new birth, resurgence, young saplings in the spring. It has a renewedness that we are looking for in our society."

In general, during tough times like today's—with the housing slump, talk of recession, and the war in Iraq—people tend to favor

neutral shades, to buy a beige, brown, or navy sofa, for example. But, Harrington says, "If things are looking up and everybody's happy-go-lucky, the citron, melon, or chartreuse sofa could land in someone's living room." ■

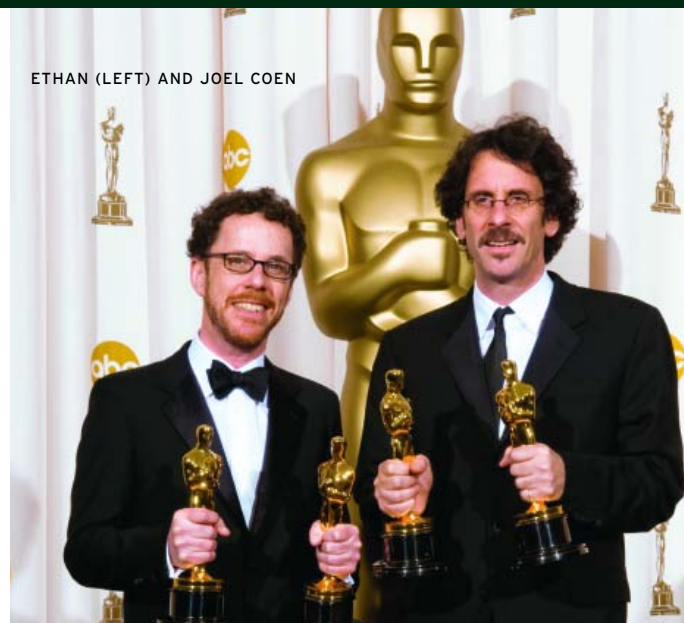
CREDITS

NYU STARS SHINE FROM THE SLOPES OF SUNDANCE TO AWARDS SHOW STAGES

JOEL COEN (TSOA '78) and brother Ethan took home the Best Picture Academy Award for their violent crime thriller *No Country for Old Men*, which nabbed four of its eight nominations including Best Director. Next up for the brothers is their dark-as-usual comedy *Burn After Reading* starring George Clooney and Brad Pitt... Novel-turned-film *Beaufort*, adapted and directed by **JOSEPH CEDAR** (TSOA '95) about a group of soldiers during the last days of Israel's 18-year occupation of Lebanon, scored an Oscar nomination for Best Foreign Language Film... **JENNIFER FOX** (GAL '94) was nominated for the Best Picture award as a producer of the film *Michael Clayton*... **TAMARA JENKINS** (TSOA '94) wrote and

directed *The Savages*, which earned two nominations at the Oscars and four at the Film Independent's Spirit Awards where she won for Best Screenplay. The tragicomedy stars Laura Linney and **PHILIP SEYMOUR HOFFMAN** (TSOA '89) as siblings struggling with their father's mental decline. Hoffman, who picked up Best Male Lead at the Spirit Awards, next stars in *Synecdoche, New York*, which will be screenwriter **CHARLIE KAUFMAN**'s (TSOA '80) first turn as a director... At this year's Golden Globes, **KAKI KING** (GAL '01) and **MICHAEL BROOK** (TSOA '91) were nominated for Best Original Score for their work on Sean Penn's Indie hit *Into the Wild*... *Bee Movie*, co-directed by **STEPHEN HICKNER** (TSOA '79)

and starring Jerry Seinfeld as a curious bee in the Big Apple, was up for Best Animated Feature... *Men in Black* director **BARRY SONNENFELD** (ARTS '74, TSOA '78) is co-executive producer with fellow alum **DAN JINKS**



ETHAN (LEFT) AND JOEL COEN

LEFT: PHOTO BY MATT PETTI/©A.M.P.A.S.; BELOW: RICHARD FOREMAN/COURTESY MIRAMAX FILMS

(TSOA '85) of ABC's *Pushing Daisies*, nominated in its first season for a Golden Globe for Best TV Comedy... At the People's Choice Awards, executive producer **KATIE JACOBS**' (TSOA '87) *House* won Favorite TV Drama while *Grey's*



NO COUNTRY FOR OLD MEN

Anatomy's **CHANDRA WILSON** (TSOA '91), as Dr. Miranda Bailey, was voted Favorite Scene Stealing Star... At this year's Sundance Film Festival, writer and director **ANDREW FLEMING** (TSOA '85) premiered his comedy *Hamlet 2* about a high school drama teacher who pens a sequel to Shakespeare's tragedy in order to save the school's theater department. The film was picked up by Focus Features for \$10 million—one of the biggest deals in the festival's history... **CLARK GREGG**'s (TSOA '86) dark comedy *Choke*, which he adapted and directed from the Chuck Palahniuk novel, was also one of the biggest hits at Sundance, and features Sam Rockwell and Anjelica Huston as a sex-addicted comedian and his insane mother... Director **M. NIGHT SHYAMALAN**'s (TSOA '92) next sci-fi thriller *The Happening* is due out this sum-

mer, starring Mark Wahlberg as a science teacher on the run from a mysterious virus that causes people to commit suicide... This winter, **JUSTIN BARTHA** (TSOA '00) revived his role as Nicolas Cage's treasure-hunting sidekick in the blockbuster sequel *National Treasure: Book of Secrets*... **JULIE BENZ** (TSOA '94) starred alongside Sylvester Stallone in the latest installment of *Rambo*... **ARIELLE JACOBS** (STEINHARDT '05) currently tours the country in the first theatrical production of Disney's wildly popular TV movie *High School Musical* as super-smart transfer student Gabriella Montez... **JUSTIN ZACKHAM** (TSOA '94) wrote the screenplay for *The Bucket List*, which pairs Jack Nicholson and Morgan Freeman as cancer patients who set out on an adventurous road trip.

—Renée Alfuso



THE SAVAGES



CHOKÉ

RIGHT: PHOTO © 2007 20TH CENTURY FOX. BELOW: PHOTO © FOX SEARCHLIGHT PICTURES

IN
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BUYER BEWARE

A NEW BOOK CONSIDERS HOW PRESIDENTS USE ADVERTISING STRATEGIES TO SELL WAR

by Robert Polner

Think of war as a breakfast cereal, a skin cream, or the iPhone. Far-fetched? Not really, say Terence P. Moran and Eugene Secunda in their comprehensive and timely new book, *Selling War to America: From the Spanish American War to the Global War on Terror* (Praeger Security International), in which they argue that a president's case for military intervention often resembles the marketing of any product.

From 1898, when William McKinley unleashed American sea power and imperial ambition upon the islands of the Caribbean and Philippines, to the present war in Iraq, U.S. government and military leaders have turned to the latest

technologies and techniques of salesmanship. Many a White House has used branding, media management, and pop culture to ensure a patriotic response to their military adventures. McKinley transmitted his messages about the war-hungry penny press's "Splendid Little War" via a newfangled invention, the telegraph; Franklin Delano Roosevelt had his "fireside chats"; and George W. Bush declared premature victory on an aircraft carrier in front of a "Mission Accomplished" banner.

Though a president's propagan-

da may appear hollow in retrospect, it typically works in the moment, write the authors, both professors at the Steinhardt School of Culture, Education, and Human Development. Since the dawn of advertising and modern communications, Americans have shown that they would buy whatever war their president was selling. Moran, a retired U.S. Marine who still recruits for the corps, and Secunda, an Army veteran who was a senior executive at J. Walter Thompson advertising, felt compelled to tell this story because, Moran says, "[People] buy a war with less attention than they buy an automobile." We are, after all, they argue, "gunfighters" at heart—John Wayne's DNA strands seem woven deep into our cultural character. "[A]ny president selling a war has a customer base that is already half sold," they write. "A few well-chosen slogans and images will complete the deal."

Even the biggest skeptics have had trouble resisting the hard sell, say the authors, given the tools of persuasion in the hands of a president. Woodrow Wilson appointed George Creel, an investigative journalist, to head the Committee on Public Information, and Creel enlisted artists to create paintings, posters, popular songs, and sculptures to help make the case for the "Crusade for Democracy." His



FROM LEFT: THE GOVERNMENT ENLISTED ARTISTS TO STOKE AMERICANS' HATRED OF THE KAISER, AS SEEN IN THIS WWI POSTER; AS THE CRISIS IN INDOCHINA ESCALATED, KENNEDY USED MAPS OF COMMUNIST INFILTRATION IN LAOS TO JUSTIFY PROSPECTIVE ACTION IN THAT COUNTRY.



committee organized choirs, civic clubs, religious institutions, and recruited 75,000 volunteers to give four-minute speeches in 5,200 communities. Though the Allies won the war, the example of the danger of overselling a war's potential is evident in the failure of Wilson to achieve his sweeping "Fourteen Points" in the Versailles Treaty negotiations. The unmet objectives to spread democracy through the crumbling empires of old Europe led to more than two decades of public disillusionment and isolationism at home.

The successful rallying of American support for entry into the First World War nonetheless became a primer for the marketing of World War II, which, from a selling perspective, was the most successful American war of all time, say the authors. Initially Roosevelt had a lot of persuading to do to reverse public suspicion of U.S. military engagements abroad. He skillfully leveraged radio, however, bringing his reassuring, stoic attitude and faith in the cause of democracy and liberty to living-room listeners across America. Six months after the attack on Pearl

Harbor, he created the Office of War Information, which influenced the tone and content of hundreds of Hollywood comedies, dramas, and musicals to boost civilian and military morale if not provide a few hours of escape from the realities of war. Patriotic songs filled the airwaves ("Praise the Lord and Pass the Ammunition") and even comic book heroes like Batman stepped up to enlist. Meanwhile, press censorship and government regulation curbed contradictory messages in the media.

The Korean War, say Moran and Secunda, was by contrast the forgotten war, despite the fact that it was the first major national event covered by all the U.S. television networks, reaching nearly 30 million Americans. Harry Truman downplayed its importance, not even calling it a war (it was a "police action") and waited more than three weeks after the North Koreans invaded South Korea to go to the American people about his decision to commit troops. Hollywood, too, took little notice.

Those years planted the seeds for Vietnam, a war the authors view as a marketing fiasco. The

protracted conflict provoked the antipathies of the baby boomers, who denounced its underlying rationale and turned against it, as did much of the mainstream media. It was a war characterized by

"classic example of good marketing killing a weak product." While President Bush's persuasive arguments for toppling Hussein marshaled strong public support, his claims that the Iraqi strongman had weapons of

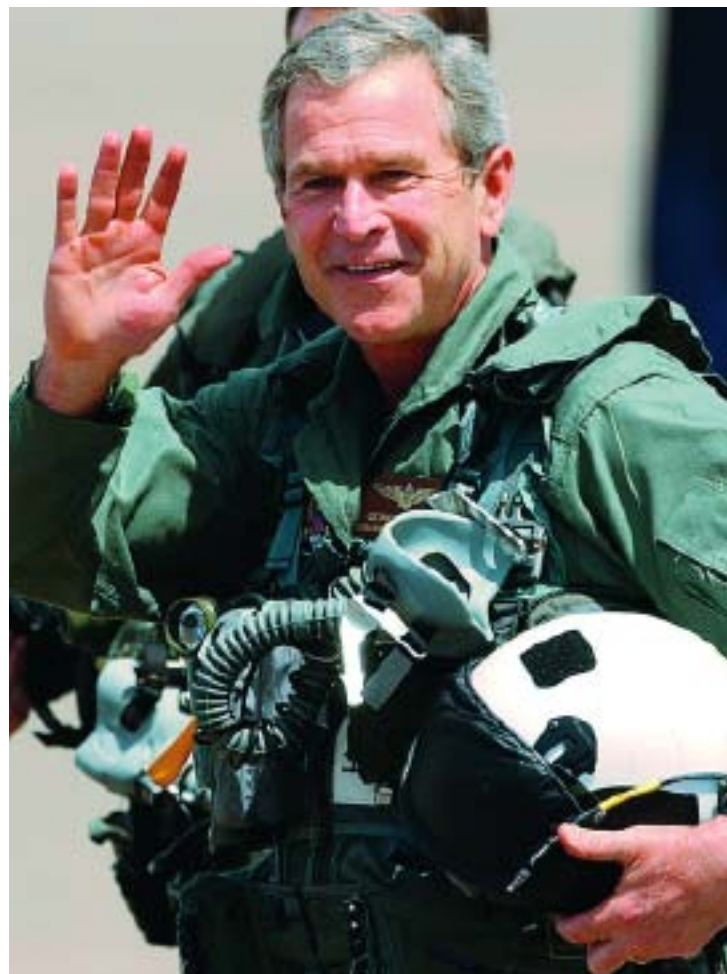
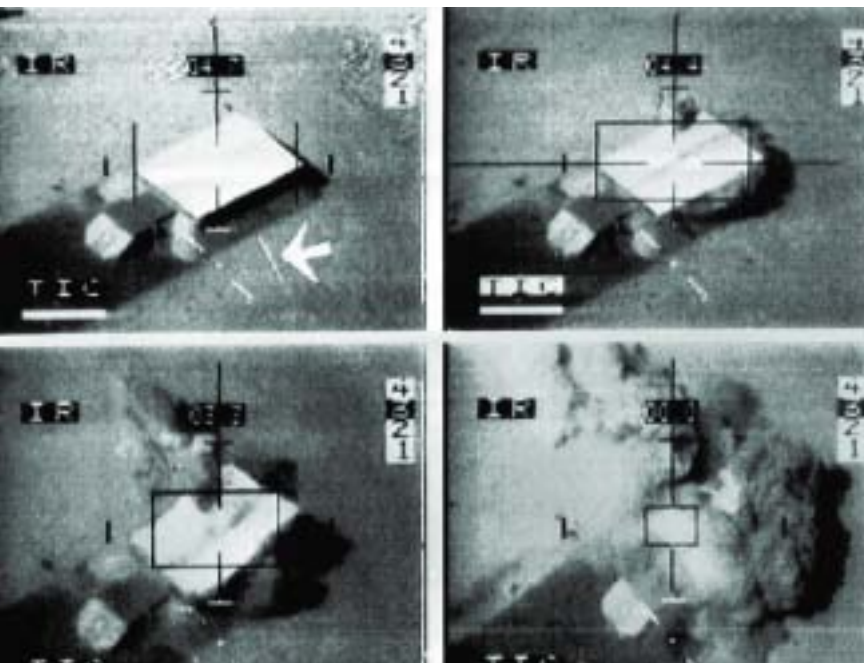
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"People buy a war with less attention than they buy an automobile," says Terence P. Moran.

political manipulations and promises unfulfilled. Even the triggering event for the escalation of U.S. military actions proved flimsy—according to many historians, two alleged attacks by North Vietnamese torpedo boats in the Gulf of Tonkin were but invented provocations to win Congressional authorization. "The Vietnam War," they write, "was a textbook example of a war that was badly sold."

mass destruction and something to do with the terror attacks of September 11, 2001, have not been borne out—nor have proclamations of quick success. "The question is whether Americans can act like the informed, enlightened, and thoughtful citizens necessary for any democracy to flourish, or will they continue to be willing buyers of whatever war an administration is selling," the authors write. "We hope that the former is true, but fear that the latter is more likely." ■

The war in Iraq, in contrast, is a

BELOW: MILITARY OFFICIALS IN THE PERSIAN GULF WAR DAZZLED AMERICANS WITH "SMART BOMBS," WHOSE HIGH-TECH PRECISION, BROADCAST REPEATEDLY IN SATELLITE PHOTOS, PROMISED FEWER CIVILIAN CASUALTIES. **RIGHT:** IN A MISGUIDED MEDIA STUNT, PRESIDENT BUSH APPEARED IN A FLIGHT SUIT BEFORE A "MISSION ACCOMPLISHED" BANNER ONLY SIX WEEKS INTO THE IRAQ WAR.



FROM LEFT: © LIBRARY OF CONGRESS; © BETTMANN/CORBIS; © AP/SKY NEWS; © AP PHOTO/DENIS POROY



Nonfiction

Sky Girls

A LOOK AT THE GLAMOROUS—AND ACTIVIST—HISTORY OF FLIGHT ATTENDANTS

by Andrea Crawford

In February 1930, a young woman named Ellen Church walked into a meeting at Boeing Air Transport. Trained as a nurse and a pilot, Church pitched an unusual idea: She suggested that the airline hire nurses to serve passengers. At a time when flights were rough, air-sickness rampant, and emergency landings far too commonplace, her medical expertise, she argued, would be an asset in the air.

Airlines had been ferrying passengers along with mail and cargo since the early 1920s, and many had experimented with male stewards, in vogue on trains and ocean liners. The Boeing manager, however, immediately grasped the power that women would have on board. Their

presence would reassure passengers—with “great psychological punch,” he noted—that this new mode of travel was both safe and respectable. It would also, he predicted, earn his airline enormous national publicity. Three months later, on a 10-passenger plane flying the Oakland-Cheyenne-Chicago route, the world’s first “stewardesses” took to the air.

The great success of Church’s idea is chronicled in Kathleen M. Barry’s *Femininity in Flight: A History of Flight Attendants* (Duke University Press). In the account, Barry (GSAS ’02) argues that those stylish attendants who pampered elegant passengers with seven-course meals, cigars, cocktails, fresh flowers—and, in old sleeper accommodations,

even breakfast in bed—were on the forefront of labor history. Among the first to use the Civil Rights Act of 1964 to fight sexual discrimination, for example, they were pioneers in the air and in the courts.

Barry’s story travels a rich history: from the first adventurous women flying during the Depression to the mid-century “Golden Era” of flight when “well-heeled air travelers enjoyed leisurely flights on roomy, well-appointed planes,” and flight attendants, as she writes, “could borrow plenty of prestige from both customer and setting.” The history continues through the hypersexualized late 1960s and early ’70s, describing how National Airlines, for example, ran an infamous advertising campaign featuring a beautiful flight attendant and the headline, “I’m Cheryl—Fly Me” (which soon

transformed into “I’m Going to Fly You Like You’ve Never Been Flown Before”). Barry ends her study with weight-restriction battles that carried into the 1990s and an aviation bill that finally, in 2003, legislated safety requirements for flight attendants, certification for which they had been lobbying for decades.

From the time Barry began researching the topic while a graduate student in history at NYU, the activism angle intrigued her: “Just the idea that these women who are seen as genteel and glamorous actually set up a union in the 1940s—it flies in the face of the stereotype.” The book details, for example, the fight to overturn outrageous rules that for decades forced “retirement” upon marriage and age limits as young as 32. In 1965, when several stewardesses





PHOTO © HULTON ARCHIVE/GETTY IMAGES

LEFT: THE FIRST FLIGHT ATTENDANTS TOOK TO THE SKY TO SOOTHE THE DANGER AND DISCOMFORT OF EARLY AIR TRAVEL. **ABOVE:** AS FLYING BECAME SAFER, AIRLINES BANKED ON THE SEX APPEAL OF ATTENDANTS IN THE 1960S AND EARLY '70S.

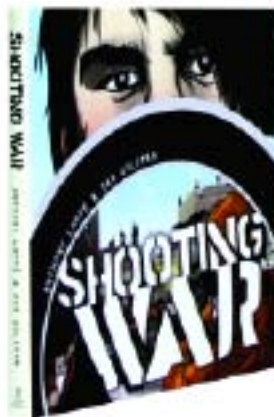
appeared before a House Labor Subcommittee to fight industry age discrimination, New York Representative James H. Scheuer asked them to stand so he and his colleagues could “visualize the dimensions of the problem.” To the Congressmen, Barry writes, “the more interesting matter was not stewardesses’ function in commercial aviation but the age at which women ceased to be attractive.”

Nevertheless, recent years have seen a strong sense of nostalgia for the so-called glamour of those

days, and even as their jobs grow more difficult, flight attendants have become a potent symbol of a lost time when air travel was both elegant and pleasurable. Due in part to the downgrading of services since deregulation, it is also certainly a psychological response to the fact that flying has become so scary. “We can look back to this golden age,” Barry says, “and think, Oh, wasn’t that nice? Everyone behaved themselves and wore white gloves, and you didn’t have to worry about terrorism.” ■

■ bibliofile

SHOOTING WAR
(GRAND CENTRAL PUBLISHING)
ANTHONY LAPPÉ
WSUC '93
AND DAN GOLDMAN



It's 2011, and the world's gone to hell. The United States is still mired in Iraq, terrorism is ravaging the globe, and splinter reactionaries are goading President John McCain to nuke Iran back to the Stone Age. Wise guy lefty video blogger Jimmy Burns suddenly becomes the media wunderkind when he catches the bombing of a Williamsburg, Brooklyn, Starbucks on tape. Hired by Global News on the merits of his serendipitous break, he gets more than his ego's worth of grizzly footage in the guerrilla-warfare-racked wasteland of Iraq. *New York* magazine hailed this graphic novel, written by Lappé and illustrated by Goldman, as “fierce, shocking, over-the-top, and wickedly smart.” Employing an innovative blend of digital painting and photographs alongside crisp, witty dialogue, it is a pointed, up-to-the-minute commentary on America's affairs abroad.

—Andrew Flynn

**LEARNING A NEW LAND:
IMMIGRANT STUDENTS IN
AMERICAN SOCIETY**
(HARVARD UNIVERSITY PRESS)
CAROLA SUÁREZ-OROZCO AND
MARCELO M. SUÁREZ-OROZCO
CO-DIRECTORS OF IMMIGRATION
STUDIES AT NYU AND
CO-AUTHOR IRINA TODOROVA



From the schoolyard brawls in northern California between Asian and Mexican immigrants—dubbed “Rice and Beans” by other students—to the Chinese children with Ivy League dreams in a small Massachusetts town, *Learning a New Land* examines the effect of the American education system on the youngest of the nation's 37.5 million immigrants. The authors followed 400 children from China, Central America, the Caribbean, and Mexico through their first five years in the United States. The probing and socially consequential book, which won Harvard's 2007 Virginia and Warren Stone Prize, combines detailed statistical analysis with lively student interviews and descriptions of the classrooms, homes, and neighborhoods that shape the strugglers, the stragglers, and their high-achieving fellow travelers.

—Suzanne Krause

A CIVILIZING FORCE?

PULITZER PRIZE-WINNING HISTORIAN DAVID LEVERING LEWIS NARRATES HOW ISLAM HELPED CREATE EUROPE

by Adelle Waldman

The way we talk about globalization frequently implies that it's a new phenomenon, one ushered into being by the Internet and ease of air travel. David Levering Lewis dismantles that notion in his sweeping and informative new history, *God's Crucible: Islam and the Making of Europe, 570–1215* (W.W. Norton). Lewis, a two-time Pulitzer winner and professor of history at NYU, argues that medieval Europe was profoundly influenced by its interactions with—and opposition to—Islam. The great Islamic Empire, he declares, “made Europe Europe.”

Lewis begins his story with the rise of Islam, which itself flourished in the geopolitical vacuum created by the collapse of the Roman and Persian empires. “The world’s newest revealed religion seemed to roar out of the Arabian Peninsula like a cyclone, a force so irrepressible that nothing withstood the advancing faithful,” he writes. While much of its power has long been attributed to military prowess, avarice for the spoils of war, and religious zeal, Lewis argues that the Islamic Empire spread, too, simply because its “enemies had exhausted themselves.”

Within a century of Muhammad

founding the new religion in 610, Muslim power stretched from Samarkand, in modern-day Uzbekistan, to Tangier. In 711, Islamic warriors made their first advance into what we now know as Spain, which they would occupy until the end of the 15th century. “Islamic Iberia’s importance to Europe proper has never been made as clear and connected as I’ve tried to do,” Lewis said in an interview. “The emergence of a militant and intolerant Christianity was a response to Islam.”

Interactions with Islam gave Europe its very name. In 732, when the Muslims attempted to cross the Pyrenees and occupy France, they were defeated by Charles the Hammer, the grandfather of Charlemagne, in the famous Battle of Poitiers. Not long thereafter, a Spanish priest dubbed the victors “Europenses,” from the ancient Semitic word *ereb*, which means “land of sunset or darkness.” For the first time, the people who inhabited the continent had a common name and, along with it, a common identity as Christians, distinct from the Muslims of the Iberian Peninsula.

The Western attitude about this battle has long been that Europeans—thankfully—stopped the “barbarians” at the gate. But Lewis turns that attitude on its head: “The victory of Charles the Hammer

must be seen as greatly contributing to the creation of an economically retarded, balkanized, fratricidal Europe that, in defining itself in opposition to Islam, made virtues out of religious persecution, cultural particularism, and hereditary aristocracy,” he writes.

Al-Andalus, as Muslim Spain and Portugal was known, boasted a vibrant and diverse civilization where religious minorities and heterodox ideas flourished. “The conveyor belt at Toledo transmitted most of what Paris, Cologne, Padua, and Rome knew of Aristotle and Plato, Euclid and Galen,” Lewis writes. It was far more cosmopolitan than the rest of Europe—then a stew pot of frequently warring tribes—would be until the Enlightenment, centuries later.

After the setback at Poitiers, the militarily mighty Muslims

had every expectation of renewing their efforts to expand into France and the rest of Europe, but civil strife back in the Maghreb and Iranian Khurasan prevented them. Not only would they forego another serious attempt to push deeper into Europe, but ultimately the cosmopolitan spirit that illuminated *al-Andalus* for several hundred years would fall victim to Muslim fundamentalism. And that, Lewis argues in this impressive account packed with personal drama and battlefield detail, developed in large part as a response to the very Christian fundamentalism it had helped create in the first place.

“At the end of the day,” Lewis says, “tolerance was squeezed out of the picture. There are here inescapable inferences about the contemporary situation.” ■

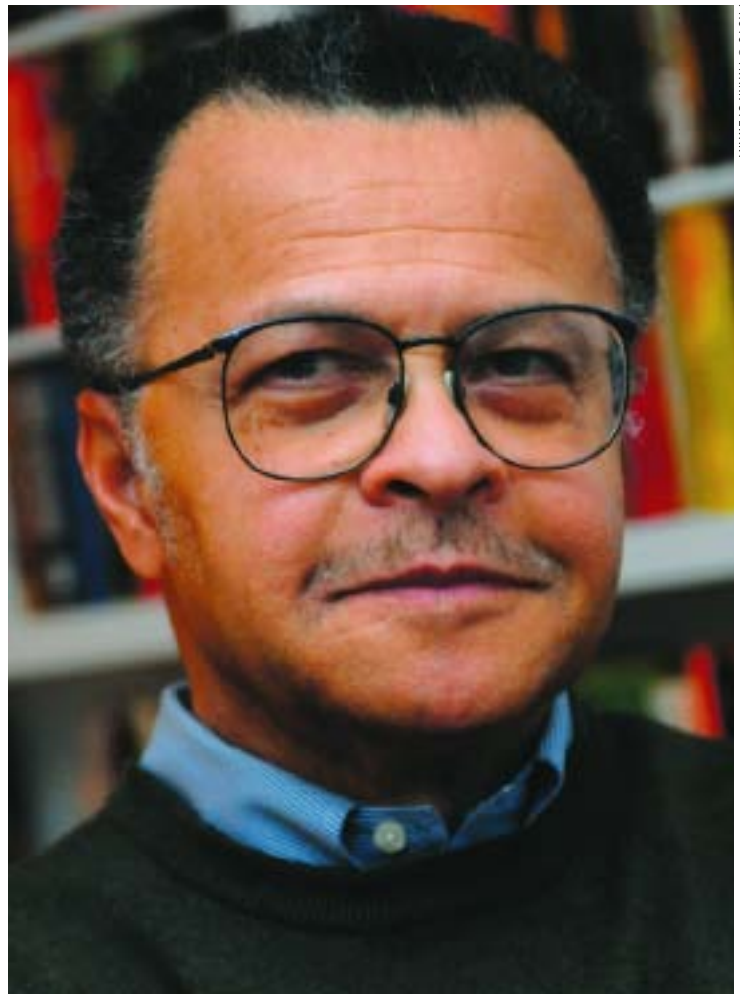


PHOTO © FRANK STEWART

PROFESSOR DAVID LEVERING LEWIS ARGUES THAT THE MUSLIM INVASION OF MODERN-DAY SPAIN NOT ONLY BROUGHT ARABIC NUMERALS TO EUROPE BUT SEALED ITS IDENTITY AS A CHRISTIAN CONTINENT.

■ bibliofile

FROM BOTH SIDES OF THE COUCH: REFLECTIONS OF A PSYCHOANALYST, DAUGHTER, TENNIS PLAYER AND OTHER SELVES (BOOKSURGE)

FERN W. COHEN

STEINHARDT '75, GSAS '93



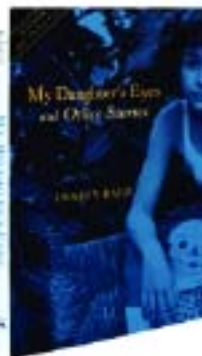
In this unconventional memoir, the writer's troubled relationship with her father, renowned federal judge Edward Weinfeld, illustrates how the unconscious can possess us but also set us free when unraveled through psychoanalysis. Known for his uncompromising standards and ethics, the late jurist had one outlet for relaxation: tennis; for Cohen, the game became a source of both self-worth—as the strongest link to her distant, difficult-to-impress father—and inadequacy. With candor and humor, Cohen demystifies psychoanalysis as she relates how it helped her reckon with her father's ghost and realize her own talents as a psychotherapist—and tennis player.

—Nicole Pezold

MY DAUGHTER'S EYES AND OTHER STORIES (CURBSTONE PRESS)

ANNECY BÁEZ

SSSW '95



Anncy Báez weaves poetry into her fiction in this beautifully written first book, *My Daughter's Eyes and Other Stories*. Centered around a large Dominican family in the Bronx across three decades, 14 short stories laced with Spanglish highlight the struggles the young daughters face as they grow up caught between two cultures. "The world out there is not the world of this family," the precocious Mia insists to her strict father. Báez draws in the reader with vivid descriptions that make the smell of rancid New York subways as pungent as the homemade *garbanzos criollos*. At times unnerving and heartbreaking, the stories come full circle as the girls grow into women with daughters of their own and learn to see things through their parents' eyes.

—Renée Alfuso

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INHERITANCE

(ST. MARTIN'S PRESS)

NATALIE DANFORD

GSAS '98



Olivia Bonocchio doesn't know much about her father Luigi's life before he emigrated to America from Italy during World War II. But after his death, she discovers the deed to a house in Urbino and travels for the first time to his hometown. There, while struggling over whom to trust—a newfound cousin or a lawyer she's growing smitten with—she uncovers a horrible secret about her father's past. As the story shifts perspective from Luigi's life to Olivia's adventure, Natalie Danford creates a heartfelt portrait of father and daughter and an intricate exploration of memory and truth in this debut novel that *Booklist* calls "a sweet and tender tale."

—R.A.

Journalism

UNDER THE COVER OF NIGHT

ELEPHANTS TAKE MANHATTAN AND MORE IN DAN BARRY'S COMPILATION OF NEW YORK STORIES

Who feeds the penguins in Central Park Zoo? Where do discarded Christmas trees go? Who exactly is Dr. Zizmor of subway advertisement fame?

Under the care of *New York Times* reporter Dan Barry's observant eye and poignant pen, the city has yielded its secrets. For three and a half years, from 2003 to 2006, he wrote his weekly "About New York" column, reveling in the magic of city life and revealing many of its wonders. Last fall, the best of these columns were collected into a book, *City Lights: Stories About New York* (St. Martin's Press).

In it, Barry (GSAS '83) uncovers the rich tales of the masses, introducing readers, for example, to the Metropolitan Museum of Art security guard—a painter with a master's degree in fine arts—who learns from the paintings he guards all day while directing visitors to the restrooms. Or the elderly pair who once graced the best ballrooms of Hollywood and now dance twice weekly in a rented studio in the theater district just for the love of it. These short, incisive narratives inspire, surprise, and sometimes sadden, but always delight—as in the following, from March 22, 2006:

OBLIGED TO PAUSE IN ITS TRACKS, MANHATTAN TAKES NOTE OF THE MANHATTAN OF BEASTS.

Word had come from the other side of the East River by police radio crackle: They're in. Now, in the midnight freeze, a welcoming

TOO BIG TO PARADE THROUGH PENN STATION, ELEPHANTS TRUDGE UNDER THE EAST RIVER EACH YEAR IN A LATE-NIGHT CIRCUS RITUAL.

party of the enchanted and the less so stared into the Manhattan maw of the Queens-Midtown Tunnel, waiting for the improbable.

Elephants.

Normally, only creatures of the genus Vehicular Traffic inhabit this small asphalt plain on the East Side. They leave the savanna of Queens, emerge from the tunnel, and follow their behavioral instincts: uptown, downtown, crosstown.

But this was a once-a-year night, when the traveling circus of Ringling Bros. and Barnum & Bailey tries again to compete with the everyday circus of New York. It parades the elephants through the tunnel and along Thirty-fourth Street to Madison Square Garden, where they live and perform for three weeks.

A rube might ask why the elephants must come through the tunnel, requiring the closing of one of its two tubes. The circus has its own mile-long train, after all. Instead of parking in a rail yard in Queens, couldn't that train pull into Penn Station, directly below the Garden?

Well, let's break it down.

First, commuters on the 7:04 out of Ronkonkoma are rarely in a good mood to begin with; imagine how they'd feel about boarding an escalator behind Juliette the elephant. Second, the best publicity comes wrapped in the gauze of tradition, and this tradition dates back to 1981, when development overtook the West Side rail yards that once accommodated the circus train.

All of which explains why overtired children and childlike adults, anxious circus employees and angry animal-rights activists, along with various police officers and photographers, now gathered on this asphalt plain, freezing, fussing, facing Queens.

Among them was Michael

PHOTO © CHRIS HONDROS/GETTY IMAGES

Shea, a veteran bridge-and-tunnel officer assigned to the Queens-Midtown, like his father before him. He had worked the three-to-midnight shift, but when he heard the elephants were coming through again, he seized the offer of overtime. "It's a good thing," he said of the elephants, and perhaps of the overtime as well.

His police radio's chatter told the tale of the elephants. How Jewell was being taken by truck over the 59th Street Bridge; "not

various trainers and assistants. Cheers rose to warm a cold and cheerless city corner.

The elephants seemed diminished at first by their urban surroundings. But as they drew closer they became larger, larger, until at last they somehow belonged—so much so that their grayish skin blended like camouflage into the asphalt and concrete around them.

In a few minutes they would be hustled west along Thirty-fourth Street, across Lexington,

.....

“Come on, ya freaking animals,” said a freezing photographer.

.....

a big fan of the tunnel,” a circus spokesman later explained. How the other elephants were mustering at an elephantine pace in Queens. How, nearly an hour later than planned, they were lumbering toward the entrance and—they're in.

Imagine what these natural miracles experienced as they walked more than a mile through this man-made miracle snaking under the East River. The echoing clomp of their massive feet. The sleek walls of off-white Depression-era tile. The soft lighting befitting a strange dream about a journey.

At 12:46, the police radio said the elephants had reached Marker 21.

“Almost halfway through,” said Officer Shea.

At 12:54, Marker 49.

“Come on, ya freaking animals,” said a freezing photographer.

Then, at 1:03, a grayish smudge emerged to blot the light at the distant tunnel's mouth. Elephants in Manhattan.

Karen and Juliette, Nichole and Minyak, Bonnie and Kelly Ann—and Sara, at four, the baby. They ambled up the road, trailed by a pair of zedonks—half zebra, half donkey—some horses, and

Park, and Madison, past Macy's and at least three Duane Reade drugstores, while cabs and cars paused in deference. Their massive ears would snare the hoorays of the enchanted and the boos of those who believe the circus mistreats its elephants and other animals—a charge the circus denies.

And beginning tomorrow, they would star in the Big Top of cities, repeatedly performing a hip-hop act called “Wave That Trunk,” while children of all ages marveled at creatures never seen through the scratched windows of the D train, or on the sands of Jones Beach.

How the elephants feel about all this, no one can tell for sure, though their eyes, small marbles set in massive skulls, always manage to convey a mood short of happiness.

But they are veteran performers by now, professionals—even Sara, the baby. Fresh from the tunnel, they paused, took their cues, and greeted Manhattan with a little dance. ■

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From City Lights: Stories About New York by Dan Barry. Copyright © 2007 by the author and reprinted by permission of St. Martin's Press.

■bibliofile

ELLERY'S PROTEST: HOW ONE YOUNG MAN DEFIED TRADITION AND SPARKED THE BATTLE OVER SCHOOL PRAYER (UNIVERSITY OF MICHIGAN) STEPHEN D. SOLOMON ASSOCIATE PROFESSOR AND DIRECTOR OF GRADUATE STUDIES, DEPARTMENT OF JOURNALISM



Ellery Schempp was only a 16-year-old student in 1956, but his understanding of the First Amendment led him to question the mandatory Bible readings that his Abington, Pennsylvania, high school imposed each morning. In a bid to test the rules one day, he instead read silently from a copy of the Koran, sparking a battle that got him ejected from class and had him sitting, seven years later, in front of the Supreme Court, which ruled in his favor. In this gripping historical account, Stephen D. Solomon charts how this case proved to be one of the nation's most important decisions on religious freedom, what factors led even conservative judges to take Ellery's side, and how a backlash against the ruling—in the form of debates on school prayer and teaching creationism—continues today.

—Jason Hollander

THE CHINATOWN DEATH CLOUD PERIL (SIMON & SCHUSTER) PAUL MALMONT TSOA '88



It's 1937, the golden age of pulp fiction, and Walter Gibson and Lester Dent—authors of *The Shadow* and *Doc Savage* series, respectively—are hunting for the ending of a classic Chinatown tale. With prose that invokes the pulp magazines he celebrates, Paul Malmont reimagines the world of Gibson and Dent, two of the genre's real-life storytellers, and their cohorts at the White Horse Tavern, including Scientology creator L. Ron Hubbard, horror writer H.P. Lovecraft, and others. In pursuit of the story, the group's gumshoeing leads them on a perilous trail, replete with “Chinamen” villains (and good guys), stunning physical feats, and sensational twists, prompting *U.S. News & World Report* to call this debut novel “a genuine page-turner.”

—N.P.

memoir

The Scene Makes the Man

ALAN GREENSPAN REMEMBERS TALES OF JAZZ, BASEBALL, AND WASHINGTON SQUARE

by Ben Birnbaum

In life—as in real estate—location is destiny, and Alan Greenspan's memoir, *The Age of Turbulence: Adventures in a New World* (Penguin), makes the case for location in time as well as place. Close proximity to the Polo Grounds—where “kids from the neighborhood could often get in free”—led the future Federal Reserve Board chairman to his earliest use of mathematics to tame chaos: the development of

an original scorekeeping system that allowed him to compile and analyze data from the 1936 World Series between the New York Giants and Yankees. He was 10.

Much of the charm of this memoir—even *The Economist* called it “an unexpectedly enjoyable read”—lies in such moments that reveal how a great city shaped a great man. Raised by his divorced mother in Washington Heights, then a neighborhood of

mostly Jewish middle-class strivers, Greenspan (STERN '48, GSAS '50, STERN '77) was part of a large, raucous family whose members worked on Wall Street and on Broadway, and part of a public school system that challenged the brightest city kids (Henry Kissinger was a high school classmate).

Music was his primary obsession, however, and he studied at Juilliard until he fell in love with jazz. At 15, standing in front of the Glenn Miller bandstand at the Hotel Pennsylvania, he inadvertently yelled out, “That’s the *Pathétique!*” when the band struck up an arrangement of Tchaikovsky’s Sixth Symphony. Miller turned toward him and said, “That’s terrific, kid.” A few years later, sitting in a student saxophone ensemble beside a boy named Stanley Getz, he awoke to the fact that he’d never be a great jazz musician. But he was good enough that when the World War II draft board rejected him (a spot on his lung portended tuberculosis), he was able to land a job playing saxophone in a respectable big band.

The young man playing sax beside him was Lenny Garment,

who would later join Greenspan in the Nixon White House. During stage breaks, while most band members enjoyed tobacco or marijuana, Greenspan read library books about business and finance and wondered if he could possibly make a life on Wall Street. In 1945, he followed that question to the School of Commerce, Accounts, and Finance—at the time, “possibly the least prestigious part of NYU,” writes Greenspan, who was not a distinguished high school student.

At NYU, he began to believe he had an intellectual calling and developed an interest in economics. “I was enthralled by supply-and-demand curves, the idea of market equilibrium, and the evolution of international trade,” he remembers. By his junior year, recommended by his statistics professor, he and his slide rule landed a job on Wall Street devising better ways to measure the Fed’s seasonal adjustments for department store sales. He would later expand his education by joining author Ayn Rand’s objectivist salon, which met regularly in her apartment on East 34th Street to talk and argue the nights away.

Joining together an autobiography and a set of lectures on economics, the memoir (written with the eminent ghost Peter Petre) unfolds with offhand grace. And as much as readers might have enjoyed some self-investigation as sharp as the author’s dissections of others (Nixon, he explains, was not “exclusively anti-Semitic” but “hated everybody”), the man in the dark suit—whom Rand nicknamed “the Undertaker”—just isn’t a confessional kind of guy. “Not having a dad left a big hole in my life,” he writes of his childhood—leaving it at that. But as demonstrated by this spare, rather old-fashioned “life and work” of the most influential American financial planner since the New Deal, the gifts of a valiant mother and city were more than sufficient to fill the void. ■



ALAN GREENSPAN, ONCE AN ASPIRING JAZZ MUSICIAN WHO PLAYED WITH STAN GETZ, CO-FOUNDED THE SYMPHONIC SOCIETY, PICTURED HERE, AS AN NYU UNDERGRAD.

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Critical {eye} Aid



1

Now more than ever, researchers are asking what it will take to fight global poverty. So far there are more questions than answers...

by Nicole Pezold / GSAS '04



PHOTO © AP PHOTO/SAVVID AZIM

 In the eve of the new millennium, young Ugandans were savvier about safe sex than any generation before. They had better access to condoms, and thanks to a broad effort in the 1990s to educate the public about sexually transmitted infections, they knew how to use them. At the local store, they could even buy affordable self-treatment kits for common STIs. Only a decade or so earlier, their country had been one of the first in sub-Saharan Africa marked by the HIV/AIDS pandemic, which has orphaned more than 1.5 million Ugandan children. But in just five years, from 1993 to 1998, according to the World Health Organization, the HIV infection rate among pregnant women in some areas had dropped by more than half. International donors, in response, flooded

Uganda with more money to buttress the campaign.

Then it all came crashing down.

In 2005, a whistleblower revealed that the Ugandan government unit assigned to distribute money from a primary donor, the Global Fund to Fight AIDS, Tuberculosis, and Malaria, had misappropriated or embezzled more than \$45 million. Over the next two years, after an outside audit and a judicial probe, Ugandans learned of a vast network of graft, of how money had been diverted to cover personal phone bills and buy luxury cars, and how \$500,000 worth of antiretroviral drugs had expired on government clinic shelves. Blacklisted by the Global Fund, Uganda now stood to lose more than \$200 million in medical aid. To add insult to injury, HIV infection was on the rise again.

The history of foreign aid is pockmarked

LEFT: THIS GROUP OF TAILORS, FOOD VENDORS, AND USED-CLOTHING DEALERS IN KENYA WOULD NEVER HAVE QUALIFIED FOR A TRADITIONAL BANK LOAN. BUT THEY AND MILLIONS OF OTHERS HAVE BENEFITED FROM THE RISE OF MICROFINANCE INSTITUTIONS, WHICH GRANT LOANS AS SMALL AS \$50 FOR INVESTMENT IN BUSINESS, HEALTH, AND EDUCATION.

with such stories. Almost every success is mitigated by examples of mismanagement, corruption, or incompetence—by foreign donors, recipients, or both. And yet, a growing army of governments, nonprofit agencies, and philanthropists are marshaling massive sums. The question is: Can this make a difference? There is no consensus on how exactly to “end” poverty, or what role wealthy countries should assume in the endeavor. The great stake—in lives and for-

tunes—has set off a war of words, sparked in part by *New York Times* columnist Nicholas D. Kristof, on the function of foreign aid, and its uncomfortable relationship to colonialism. There is a flurry of new—but largely untested—proposals, from ambitious programs to alleviate all the stressors of poverty at once to more piecemeal innovations that reimagine how technology might be employed to improve the lives of the poor. And while clear advances in tropical dis-

ease research and public health initiatives are saving untold lives, the debate over aid appears destined to run on. “People are skeptical of all these ideas,” says Jonathan Morduch, professor of public policy and economics at the Robert F. Wagner Graduate School of Public Service, who notes that while new medications are scrupulously tested, most aid programs are left to chance. “Not to be too dramatic—but we’re talking about people’s well-being here.”

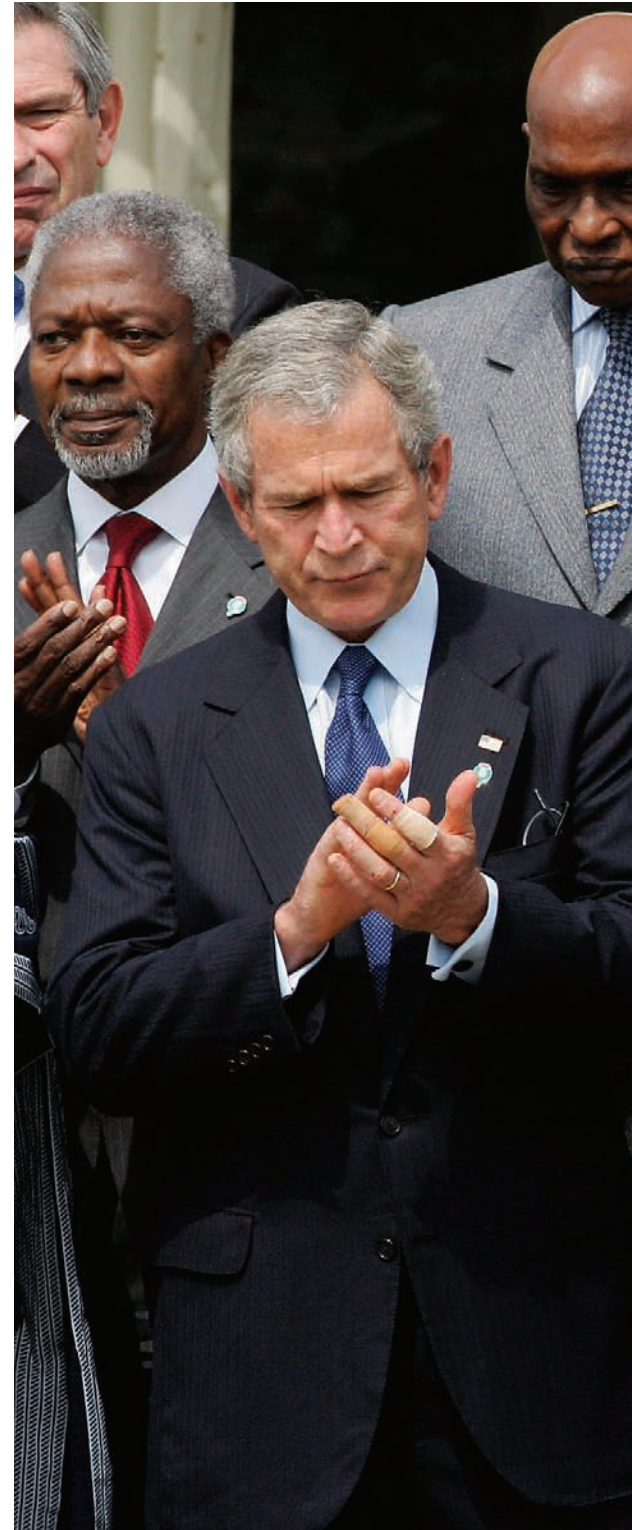
Aid agencies “got away with being bureaucratic, lazy, and ineffective, when they were supposed to be dealing with the world’s most tragic problems.”

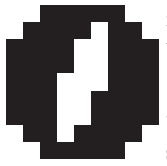
— economist William Easterly

BELOW: ALMOST HALF THE GLOBAL POPULATION, INCLUDING THE KASSOGUE FAMILY IN NORTHERN MALI, LIVE ON \$2 A DAY OR LESS. RIGHT: AT A 2005 SUMMIT IN SCOTLAND, G8 LEADERS VOWED TO DOUBLE AID TO AFRICA BY 2010.



LEFT: PHOTO © SHAWN DAVIS; RIGHT: PHOTO © AP/GETTY IMAGES





In an April day in 2000, then United Nations Secretary-General Kofi Annan appealed to member states to take stock of an unsettling reality. “Some of us are worrying about whether the stock market will crash, or struggling to master our latest computer, while more than half our fellow men and women have much more basic worries, such as where their children’s

next meal is coming from,” he admonished members. Answering his call, the UN declared a “Millennium Pledge” to “eradicate extreme poverty” by 2015 (as well as extend primary schooling to more boys *and* girls, halt the march of malaria and HIV/AIDS, and vanquish the shanty towns that ring most cities). This set off a wave of donor enthusiasm. Twenty-two nations gave a collective \$104 billion in foreign aid in 2006, nearly double that given

in 2002. Meanwhile, in 2004, U.S. private donations soared to \$71 billion.

The need for this assistance is achingly real: An estimated 2.7 billion people—40 percent of the planet’s population—live in poverty. This means they somehow scramble to feed, clothe, and shelter themselves on \$2 a day or less. Within this group, 20,000 people die each day from preventable diseases and hunger. But the toll of poverty is greater: It can wreck economies and breed corruption, extremism, and violence.

Foreign aid operates in the long shadow of 19th-century colonialism, when European nations took up a mission to “civilize” what they assumed were backward cultures around the world. They sliced nations in two or refashioned them with age-old enemies, excising traditional political and economic systems. This set a rickety stage for many developing countries, most of which only won independence after WWII. Many new states—despite a brief euphoria for their newfound freedom—floundered over the next few decades as they dealt with homegrown despots and corruption on one hand, and ineffectual Western aid programs on the other.

Unwittingly, many aid agencies today suffer from a lingering pretension that their “experts,” armed with money and a grand plan, can resolve the problems of the poor, says William Easterly, a development economist and co-director of NYU’s Development Research Institute. His own education on this topic unfolded during a 16-year tenure as a researcher at the World Bank, where he noted repeatedly—and to his employer’s chagrin—how aid has failed to incite growth. He details his criticisms in *The White Man’s Burden: Why the West’s Efforts to Aid the Rest Have Done So Much Ill and So Little Good* (Penguin). Aid agencies, he argues, are crippled by a lack of accountability to those they serve. The poor, for example, cannot vote an International Monetary Fund director out of office when a policy misses the mark. “They got away with being bureaucratic, lazy, and ineffective, when they were supposed to be dealing with the world’s most tragic problems,” Easterly says. He heralds instead smaller interventions that evolve organically, rely on the poor’s own ingenuity and ambition, and chip away at individual problems. One well-known example is microfinance, the practice of giving incredibly small business loans—sometimes as little as \$50—to poor people, which they can



parlay into improving their livelihood, health, and education.

At the other end of the idea spectrum is the Millennium Villages. The program aims to remake entire communities and is the flagship enterprise of Millennium Promise, the nonprofit co-founded by famed economist Jeffrey D. Sachs to help Africa in particular rapidly decrease poverty by the Millennium Pledge's 2015 deadline. Sachs, who directs the Earth Institute at Columbia University and has advised everyone from Annan to Bono, argues in his own book, *The End of Poverty: Economic Possibilities for Our Time* (Penguin), that the extreme poor are caught in a "poverty trap." But, he insists, the West can free them with a concerted push in

technology and resources, such as seed and fertilizer to improve crop yield, insecticide-treated bed nets to ward off malaria infection, and school lunch programs to both counter malnutrition and improve student performance. Since its start in 2004, the program has expanded to 80 villages in 10 countries across sub-Saharan Africa, and plans to transfer reins to local councils and government after five years.

Sachs and company are hoping that by systematically intervening, they may be better able to prescribe what it takes—in sweat and dollars—to turn a destitute village around. "Every Millennium Village starts with fact-finding and listening," says Seth Rosen (WAG '05), who raised funds for Millennium Promise for a year

and has visited the experimental communities in Ethiopia and Malawi. "What happens doesn't come from a person in the West saying, 'This is what you have to do.' It's almost entirely staffed by Africans, and not just people from that particular country, but from that geographic area. That's why it's sustainable." Rosen now directs online fund-raising and organizing at Malaria No More, Millennium Promise's sister organization, whose name bespeaks its single-minded mission.

The academic debate spilled into public view in *The New York Review of Books* when Nicholas D. Kristof considered whether foreign aid can work, highlighting *White Man's Burden*. He noted how Easterly skewers Sachs and Mil-



lennium Promise's brand of development. Sachs quickly responded with a letter characterizing Easterly's book as a "Bah, Humbug attack on foreign aid." In reply, Easterly chastised Sachs for his "breathtaking hubris to assert that this mess can be fixed for [a] tidy sum." This claim, he asserted, "bears stronger intellectual kinship to late-night TV commercials than to African reality." Kristof, for his part, concluded, "The evidence is murky: If you take the aid data and try to correlate it to data measuring economic growth, you end up with...an unending argument."

So far, there is an incomplete picture of what interventions work and why. In the case of microfinance, a movement started in 1983 by

economist Muhammad Yunus and Grameen Bank in Bangladesh—for which they jointly won the Nobel Peace Prize in 2006—these small savings-and-loan institutions have generally been graded by their own advocates, and often through anecdote rather than any controlled study, says economist Morduch. To improve the quality of microfinance operations, the Bill & Melinda Gates Foundation granted \$5 million in 2006 for the Financial Access Initiative, a consortium of development economists housed at Wagner, to tease out, for example, how incentive mechanisms work or what happens if you couple financial services with health counseling. The group, directed by Morduch with researchers from Yale and Harvard universities and

the nonprofit research group Innovations for Poverty Action, is currently running 32 randomized, controlled trials in Latin America, Africa, and Asia.

Researchers are also unraveling the complexities of poverty by studying the poor themselves, whom we know surprisingly little about. With a grant from the Ford Foundation, Morduch and doctoral candidate Daryl Collins, with colleagues from Oxford and Manchester universities, are collecting the financial diaries of 250 individuals recorded over a year in South Africa, India, and Bangladesh. The results, to be



LEFT: PHOTO © ATUL LOKE/PANOS; RIGHT: PHOTO © KIWANJA.NET

“Ours is a more fundamental mission to understand the nature of what it means to be disadvantaged.”

– economist Jonathan Morduch

LEFT: COMPANIES ARE TARGETING INDIA AND OTHER EMERGING MARKETS WITH LOW-COST CELL PHONES. BELOW: JUICING MOBILE PHONES IS A NEW NICHE BUSINESS IN PLACES PLAGUED BY UNRELIABLE POWER.





LEFT: PHOTO © WWW.NOHINGBUTNETS.NET; RIGHT: AP PHOTO AARON FAJULA

NYU researchers have designed a vaccine that in early clinical trials has protected 65 percent of children against malaria attacks.

LEFT: IN MALI, A MOTHER AND CHILD POSE UNDER THEIR FREE INSECTICIDE-TREATED BED NET—A CHEAP, EFFECTIVE FIRST LINE OF DEFENSE AGAINST MALARIA—COURTESY OF THE UNITED NATIONS FOUNDATION'S NOTHING BUT NETS CAMPAIGN. BELOW: ORBIS'S FLYING EYE HOSPITAL, A CONVERTED DC-10 WITH AN OPERATING ROOM, IS ONE CREATIVE WAY DOCTORS ARE TREATING PATIENTS AND TRAINING HEALTH WORKERS AROUND THE GLOBE.



immunity that prevented infection. Building on Nussenzweig's work, researchers have designed a vaccine that in early clinical trials in Mozambique has protected 65 percent of children against malaria attacks. "That's pretty significant," Day says. "But it doesn't look to be long-lasting, so we have to keep boosting and boosting. And that may logistically be very expensive and difficult."

If and when researchers finally produce a viable vaccine, the next hurdle will be how to efficiently negotiate the complex maze of national health-care systems, NGOs, and aid agencies, to get it to those who need it. One response has been a proliferation of the master of public health. Since 1996, applications to schools of public health have increased by more than 50 percent, reports the Association of Schools of Public Health. NYU has carved a special niche among universities by offering the first MPH

completely focused on global public health, examining everything from cervical cancer treatment in El Salvador to Iraq's mental health policies, or lack thereof. "Almost nothing—chronic diseases, infectious diseases, population control, nutrition—is purely local anymore," notes Robert Berne, senior vice president for health and professor of public policy and financial management at Wagner. "A worldwide context gives you a different perspective, which is what the health issues require." Berne and others developed the two-year Global MPH as a cooperative of the medical school, Wagner, the College of Dentistry, the Silver School of Social Work, and the Steinhardt School of Culture, Education, and Human Development. The first class, who themselves offer a worldly perspective with more than one-third foreign born, enter the fray when they graduate this May.

Here the Global Fund scandal in Uganda offers lessons to public health workers and anyone concerned about foreign aid. While the stain of corruption and mismanagement will not be quickly washed away, Uganda has turned a corner. The public, aided by the local press, forced the government to take the incident seriously—an unlikely prospect just 30 years ago under Idi Amin's bloody autocracy. Some officials have been sacked and others are under criminal investigation. More than \$550,000 has already been recovered. "Money was lost. Careers and personal reputations may be lost," mused Justice James Ogoola as he handed his 400-page report on the scandal to the president in 2006. "But the greatest losers in this sordid story have been the people of Uganda." With their vigilant demand for accountability and action, however, they've also shown they are the greatest hope for the future. ■

Charles Simic grapples with an unexpected national title

by Michael Scharf Photograph by Peter Gregoire

POET Considers

WHEN CHARLES SIMIC WAS NAMED the 15th U.S. Poet Laureate this past summer, he was, at nearly 70, an eminent American poet: the winner of a MacArthur Foundation “genius” grant and of the Pulitzer Prize for poetry for his 1989 collection *The World Doesn't End* (Harvest). Still, he was surprised when the phone call came one morning to his New Hampshire home. “Early August, nothing is happening,” Simic (WSC '67) recounts in a cadence not unlike his verse. “In the boonies, every-

thing is very far away, and we just came home from the market. We're unloading a week's worth of groceries. The phone rings out of the blue—and they tell you.”

A sudden call where a mysterious “they” make a possibly life-changing pronouncement in the midst of a mundane task is characteristic of the “dark illuminations and acrid comedy,” as *New York Sun* critic Adam Kirsch has written, that won Simic national recognition. The call gave Simic pause not only because his ice cream

was melting. He has never been directly confrontational in the manner of Amiri Baraka, whose poem “Somebody Blew Up America” (2002) condemns a long list of “American terrorists,” or Allen Ginsberg, who asked outright “America when will you be angelic?” (in *America*, 1956) and referenced everyone from Walt Whitman to Richard Nixon. Yet Simic has, he says, “pretty much endorsed that sense of the poet who speaks truth to power.”

In “The Lights Are On Everywhere,”



POET LAUREATE CHARLES SIMIC, NOTED FOR HIS CUTTING WIT, VISITED FLORENCE PRIME MEATS IN THE VILLAGE DURING A RECENT TRIP TO HIS OLD NEIGHBORHOOD.

from his forthcoming collection *That Little Something* (Harcourt), he writes: *The Emperor must not be told night is coming. / His armies are chasing shadows, / Arresting whip-poor-wills and hermit thrushes / And setting towns and villages on fire. // In the capital, they go around confiscating / Clocks and watches, burning heretics / And painting the sunrise above the rooftops / So we can wish each other good morning.*

The poem addresses power indirectly—the capital and the rooftops could be anywhere—but such lines are typical of a career-long concern with the ways individuals get blown about by the currents of history. For a poet like Simic, an honor tied to one of the most muscular institutions on earth required that he think about the nature of the post, and what it would demand of him, and then call them back.

The Laureateship has always been something of an ambiguous post. It began in 1937 as “Consultant in Poetry to the Library of Congress”—when Robert Lowell (1947–48) and later Elizabeth Bishop (1949–50) held it—and supposed little official function. The current name was decreed by an act of Congress in 1985, possibly as a way of bringing the post into line with that of Britain, which has had a Laureate at least since Ben Jonson in 1616. But it wasn’t until Robert Pinsky’s unprecedented three consecutive one-year terms in the 1990s that the position gained prominence in the United States. Pinsky’s “Favorite Poem Project”—a book and video anthology of ordinary Americans selecting and reading their favorite poems—became synonymous with the post, and with the feel-good side of the Clinton administration. No Laureate since has really entered the national consciousness in the same way.

Those at the Library of Congress were quick to assure Simic that “it’s an honor, not a job,” and he has decided, like Laureates before him, to define his year in his own way. One of his goals is to endorse books that make finding and reading poetry easier, including *Poems of New York* (Everyman’s Library), a celebrated anthology of known and unknown poets from the 19th century to the present. Otherwise, the writer seems to have transferred his oblique

poetic approach to the Laureateship, which he sees as more about how one comports himself than any specific criticism or praise for the powers that be. “The thing about the role of the Poet Laureate so far, if you look back, is that everyone has behaved very well as a figure of integrity,” Simic says. “And right now we’re in a historical moment where there’s not much integrity around in government and other places.” Like his poetry, which is suggestive but doesn’t name names, Simic implies that his own manner of “speaking truth to power” might be challenge enough.

But it is also possible, looking at his life and work, to read Simic’s Laureateship symbolically as the Library of Congress’s way of endorsing a certain vision of

Simic has never been directly confrontational...but he has, he says, “pretty much endorsed that sense of the poet who speaks truth to power.”

America—one that celebrates heterogeneity and an open view on the world. As only the second Laureate not born in the United States, United Kingdom, or Canada, Simic’s tenure defies a time of closing borders. As he continues in “The Lights Are On Everywhere,” *The rooster brought in chains is crowing, / The flowers in the garden have been forced to stay open, / And still, dark stains spread over the palace floors / Which no amount of scrubbing will wipe away.*

Like Joseph Brodsky—the Russian-born Laureate who served in the early 1990s—Simic has witnessed “dark stains” firsthand. Born in 1938 in Belgrade, he arrived in the United States in 1954, at the age of 16, having emigrated with his parents and younger brother from a war-scarred homeland via Paris. While WWII and its aftermath play a mostly background role in his verse, he treats that period of his life directly in a 2000 memoir, *A Fly in the Soup* (University of Michigan Press), in which he writes, not without humor, of his family’s nightmarish experience during the bombing of Belgrade, of the murderous factions that followed in its wake, and of their displacement after the war.

Once in America, Simic spent a year in Queens before moving with his family to Chicago. After a brief time at the University of Chicago, he moved to Greenwich Village in 1958 with the idea of being an artist. Although Simic was accepted at Columbia University, he could not make tuition. Instead, he painted in his apartment while working at NYU Press. “I basically took care of the mailing list,” he says, but the simple job inaugurated a longer relationship with the university. He soon moved to the payroll office, and after a stint in the U.S. Army, returned to it and enrolled at NYU to complete his undergraduate degree in Russian literature. It was affordable, with his employee discount, and classes were just a couple doors down from his office.

By 1970, after stints in an early computer banking division and at *Aperture* magazine, Simic had published two books and married Helen Dubin, a clothing designer. They had no intention of leaving New York—until his work gained greater recognition and invitations to teach at colleges and universities flooded in from across the country. “The idea of teaching had never crossed my mind, since I only have a B.A.,” He recalls. “But we had a kid, and life had become really complicated in the city. So we decided, ‘what the hell.’” After three years at California State University at Hayward, Simic took a job at the University of New Hampshire in 1973, where he’s now a professor emeritus. Accolades slowly built up, with the MacArthur fellowship—today worth \$500,000—coming in 1984. It was a breakthrough financially, and also in terms of notoriety.

While the Laureateship might be seen as the most prominent of accolades, a title effectively declaring the poet a national treasure, there’s no danger that the attention will affect the sense of place and perspective Simic developed as a boy in the tumultuous years following the war. As he writes in *A Fly in the Soup*—of his childhood self watching citizens of Paris with proper papers walk past his refugee family—“I knew something they didn’t, something hard to come by unless history gives you a good kick in the ass: how superfluous and insignificant in any grand scheme mere individuals are!” ■

ST. THOMAS AQUINAS

(from *The Book of Gods and Devils*, 1990)

I left parts of myself everywhere
The way absent-minded people leave
Gloves and umbrellas
Whose colors are sad from dispensing so much bad luck.

I was on a park bench asleep.
It was like the Art of Ancient Egypt.
I didn't wish to bestir myself.
I made my long shadow take the evening train.

"We give death to a child when we give it a doll,"
Said the woman who had read Djuna Barnes.
We whispered all night. She had traveled to darkest Africa.
She had many stories to tell about the jungle.

I was already in New York looking for work.
It was raining as in the days of Noah.
I stood in many doorways of that great city.
Once I asked a man in a tuxedo for a cigarette.
He gave me a frightened look and stepped out into the rain.

Since "man naturally desires happiness"
According to St. Thomas Aquinas,
Who gave irrefutable proof of God's existence and purpose,
I loaded trucks in the Garment Center.
A black man and I stole a woman's red dress.
It was of silk; it shimmered.

Upon a gloomy night with all our loving ardors on fire,
We carried it down the long empty avenue,
Each holding one sleeve.
The heat was intolerable causing many terrifying human faces
To come out of hiding.

In the Public Library Reading Room
There was a single ceiling fan barely turning.
I had the travels of Herman Melville to serve me as a pillow.
I was on a ghost ship with its sails fully raised.
I could see no land anywhere.
The sea and its monsters could not cool me.

I followed a saintly looking nurse into a doctor's office.
We edged past people with eyes and ears bandaged.
"I am a medieval philosopher in exile,"
I explained to my landlady that night.
And, truly, I no longer looked like myself.
I wore glasses with a nasty spider crack over one eye.

I stayed in the movies all day long.
A woman on the screen walked through a bombed city
Again and again. She wore army boots.
Her legs were long and bare. It was cold wherever she was.
She had her back turned to me, but I was in love with her.
I expected to find wartime Europe at the exit.

It wasn't even snowing! Everyone I met
Wore a part of my destiny like a carnival mask.
"I'm Bartleby the Scrivener," I told the Italian waiter.
"Me, too" he replied.
And I could see nothing but overflowing ashtrays
The human-faced flies were busy examining.

THAT LITTLE SOMETHING

(from *That Little Something*, 2008)

for Li-Young Lee

The likelihood of ever finding it is small.
It's like being accosted by a woman
And asked to help her look for a pearl
She lost right here in the street.

She could be making it all up,
Even her tears, you say to yourself,
As you search under your feet,
Thinking, Not in a million years.

It's one of those summer afternoons
When one needs a good excuse
To step out of a cool shade.
In the meantime, what ever became of her?

And why, years later, do you still,
Off and on, cast your eyes to the ground
As you hurry to some appointment
Where you are now certain to arrive late.

BUTCHER SHOP

(from *Dismantling the Silence*, 1971)

Sometimes walking late at night
I stop before a closed butcher shop.
There is a single light in the store
Like the light in which the convict digs his tunnel.

An apron hangs on the hook:
The blood on it smeared into a map
Of the great continents of blood,
The great rivers and oceans of blood.

There are knives that glitter like altars
In a dark church
Where they bring the cripple and the imbecile
To be healed.

There's a wooden block where bones are broken,
Scraped clean—a river dried to its bed
Where I am fed,
Where deep in the night I hear a voice.



Neuroscientist
Joseph LeDoux
takes aim at our
most fundamental
emotion—
fear

Anxiety on the Brain

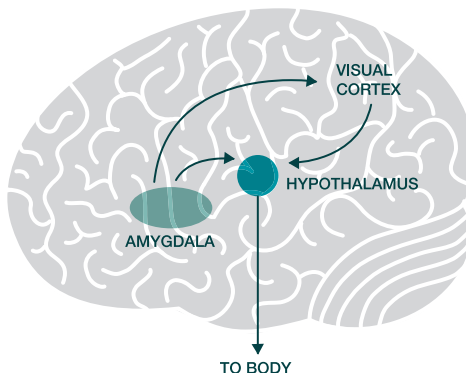
by Carlin Flora
Illustration by Leigh Wells

In the 2004 film *Eternal Sunshine of the Spotless Mind*, Jim Carrey's character, Joel Barish, undergoes a medical procedure to erase some aching memories after a breakup with his girlfriend. Though the scenario intrigued many—the movie won an Oscar for Best Original Screenplay—most assumed it was merely the stuff of cinematic fantasy. But director Michel Gondry acknowledges the story was inspired, in part, by neuroscientist Joseph E. LeDoux's 2000 paper on the prospect of memory erasure for those with post-traumatic stress disorder. And while LeDoux's real world progress is still far behind the film's fictional technology, his therapeutic goals are no less ambitious.

LeDoux has become a crusader for alleviating all sorts of anxieties, a scientist who aims to literally transform the mood of the American public. Author of the acclaimed books, *The Emotional Brain* (Simon & Schuster) and *Synaptic Self: How Our Brains Become Who We Are* (Viking), LeDoux says a "tyranny of anxiety" now wreaks havoc on our society, with more than 40 million people in the United States suffering from disorders at an economic cost of \$50 billion per year. And with 24-hour TV news channels and Internet sites barraging us with a daily dose of panic and high drama, the national level of fear is only expected to rise. But LeDoux, the Henry and Lucy Moses Professor of Science and winner of the Fyssen Foundation's 2005 International Prize for his work on the neural basis of emotion, believes he's close to understanding how to prevent and treat fear-based disorders, which are affected by our experiences and genetic influences. "Anxiety is the low-hanging fruit of psychiatry," he says. Unlike depression or schizophrenia, which, he notes, are far more complex, LeDoux claims that fear is "a problem that could be solved with a focused research effort."

This mission to move fear off of the emotional forefront is the focus of NYU's new Emotional Brain Institute, founded in 2007,

which LeDoux heads, as well as the university's Center for the Neuroscience of Fear and Anxiety, which he directs, and which is funded by the National Institute of Mental Health and includes research teams from Rockefeller University, the Mount Sinai School of Medicine, Weill Medical College of Cornell University, and Columbia University College of Physicians and Surgeons. He's also working with Harold S. Koplewicz, chairman of the department of child and adolescent psychiatry at NYU Medical Center, on a long-term plan to study the development of fear and anxiety in animals and children. One application of this



WHEN TRIGGERED BY FEARFUL SOUNDS OR SIGHTS, THE AMYGDALA RAPIDLY SIGNALS TO OUR BODIES TO FREEZE WHILE THE BRAIN PROCESSES THE THREAT.

research already under way is an effort to teach stress reduction and emotion regulation skills to kindergartners in New York City public schools. LeDoux insists that controlling fear early is the key to producing well-adjusted adults. "We're not going to eliminate fear—it's always going to be waiting for another trigger," he cautions. "But we can develop strategies to overcome it."

As a kid in the small Cajun town of Eunice, Louisiana, LeDoux, a good-but-not-great student, never pursued scientific hobbies or considered research as a career. But he did get some early anatomy lessons in his father's butcher shop. "Since I was 8 or 9, my job was to take the bullets out of the cow brains," he says. "I used to think about what had been going through the cow's mind when...bam!"

LeDoux moved to the (relatively) big city of Baton Rouge to go to college at Louisiana State University, where he majored in business and went on to get a master's degree in marketing. Inspired by Ralph Nader, he intended to enter the field of consumer protection. But in the final year of his graduate program, he took a course with a professor who was interested in memory formation. "I had no idea you could study the brain," LeDoux remembers. He worked in the professor's lab, published a few papers, and after applying to 12 PhD psychology programs, just barely got accepted to the State University of New York at Stony Brook, where his LSU professor had a friend. It was a passing comment by his mentor at Stony Brook, Michael S. Gazzaniga, that led LeDoux on a decades-long quest: "Michael happened to say to me one day, 'Gee, there's not much research on emotion out there.'"

Coming from a cognitive science background, LeDoux wanted to understand emotion as information processing rather than as subjective feeling—to know why we choose emotions instead of simply how we experience them. At that time, emotion was assumed to be a function of the limbic system, which includes the amygdala, a small almond-shaped structure in the brain's temporal lobe. But attached to the theory as scientists were, no one had honed in on the fact that there was no clear evidence linking emotion to most other limbic areas besides the amygdala. LeDoux began conducting simple fear-conditioning experiments in rats (pairing a tone with a mild shock, for example) to map out the effects of emotional stimuli on the brain and, in the process, discovered that the amygdala itself is the brain's virtual seat of fear. "What I found



NEUROSCIENTIST JOE LEDOUX HAS SINGLED OUT THE SEAT OF OUR FEARS: THE AMYGDALA, A TINY, PRIMITIVE PART OF THE BRAIN.

and leads to an emotional response, functioned almost twice as fast as the “high road” of processing, which involves conscious thought. Because the fear system in humans developed so long ago, it’s analogous to that of rats, LeDoux says; when we hear a loud noise, we freeze until our brain decodes whether the noise is threatening.

In rats and humans, the fear of threatening stimuli is triggered by emotionally potent memories, which is why the study of memory formation has been key to LeDoux’s research. His lab team is working to figure out how to chemically interrupt the consolidation of traumatic memories so they won’t have such a debilitating hold over people. So far, the team has been able to erase specific memories in rats by injecting a chemical into their brains, disrupting the protein synthesis that normally occurs when a memory is recalled. “We’ve had great success in the animal models,” LeDoux says, but notes that “the human work is very slow.” Because many victims of post-traumatic stress

disorder suffer from drug and alcohol addiction, it’s difficult to find the necessary substance-free subjects for the study.

In the meantime, LeDoux has found a less conventional method of spreading his understanding of the emotional brain to the masses: music. At Madison Square Garden last May, he led the Amygdaloids—his rock band comprised of fellow NYU scientists—in front of thousands of students and family members after delivering the College of Arts and Science’s graduation keynote speech. During one song, from the group’s CD titled *Heavy Mental*, he crooned, “Why do we feel so afraid? Don’t have to look very far. It’s all in a nut—in your brain.” ■

LeDoux says a “tyranny of anxiety” now wreaks havoc on our society, with more than 40 million people in the United States suffering from disorders at an economic cost of \$50 billion per year.

exhilarating was how [Joe] launched into a new field alone,” says Gazzaniga, currently a professor of psychology at the University of California, Santa Barbara. “His training with me was in testing patients, so he had to go back and learn basic neuroscience, learn how to make lesions in the brain. It was like getting another PhD.”

LeDoux’s true eureka moment came after he traced the nerves connecting the rats’ auditory sensations to areas in their brain and found that their emotional, rather than rational, responses to fearful stimuli were processed more quickly. Reacting to a scary sound, a rat brain’s “low road” of sensory processing, which centers in the amygdala

SOUL BOUNDED BY NEW YORK

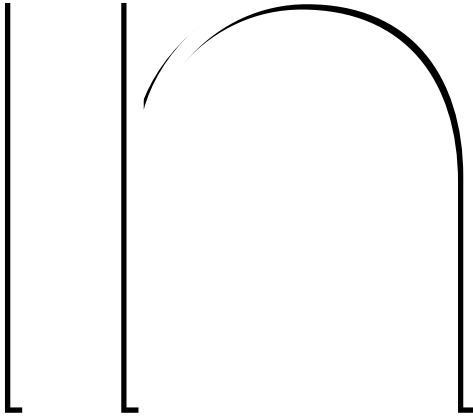
Bound by a neighborhood, New York artists built a movement and a city based on “cool”

BY CARLY BERWICK



ROBERT RAUSCHENBERG, IN HIS STUDIO IN 1967, LAYERED SILK SCREEN IMAGES OF JOHN F. KENNEDY WITH SWEEPS OF PAINT TO CREATE THIS SEMINAL POP ART WORK.





1953, a young artist called on Willem de Kooning, then the star of the New York art world. The visitor wanted one of his drawings, he told the painter, in order to erase it as an artistic statement. To the young man's surprise, de Kooning agreed and, after much deliberation over the right piece, gave him a drawing to destroy.

The now-famous story of Robert Rauschenberg's erased de Kooning, a key early work of "pop" art, seems like a parable of generational change, fueled by Oedipal desires to do away with close influences. It also appears to neatly symbolize the dramatic shift in mid-century American art from heated, emotive abstract expressionism to cooler pop art, which put popular culture—ads, newspaper items, and comics—right into paintings and collages.

But an exhibition at NYU's Grey Art Gallery this spring makes the case that the traditional story line of the radical shift from expressionism to pop is too simple and excludes too many good artists of the period. Drawing on Grey's own collection—with many pieces donated by the artists who worked, lived, argued, and drank among the streets surrounding the gallery—the exhibit is an all-inclusive snapshot of the work produced at the time, rather than an idealized vision of art history. "Normally, these changes are seen as parental rebellion," says Pepe Karmel, the chair of NYU's art history department and curator of "New York Cool." "But it didn't happen like that; it was an evolution." In fact, many artists in the show, such as Conrad Marca-Relli, Philip Pearlstein, Louise Bourgeois (HON '05), Louise Nevelson, and Norman Bluhm, didn't neatly fit into any categorization. Living in New York mid-century, they helped form what is known simply as the New York School, which Karmel, in his catalog essay, calls the "first profoundly original movement in American art."

The legend of the period goes like this: Around 1930, Jackson Pollock arrived in New York from California, drank with fellow artists at the Cedar Tavern, and eventually started

flinging paint on canvases he had laid on the floor. Critic Harold Rosenberg called it action painting, and the new style helped New York artists see themselves as, for the first time, superior to their European counterparts.

The other titan of the time, and Pollock's rival, was de Kooning, a Dutch immigrant who combined loose figuration with colorful abstract shapes for a new kind of abstract expressionism. Pollock's and de Kooning's New York peers included their wives, Lee Krasner and Elaine de Kooning, as well as Hans Hofmann, Franz Kline, and Robert Motherwell. They weren't all "action painters" or "abstract expressionists," but they lived near one another, clustered mostly around 10th Street, and Greenwich Village came to be the epicenter of the New York School.

But, as the story goes, young artists such as Rauschenberg and Jasper Johns began to reject expressionism, believing it to be overheated and self-absorbed. These artists started crafting more hard-edged, analytical objects that incorporated pieces of the growing commercial culture of magazine and television advertising. The injection of "low culture" into painting and sculpture defined the new genre of pop art, and this generation's fascination with the role of the viewer would also lead them to explore minimalism, conceptualism, and performance art.

In the process of distancing themselves from the old aesthetic, Karmel says, ideas on the art of memory also emerged. A collaboration between poet Frank O'Hara and painter Norman Bluhm is part of a section of the exhibition called "Ars Memoriae," a title Karmel invented to identify this fusion of pop art and its embrace of "low culture" with genuine emotion. Inky abstract lines on gouache paintings are punctuated by O'Hara's scrawled short poems that read: "This is the first person I ever went to bed with" or "Reaping and sowing, sowing and reaping." Karmel says, "It was a celebration of everyday life as a way of shattering pious platitudes about what aesthetic experience should be."

For all its rejection of things past, pop art encompassed feelings, too, despite seeming to bury them. Rauschenberg's collages, for instance, are generally seen as seminal pop art, combining commercially made objects such as tires or taxidermied animals with paint streaks and newsprint. "New York Cool," however, frames its untitled 1957 Rauschenberg collage as a sentimental journey, just as filled with personal significance as any expressionist painting.

The exhibition fits in with Karmel's long-term investigation of how art and culture in the late 1950s and early '60s was more complex than

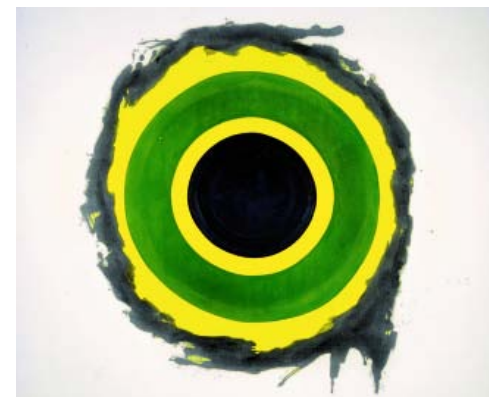
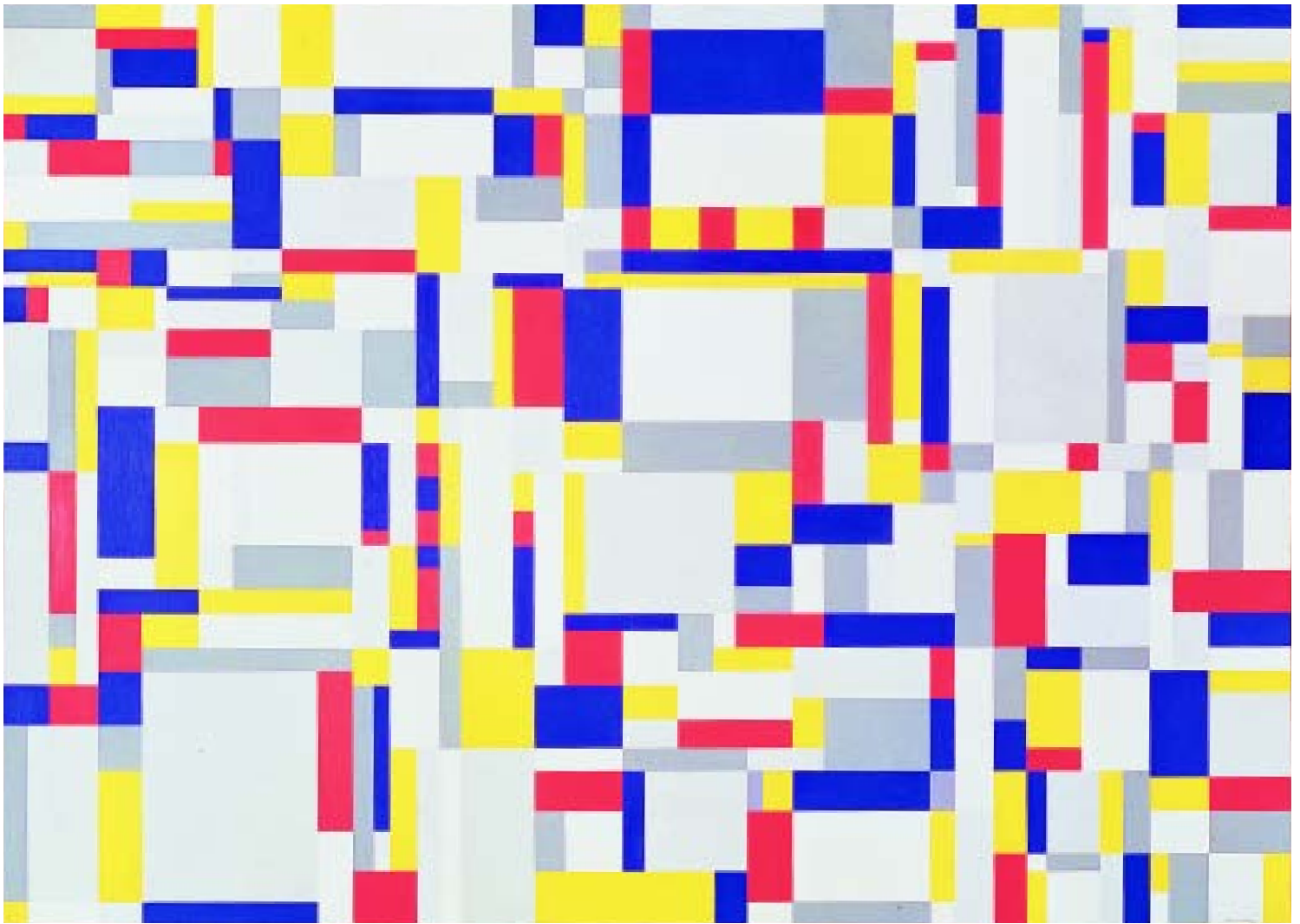
many may suspect. Far from being a time of lock-step conformity, the 1950s were full of contradictions. Scrawling gestures that made fun of dramatic emotions—in paintings such as Bluhm's or even in the shtick of borscht belt comedians—signaled an avant-garde that now defined itself outside the growing middle class, while depending on it to inspire work. High-culture art thrived on mass-culture products, like comics and cars.

In addition to "Ars Memoriae" and "Sculpture: Idols and Shrines," the exhibition has sections on artists such as James Lee Byars and Charmion von Weigand, who infused their work with mystical circles and orbs, and on artists such as Frank Stella and Agnes Martin, who used grids as a way to structure abstract paintings and drawings.

With all these disparate styles, it becomes clear that the New York School was a movement linked mainly by geography. But while the New York artists pioneered neighborhoods together, they also quickly left them as young professionals flocked in, driving up rents. As early as the 1950s, artists moved down to the then-bleak area just south of Houston Street, which they would remake into a bustling culture hub called Soho. "In Soho, as in Greenwich Village before, and Williamsburg, Brooklyn, since, artists have added 'imagination, effort, and ingenuity' to cities," writes "New York Cool" catalog essayist Alexandra Lange, "seeing possibilities for art and habitation where others didn't, and through sweat equity, scavenging, and bartering, created a new aesthetic that others with deeper pockets adopted and aped."

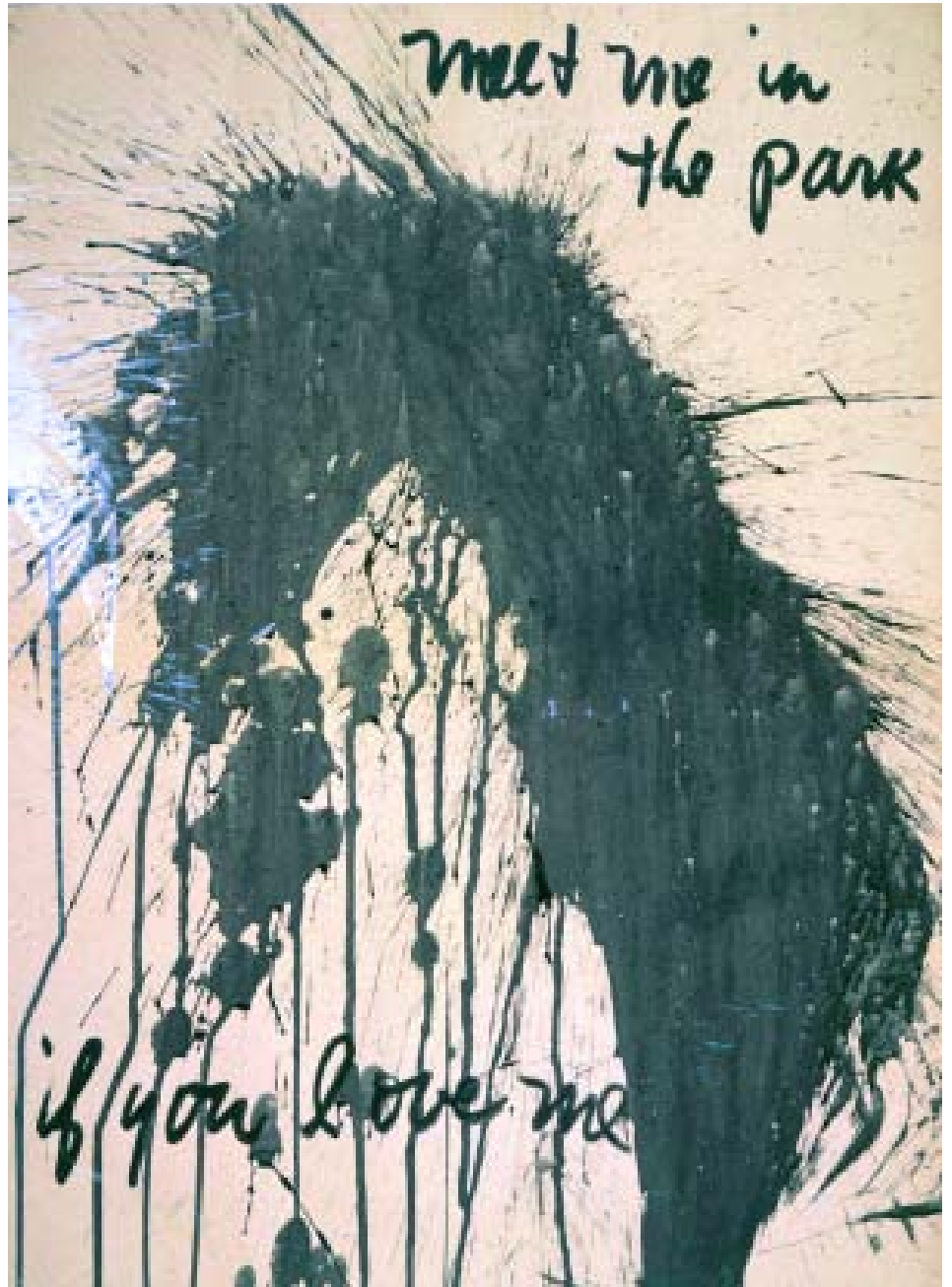
In the early 1960s, many of the artists in "New York Cool," including de Kooning, Helen Frankenthaler, and Robert Motherwell, became members of the Artist Tenants Association, a group that fired off letters to the city and media demanding that artist live-work lofts should be legal, Lange notes. Many other downtown artists immediately applied for a new "artist-in-residence" status for their Soho lofts. These eclectic figures undoubtedly changed art history, but one of the more fascinating aspects of the exhibit is its reflection on how they also changed the city itself. Today, with skyrocketing rents and artists dispersed across five boroughs, the ideal of a true Bohemian neighborhood that inspires a generation—the Greenwich Village of the '50s—is mostly reserved for nostalgia. ■

"New York Cool" runs from April 22 to July 19. For details, visit the Grey Art Gallery Web site at www.nyu.edu/greyart.



TOP: BEFORE ILYA BOLOTOWSKY GREW INTO HIS OWN BRAND OF GEOMETRIC ABSTRACTION IN THE 1960S, MANY OF HIS WORKS, SUCH AS *LARGE ARCHITECTURAL*, OIL ON CANVAS (1951), NODDED HEAVILY TO HIS DUTCH MENTOR PIET MONDRIAN. **LEFT:** ROBERT RAUSCHENBERG BRIDGED ABSTRACT EXPRESSIONISM AND POP ART WITH COLLAGES SUCH AS THIS 1957 UNTITLED PIECE MADE FROM OIL, PAPERS, WOOD, AND FABRIC ON CANVAS TO BECOME THE FIRST AMERICAN TO WIN THE GRAND PRIZE AT THE VENICE BIENNALE IN 1964. **ABOVE:** PEGGED AS AN ABSTRACT EXPRESSIONIST IN THE 1950S AND THEN AS A MINIMALIST IN THE '60S, KENNETH NOLAND IS NOW CONSIDERED ONE OF THE PREEMINENT AMERICAN COLOR FIELD PAINTERS, AS SEEN IN *SPREAD*, OIL ON CANVAS (1958).





OPPOSITE PAGE: *WOMAN WITH A GREEN AND BEIGE BACKGROUND*, OIL ON PAPER MOUNTED ON MASONITE (1966), IS CHARACTERISTIC OF THE FLUID FIGURATION THAT MADE WILLEM DE KOONING A STAR AMONG ABSTRACT EXPRESSIONISTS. **THIS PAGE, TOP LEFT:** ALEX KATZ'S FIGURAL PAINTINGS, SUCH AS *ADA SEATED*, OIL ON CANVAS (1963), ONE OF MANY OF THE ARTIST'S WIFE, HAVE BEEN DESCRIBED AS A CROSS BETWEEN EARLY ITALIAN RENAISSANCE PAINTER GIOTTO AND THE *KRAZY KAT* COMIC STRIP. **TOP RIGHT:** POET FRANK O'HARA SCRIBBLED PITHY, EMOTIVE LINES AMID PAINTER NORMAN BLUHM'S ABSTRACT BLOTS TO CREATE A SERIES OF COLLABORATIVE WORKS, INCLUDING *MEET ME IN THE PARK*, GOUACHE ON PAPER (1960). **LEFT:** DISCARDED SCRAP-IRON WAS RICHARD STANKIEWICZ'S PREFERRED MEDIUM, AS IN THE DELICATELY BALANCED *WE TWO ARE SO ALIKE* (1958), ALTHOUGH, NOTED ART CRITIC HILTON KRAMER, "THERE'S NOTHING AT ALL JUNKIE ABOUT THE SCULPTURE ITSELF."

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IN THE GOOD OLD SUMMERTIME

FROM 1919 TO 1966, THE STEINHARDT SCHOOL OF CULTURE, EDUCATION, AND HUMAN DEVELOPMENT SENT MORE THAN 10,000 STUDENTS OFF TO SUMMER CAMP TO GAIN EXPERIENCE WORKING WITH YOUNGSTERS AND TO BE EXPOSED TO THE "NATURAL EDUCATION THAT TAKES PLACE IN THE OUT OF DOORS." IN THIS 1943 PHOTOGRAPH, TEACHERS-IN-TRAINING PRACTICE LIFE-SAVING TECHNIQUES ALONG THE BANKS OF LAKE SEBAGO IN SLOATSBURG, NEW YORK—ABOUT 40 MILES NORTH OF WASHINGTON SQUARE.







■ alumni profile

KHALID LATIF / CAS '04

AN IMAM, ON THE BEAT

by Ted Boscia

At first glance, in his blue inspector's uniform with brass eagles on the shoulders, Khalid Latif resembles a typical cop on the beat. But as the New York Police Department's second-ever

Muslim chaplain, he doesn't carry a gun and, in place of a police hat, he wears a skullcap. "There's really nobody else in the department who looks like me," concedes Latif, who provides counsel to the NYPD's 53,000 uniformed and civilian employees—the majority of

them non-Muslims. Last year, for example, he responded to an emergency call after a Russian officer had been shot during a traffic stop. The officer's family was Russian Orthodox and spoke little English, but Latif kept vigil with them until the man died the following

morning. "I don't see myself as the 'Muslim chaplain,' so to speak," Latif says. "I'm just there to help individuals regardless of their faith."

It's this mind-set of compassion and respect that has allowed Latif to dissolve many religious and ideological barriers

at NYPD and far beyond. At 25, and although still studying at the Hartford Seminary—the nation's first accredited Muslim chaplaincy program—he is one of the New York metro area's leading voices for mainstream Islam and the face of major efforts to refute negative

PHOTO © MATTHEW SEPTINIUS

LATIF, AT 25, IS THE NYPD'S MUSLIM CHAPLAIN AND A RISING STAR AMONG A NEW GENERATION OF AMERICAN IMAMS.

"We must collectively engage the outside world—by no means proselytize the masses—but combat the fringe elements that have dominated the conversation for too long."

And he is spreading this message however he can. Latif podcasts his Friday sermons on his NYU Web site, www.icnyu.org, which re-

take precedence over other things for me," he says. "I didn't see it as my calling then." His faith emerged as an NYU freshman once he interacted with other Muslims. Even so, he remains mindful of the lessons of his youth, when he was estranged from religion by the restrictive orthodoxy that pervaded his local

"I don't see myself as the 'Muslim chaplain.' I'm just there to help individuals regardless of their faith." —KHALID LATIF

ceives 10,000 hits per month, and blogged his hajj to Mecca in 2005. *Newsweek* put him on its cover last summer for its "Islam in America" feature. He has spoken at national interfaith conferences with hip-hop mogul Russell Simmons and other luminaries.

Latif's understated sermons and conciliatory nature may be part of his appeal, but equally important is his own history. The son of Pakistani immigrants, he grew up in a Muslim enclave of Edison, New Jersey, captained his high school football team, and drove a Lexus that his friends labeled the babe mobile. He was into the rap group Bone Thugs-N-Harmony and working out. "When I was young, religion didn't really

mosques. By contrast, he describes his faith today as "inclusive without compromising established traditions of the religion." In that way, he's become a bridge for young Muslims reconciling their American upbringings and their personal devotions to Islam.

A college campus can be the ultimate battleground for these two identities—a place where lax attitudes about alcohol and premarital sex collide with the tenets of Islam. But where more traditional mosques might ostracize someone who strays from the flock, Latif sees opportunity with limits. "I wouldn't push away a Muslim who drinks," he says, "but I also wouldn't hold a prayer service with an open bar." ■

perceptions of the faith. "What 9/11 taught me is that Muslims can't be so passive when we see inaccuracies in the portrayal of Islam," says Latif, who took his NYPD post last April and has served as NYU's inaugural Muslim chaplain since 2005.

1940s

VERA MATTLIN JIJI / STEINHARDT '49, GSAS '65 / served as a professor in the department of English at Brooklyn College for more than 20 years and has just published a book called *Cello Playing for Music Lovers*, available at Amazon.com and

Trafford.com. It comes with a play-along CD by Erik Friedlander and a self-teaching "how to" for adult learners.

1950s

CECILY BARTH FIRESTEIN / STEINHARDT '55 / was recently blessed with another granddaughter. An artist, she recently exhibited her paintings at the Joseph Wahl Arts Gallery in Woodland Hills, CA. Last month, the Maryland Federation of Art awarded Firestein an honorable mention for her works on paper. Firestein has had more than 40 one-person exhibitions in the U.S. and abroad. Her work can be viewed at cecilybarthfirestein.com.

ANN CHERNOW / STEINHARDT '57 / exhibited her paintings, drawings, and prints at the Uptown Gallery in New York in a show titled "Situations."

MARTIN SELTZER / ENG '58 / is an attorney in the Columbus, OH, office of Porter Wright Morris & Arthur LLP and was recently selected by peers for inclusion in *Ohio Super Lawyers*® 2008. He practices in the area of environmental law.

1960s

OTTO A. BERLINER / WSC '61 / is a researcher for Allied Intelligence Missions of World War II and a survivor of the war. He is also professor emeritus at State University of New York, Alfred State College, where he taught psychology for 38 years. His first novel, *The Cobbler of Normandy* (BookSurge), is based on his personal experience of war.

MARIA MAZZIOTTI GILLIAN / GSAS '63 / published her third work, a book of poetry, titled *All That Lies Between Us* (Guernica Editions), which focuses on her life and home experiences.

STEPHEN AIELLO / WSC '64 / is the senior counselor for public affairs at Hill & Knowlton and has

(CONTINUED ON PAGE 66)

(CONTINUED FROM PAGE 65)

been appointed to serve as chair of NYC's new Commission on School Governance.

MARILYN MOFFAT /

STEINHARDT '64, '73 / was elected president of

the World Confederation for Physical Therapy during its recent congress in Vancouver. She is currently a distinguished faculty member of the department of physical therapy at the Steinhardt School of Culture, Education, and Human Development.

BARNEY POPKIN / WSC '64 / reviewed and ap-

proved the Initial Environmental Examination for the USAID-funded conference, Crossing Jordan: 10th International Conference on the History and Archaeology of Jordan, at George Washington University last May. There, he participated with others on the issues challenging archaeologists working in Jordan.

FELISSA R. LASHLEY / STEINHARDT '65 / is

dean and professor at Rutgers College of Nursing. She is co-editor of the award-winning book *Emerging Infectious Diseases: Trends and Issues* (Springer), now out in a second edition, which provides new information on emerging, reemerging, and antibiotic-resistant infectious diseases that continue to increase at alarming rates.

RICHARD C. BERKE / STERN '66, '74 / was appointed vice president for human resources for Broadridge Financial Solutions, Inc.

ROBERT S. BRESSLER / GSAS '67, '70 / recently became a professor and chairman of the department of biology at the Lander College of Arts and Sciences of Touro College, Flatbush division. He remains a lecturer in the anatomy department of the Mount Sinai School of Medicine and an adjunct professor at the New York College of Podiatric Medicine. He lives in Brooklyn with his wife, Erma.

TOM O'BRIEN / STEINHARDT '67 / is well known for his children's software from Sunburst Communications, and had a late May rollout of his latest work, *Spy Wear*, on the games Web site Shockwave. The games are logical challenges ranging from easy to complex and can be found at spywear.shockwave.com.

MELVIN BILLIK / WSC '68 / completed his graduate work at Michigan State University and has worked for NASA at the Dryden Flight Research Center in Edwards, CA. He is current-

ly associate professor of mathematics at Northwood University. He and his wife, Cheryl, recently celebrated their 32nd wedding anniversary. They have two children, Keith and Tara.

JAMES R. MILLER / WSC '69 / is president, CEO, and chairman of the board of the Pittsburgh-based law firm Dickie, McCamey & Chilcote. He is one of just 5 percent of Pennsylvania lawyers to receive recognition as a "Pennsylvania Super Lawyer," in the category of civil litigation defense. He was also included in a "Best Lawyers in America" list in the category of personal injury litigation.

RICHARD POCH / ENG '69 / is a master certified flight instructor at TAS Inc. Flight School, a Cessna pilot center at West Chester, PA's Brandywine Airport. A retired Air Force officer, he also serves as the Aircraft Owners and Pilots Association Airport Support Network volunteer at Brandywine.

Alumni leadership

EXPAND YOUR CIRCLE



You're out, a fresh graduate on the career scene—oh, but wouldn't it be nice to have more friends in high places? And maybe see some old faces? Such

was the thinking when, in 2003, Brett Rochkind (STERN '98), Vishal Garg (STERN '98), and Bryan Sloane (STERN '02) founded the Young Alumni Leadership Circle (YALC), NYU's all-university networking and donor society.

"We wanted to build a group of recent graduates who were progressing in their careers and wanted to give back to the university," Rochkind says. "We wanted the group to be a cross-section of young alumni and open up opportunities for them to meet other alumni leaders from the Alumni Association and the Board of Trustees."

Now 360 strong, the circle has a goal of 1,000 members. Alumni from the past 15 years (from 1993 to 2007) can join by simply donating annually to The Fund for NYU. YALC members receive exclusive access to special events that bring them face-to-face with prominent leaders from the university, business, and civic communities. By creating an opportunity for young alumni from the entire university to network, socialize, and build relationships with other NYU leaders, the group continues to cultivate future leaders beyond their formal education.

For more information, visit alumni.nyu.edu/giving/donors/yalc.shtml.

1970s

LEWIS ALTFEST / STERN '70 / is president of the wealth-management firm L.J. Altfest & Co., and the recipient of the 2007 Charles R. Schwab IMPACT Award. This honor, which is determined by a panel of judges from across the financial-services industry, recognizes an individual whose sustained vision, outstanding leadership, client commitment, and communi-

ty engagement demonstrates the value of independent investment advice.

LOUIS T. MAZAWAY / WSC '71 / chairs Groom Law Group, the largest U.S. law firm specializing in employee benefits, which was named top in its field by *Chambers USA* 2007. Mazaway holds a law degree from Georgetown and has been recog-

nized in *Chambers* and in *The Best Lawyers in America*. He and his wife, Linda, live in Arlington, VA.

SHARAN (LEVY) SCHWARTZBERG / STEINHARDT '71 / co-authored two recent books: *Groups: Applying the Functional Group Model* (F.A. Davis) and *Envy, Competition, and Gender:*

(CONTINUED ON PAGE 69)



A LEGACY OF LEARNING

A Bequest That Makes a Difference



“NYU made it possible for my daughter and me to receive a great professional education. It is only wise to give back to the school that gave us so much when we had so little.”

— ESSIE BARRY

As thousands of students do each year, Essie Barry came to New York in 1959 to pursue her dream of a college education.

Born on a former slave plantation in Mississippi, Essie was 46 years old and a widowed mother of three when she came to New York City without friends, family, money, or a ticket home. She left her youngest daughter Carlita, then ten years old, with her older married daughter.

And she persevered. Over a period of seventeen years, Essie worked during the day, first as a live-in domestic and later as a teacher, and studied at night — earning six separate degrees. She completed her last degree, an M.S. in educational administration, at the Steinhardt School of Culture, Education, and Human Development in 1975 at age 62. Essie’s daughter Carlita eventually joined her in New York City, earned an undergraduate scholarship to NYU and then attended the NYU School of Medicine.

In recognition of the opportunities that NYU gave her and her daughter, Essie Barry has provided in her will for a generous legacy for student scholarships.

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KAREN WOLFF / SSSW '06

Helping to Right Great Wrongs

by Ted Boscia

IN 1990, 17-YEAR-OLD JEFFREY DESKOVIC WAS IMPRISONED FOR 15-YEARS-TO-LIFE FOR A RAPE AND MURDER HE DID NOT COMMIT. ON

September 20, 2006, he exited the Westchester County Courthouse unshackled, his conviction overturned by DNA evidence that linked the crime to another man. Still, he faced daunting obstacles on the outside: finding an apartment, applying for a job, using new technologies such as cell

phones and the Internet, and overcoming more than 15 years of arrested development. For help reassembling his life, Deskovic leaned on Karen Wolff, of the Innocence Project, the nonprofit organization affiliated with Yeshiva University

that has assisted in liberating, along with Deskovic, more than 200 wrongfully convicted inmates—including 15 on death row—using DNA evidence. Armed with both a social work and law degree, Wolff directs the extensive efforts required to care for clients' post-prison needs and has campaigned to highlight the

alarming dearth of services currently available for this population. "Exonorees have had something stripped from them—their dignity, their time, their family connections, their experiences, their skills—and in order to recover these things and

get back on their feet, they need assistance," says Wolff, 45, who joined the Innocence Project in September 2006. "It's a moral question: Do we treat these people with the dignity and humanity that's been taken away from them for so many years?" As its first lone social worker, Wolff assists Deskovic, and some 30 other exonorees across the country, to sidestep the pitfalls that can lead to twice-ruined lives by lobbying for private and government resources, such as Medicaid funds, subsidized housing, food stamps, job training, mental health treatment, and disability payments. Many of the exonerated receive little recompense, and they usually don't qualify for support offered to parolees, such as halfway houses, because of narrow funding mandates. In any case, their needs differ from ex-cons, and they usually try to distance

themselves from such associations.

Wolff, who holds a JD from Boston College and practiced employment law in Northern California for eight years, backing women who had been harassed or discriminated against, has consistently sought to work with those who have been similarly marginalized or treated unjustly by society. "The

wrongfully convicted definitely fit all of those categories," she explains. "Our clients are generally poor and of color, and what happened to them probably wouldn't have happened if they were wealthy and white."

At the Innocence Project, which was founded in 1992, Wolff immediately alleviated some of the strain on her colleagues,





PHOTO © DUDLEY REED

KAREN WOLFF IS THE INNOCENCE PROJECT'S FIRST AND ONLY SOCIAL WORKER, AND HAS ALREADY HELPED MORE THAN 30 EXONEREEES RECONSTRUCT THEIR LIVES OUTSIDE PRISON.

who credit her vast knowledge and empathy. "[She] knows how to battle for them," notes staff attorney Nina Morrison (LAW '98). But Wolff also hopes to empower her clients to use their tales to lobby for criminal justice reform. And there are some signs of change: Last fall the

House of Representatives passed the Second Chance Act, a measure to bolster support for both parolees and exonerates, and *The New York Times* and other papers have shone a light on the plight of the wrongfully convicted. With Wolff's support, Deskovic has begun to

resurrect his life and now earns a meager living giving speeches and writing essays about his ordeal. "Karen recognizes that our clients have a really strong desire to be leaders themselves," Morrison says. "That's hard to do if their only focus is getting their car fixed or their rent paid." ■

(CONTINUED FROM PAGE 66)

Theory, Clinical Applications and Group Work (Routledge). Schwartzberg is professor of occupational therapy and adjunct professor of psychiatry at Tufts University.

JOANNE GILLIS-DONOVAN / STEINHARDT '72 / celebrated her 10th anniversary in 2007 as president and CEO of Melmark, the Berwyn, PA-based non-profit provider of services for people with disabilities.

ROBERT J. HANNEMANN / ENG '72 / was recently appointed to lead the Tufts Gordon Institute, which educates engineering leaders. As the new director, Hannemann will continue to push TGI's boundaries to produce top-notch engineering leaders who have far-reaching entrepreneurial vision.

DONNA PUCCIANI / STEINHARDT '72, '79 / has published a new book of poetry, *Jumping Off the Train* (Windstorm), which is available through the publisher, www.windstormcreative.com/orders, and Amazon.com.

JANE E. SALMON / WSC '72 / is the Collette Kean Research Chair and co-director of the Mary Kirklund Center for Lupus Research at the Hospital for Special Surgery in Manhattan. She is also the co-winner of the 2007 Carol-Nachman Prize for her two decades of outstanding research in rheumatology.

STEVEN LEADER / WAG '73 / has been appointed

to the Roster of Neutrals of the Commercial Division of the New York State Supreme Court as a mediator.

BURT WOLD-ER / ARTS '74 / is senior vice president and chief marketing officer of Hooper Holmes, Inc., in Basking Ridge, NJ.

RICHARD C. MCPHERSON / SCPS '75 / is the president and creative director of McPherson Associates, Inc., a marketing, development, and Internet services company. His recent book, *Digital Giving: How Technology Is Changing Charity* (iUniverse), discusses technology's intersection with traditional fundraising practices.

SANDRA HOLTZMAN / WSUC '76 / co-wrote *Lies Startups Tell Themselves to Avoid Marketing: A No Bullsh*t Guide for Ph.D.s, Lab Rats, Suits and Entrepreneurs* (SelectBooks). She is president of Holtzman Communications, LLC (www.holtzmancom.com), an advertising, marketing, and public relations firm that works with the gaming, technology, life sciences, and food industries. She is also lead co-chair of the NY Chapter of the Licensing Executives Society.

MAXINE FEINBERG / WSUC '77, DEN '80 / has been elected to a one-year term as president of the New Jersey State

(CONTINUED ON PAGE 70)

Board of Dentistry.

JAMES PROSCIA / WSUC '78 / was recently appointed as a shareholder of the firm Brooks Kushman PC, a national leader in intellectual property law. He has an active practice focusing on chemistry, biotechnology, and computer science.

LEMUEL H. GIBBONS / WSUC '79 / is an attorney with Poyner & Spruill LLP in Raleigh, NC, and was recently selected by his peers for inclusion in *The Best Lawyers in America 2008*. The list-

ings are based on a rigorous peer-review survey in which attorneys nationwide are asked to rate the top practitioners in their jurisdictions.

NOEMI FIGUEROA SOULET / STEINHARDT '79 / premiered her latest film, *The Borinque-ners*, in Newark, NJ, last summer and it was subsequently picked up by PBS stations nationwide. The one-hour documentary follows the 65th Puerto Rican Infantry Regiment, the only all-Hispanic unit in the history of the U.S. Army, from their founding through the Korean War.

Alumni bargain

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Alumni can pay less for first-rate electronics—desktops, laptops, iPods, and more—when they shop at the NYU Computer Store. Located in the heart of campus on the corner of Greene Street and Washington Place, the store boasts a wide selection of academically priced hardware and software from well-known brands such as Apple, IBM, Dell, Epson, and HP.

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For more information, call 212-998-4672 or visit <http://www.bookstores.nyu.edu/computer.store>.



1980s

MEG D. GOLDSTEIN / LAW '80 / is an attorney with Poyner & Spruill LLP in Raleigh, NC, and was recently selected by her peers for inclusion in *The Best Lawyers in America 2008*.

HARLEY JANE KOZAK / TSOA '80 / recently published her third novel, *Dead Ex* (Doubleday).

ROBERT PERSHES / LAW '80 / has been recognized as a 2007 Florida "Super Lawyer" by *Law & Politics*. He is a shareholder in the Buckingham, Doolittle & Burroughs, LLP, Boca Raton, FL, office and a member of the Litigation and Intellectual Property Practice Groups.

LENORE REICH ARGEN / STEINHARDT '81 / has become a member of the Board of Trustees of the New Jersey Association for Gifted Children, a nonprofit organization that advocates for the needs of gifted children and works to ensure that they have appropriate services in their school environments.

ROBIN BLAETZ / TSOA '81, '89 / edited the new book *Women's Experimental Cinema* (Duke University Press).

JANET GOLDNER's / STEINHARDT '81 / artwork was recently featured in the Brooklyn College Library's exhibition "Singular Object."

KEVIN J. BRENNAN / STERN '82, SCPS '92 / was appointed a manager in Ernst & Young's New York office, for the firm's transaction real estate practice.

LINA LIBERATORE / WSUC '82, LAW '85 / recently started her own law practice, concentrating on commercial litigation, securities arbitration, and real estate matters. She previously served as vice president and associate counsel for Fidelity National Title Group.

HARRIET CORNELL / WAG '83 / was recognized in *The Nyack Villager* as the first woman to chair the Rockland County Legislature, a position she has held since January 2005.

MARIA IMPERIAL / WAG '83 / has been named chief executive officer of the YWCA of White Plains and Central Westchester (NY).

BRUCE MCBARNETTE / LAW '83 / recently turned 50 and broke the American Indoor High Jump record for 50+ year olds—four times in two months—setting it at 6 feet, 3 1/2 inches in January 2008. A four-time world champion for his age group, he will represent the U.S. in the World Masters Athletics Championships Indoor in France this month. McBarnette is president of Summit Connection, LLC, a real estate investment firm in Virginia.

WILLIAM CARIO / GSAS '84, '94 / has been named

senior vice president of academics for Concordia University. He has been with Concordia for 17 years and is also a member of the Organization of American Historians Omohundro Institute of Early American History & Culture. Cario lives in Mequon, WI, with his wife, Cheryl, and two sons.

EDWARD W. EICHEL / STEINHARDT '84 / is a leader in sex research. His landmark study, based on his thesis at NYU, was published in the *Journal of Sex & Marital Therapy* (1988). He has also written a book, *The Perfect Fit* (1992), based on his findings.

LINDSEY CLARE ANDERSON / SCPS '85, WSUC '87, STERN '92 / just released her second full-length CD with her band Kitty & the Kowalskis, titled *Chinese Democracy!!!*, which is available on iTunes. She also started a new job at OgilvyAction, a division of Ogilvy & Mather, after living in Stockholm, Sweden, for 14 months.

M. MELISSE LEWIS / GAL '85 / recently joined Brainbox Enterprises, Inc., the parent company for the Brainbox media group covering film, television, Internet entertainment, and new media concerns, as its chief legal officer, chief administrative officer, and corporate secretary.

LT. COL. JAMES J. MCDONNELL / WSUC '85 / retires from the U.S. Army in April 2008 after a

1990s

20-year career. His recent assignments included the 1st Brigade Combat Team of the 10th Mountain Division (Light), where he was deployed to Kandahar, Afghanistan, in support of Operation Enduring Freedom, and to Baghdad, Iraq, for Operation Iraqi Freedom. In both instances, he received the Bronze Star. He is currently the executive officer at the Center of Military History at Fort McNair in Washington, DC.

JORDAN LAGE / TSOA '86 / appears in the upcoming films *Choke*, directed by **CLARK GREGG / TSOA '86** /, and Ridley Scott's *Body of Lies*, with Russell Crowe and Leonardo DiCaprio. He will also be in the off-Broadway production of *Almost an Evening*, written by Ethan Coen, at the Atlantic Theater Company.

MICHELE PISTONE / STERN '86 / co-authored the book *Stepping Out of the Brain Drain: Applying Catholic Social Teaching in a New Era of Migration* (Lexington Books). She is a professor of law and director of the clinical program at Villanova University School of Law. She lives in Villanova, PA, with her husband and their 3-year-old daughter, Julia Rose.

NATASHA THOMSEN / TSOA '86 / wrote *Women's Rights* (Facts on File). Her latest project is to travel to Greece to reclaim an apartment in her grandmother's name while she works on

lengthening a one-act play about homelessness.

PAUL KAZEE / TSOA '87 / founded the New York Asian Film Festival in 2002 and continues to serve as a festival programmer. He also works as house manager for Proctors, the 2,700-seat grand historic theater in Schenectady, NY, which he has helped to expand into the Capital Region's first full-fledged arts, entertainment, and education complex.

JOSEPH KUHR / TSOA '88 / was nominated for a 2007 Daytime Emmy for his writing on the Kids' WB! series *The Batman*.

LISA SEWELL / GSAS '88, '90 / has co-edited an anthology titled *American Poets in the 21st Century* (Wesleyan University Press).

MARYLIZ GEFFERT / LAW '89 / left in-house corporate legal life in September 2007 and joined the Manchester, NH, law firm of McLane, Graf, Raulerson & Middleton.

TERRI JO GINSBERG / GAL '89, TSOA '97 / has published her monograph, *Holocaust Film: The Political Aesthetics of Ideology* (Cambridge Scholars), based on the dissertation she completed in 1997 as a student in the NYU department of cinema studies. The monograph can be seen at www.c-s-p.org/Flyers/Holocaust-Film--The-Political-Aesthetics-of-Ideology.htm.

TIM FOLGER / GSAS '90 / won the 2007 American Institute of Physics Science Writing Award, in the journalist category, for his *Discover* magazine cover story, "If an Electron Can Be in Two Places at Once, Why Can't You?" See: <http://discovermagazine.com/2005/jun/cover>.

JEFFREY LESSER / GSAS '90 / is the author of *A Discontented Diaspora: Japanese Brazilians and the Meanings of Ethnic Militancy, 1960-1980* (Duke University Press).

JUDITH MALINOWSKI / STEINHARDT '90 / has been appointed to the Board of Health in Harrison, NJ.

CATHERINE COPELAND CASATI / WSUC '91 / is the president of Green Modern Kits, a company that promotes sustainability, preservation, and celebrates gorgeous, green, modern design. Learn more at www.greenmodernkits.com.

MONICA MARTINEZ / STEINHARDT '91, '04 / is a national expert on issues related to educational access and achievement for low-income and minority students. She was named vice president for education strategy by KnowledgeWorks Foundation in Cincinnati, where she guides the philanthropy's work to transform the national education landscape.

JASON ROSETTE / TSOA

'91 / released the 2007 dramatic feature film, *Susan Hero*, an "indie cloning thriller," featuring Latino and Native American talent. Rosette also completed *Hurricane*, an accompanying production diary that follows the filmmaker from New York to New Mexico to Cambodia and beyond. More information about his work can be found at www.camerado.com.

TAMARA RUBIN / TSOA '91 / is a prominent advocate of lead hazard awareness after two of her children were poisoned when a painter used improper methods to remove lead-based paint from the exterior of her home. Her story has been mentioned in *USA Today* and other media outlets.

SAMANTHA H. GILBERT / WAG '92 / was appointed director of human resources at the Rockefeller Foundation.

NINA MARTIN / TSOA '92 / has been appointed assistant professor of film studies in the department of theater at Connecticut College in New London, CT. Her areas of research center on feminist film, cultural studies, and the impact of particular film and television texts on contemporary feminist discourse.

KAREN-CHERIE COGANE / STEINHARDT '93 / was elected to *Who's Who Among American Teachers* in July 2007.

This honor is a result of her work at Stern College for Women at Yeshiva University, where she taught ballet, jazz dance, and choreography. Cogane also teaches ballet privately and choreographs in New York City.

BEN GOLDMAN / WAG '93 / serves as executive director of City Without Walls, a nonprofit Newark art gallery for emerging artists. He created Defeye Productions and was featured in *The Star-Ledger* of Newark.

STEPHEN A. HAMMACK / GAL '93 / is an archaeologist at Robins Air Force Base in Georgia, where he manages 57 archaeological sites, 15 of which are eligible for the National Register. The sites range from the end of the Paleo-Indian to the Antebellum and Postbellum periods. Hammack, his wife Donna, and their sons, James and Thomas, live near Macon, GA.

MARCIEN JENCKES / WSUC '93 / has been appointed CEO at Voxant, one of the country's largest online syndication networks.

RONALD REINERTSON / WAG '93 / is a senior planner in Pennoni Associates' Cedar Knolls, NJ, office. Pennoni is an award-winning consulting engineering firm, and Reinertson pro-

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vides comprehensive planning services in land use regulations and zoning ordinances for municipal and private clients.

CHRISTOPHER J. SPATARO / WSUC '93 /

is a Baker & Daniels LLP partner and received one of the Michiana (northern Indiana and southwestern lower Michigan) Region's "Forty Under 40 Awards" for his work as an active volunteer in a number of community events. Last year, Spataro was honorary chairman of the Compassion Walk, which supports cancer patients' medical needs, in memory of his wife.

RENA GORDONSON / SSSW '94 / is director of volunteers for Hospice of New York. At the request of pre-med students, she and a team conducted two 15-hour hospice volunteer trainings at NYU last fall. Gordonson was especially pleased to return as an alumna to train future physicians in the specialized care of people with life-limiting illness.

JEREMY LIPKIN / TSOA '94 / is a writer and producer with the Howard Stern Series & Specials team at Sirius Satellite Radio. He wrote and produced the 15-part radio documentary, *The History of Howard Stern*, which premiered in December 2007 on the Sirius channel Howard 100.

LORI JO MARSO / GSAS

'94 / is professor of political science and director of women's and gender studies at Union College. Her newest book, co-written with Michael L. Ferguson, is called *W Stands for Women: How the George W. Bush Presidency Shaped a New Politics of Gender* (Duke University Press).

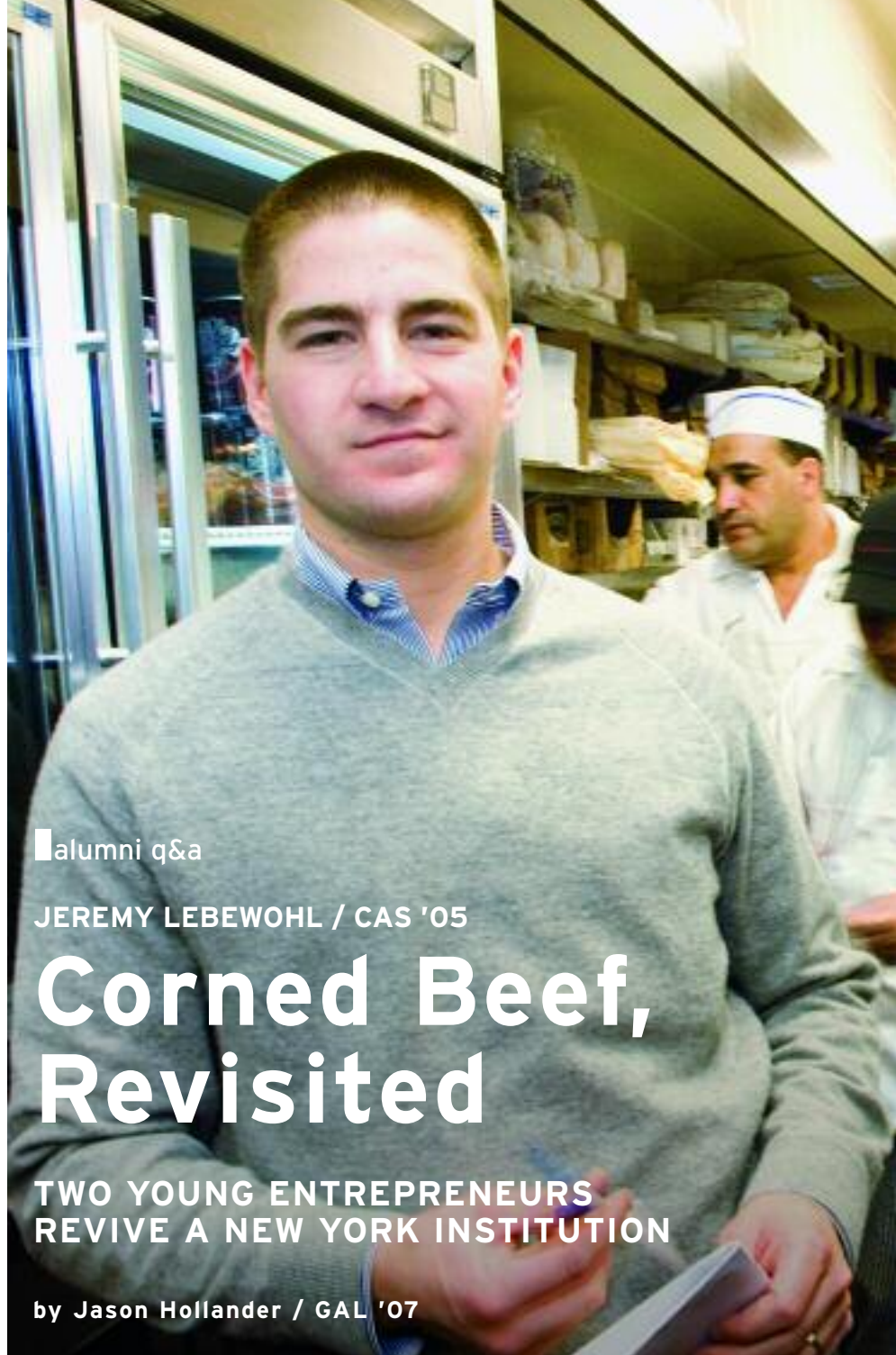
DAVID SUAREZ / TSOA '95 / is the president and CEO of Interactive Training Solutions, LLC, a South Florida-based corporate training, team building, and executive coaching firm. Utilizing improvisation and creativity, the firm addresses issues facing both companies and employees.

DAN TRUMAN / TSOA '95 / and **KIRK MCGEE / TSOA '94 /** are two founding members of the filmmaking collective www.unevendistribution.com. They recently launched the Web site with a film festival, featuring 12 shorts, and a party at Manhattan Theatre Source.

DAVID VALENTINE / GSAS '95, '96, '00 / is assistant professor of anthropology at the University of Minnesota and recently wrote *Imagining Transgender: An Ethnography of a Category* (Duke University Press).

ANDREA MEYER / GSAS '96 / authored her debut novel, *Room for Love* (St. Martin's Griffin), a classic New York love story about a woman who realizes a sense of place can be as important as finding love.

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Alumni q&a

JEREMY LEBEWOHL / CAS '05

Corned Beef, Revisited

TWO YOUNG ENTREPRENEURS REVIVE A NEW YORK INSTITUTION

by Jason Hollander / GAL '07

On the morning of January 1, 2006, many New Yorkers woke with a heavy heart. It was the first day in 51 years that the 2nd Ave Deli—the legendary Jewish eatery that had fed the likes of Ed Koch, Joe DiMaggio, John Gotti, and countless others

who “maybe could go for a nosh”—was no more. The troubles had started 10 years earlier, when beloved founder Abe Lebewohl, a Holocaust survivor and ultimate “mensch” to generations of customers, was shot and killed while making a bank deposit in 1996. His brother Jack stepped in, giving up his law practice to run the

business until a 38 percent rent spike at the original East Village location forced it to fold. A Chase bank soon opened in its place, shiny enough to erase any memory of what *Zagat* had called “the best kosher deli in New York.” Fortunately for knish fans, Jack’s sons Jeremy and Joshua (LAW '06) Lebewohl, who spent



years helping their “Uncle Abie” at 2nd Ave, refused to let the deli die. The brothers bought a space at 162 E. 33rd Street, eliminating any danger of being priced out again, and launched the new 2nd Ave Deli last December. Joshua helps out behind the scenes while Jeremy works the floor, ensuring the brisket is tender and the matzo balls are firm,

and tending to a stream of phone orders and salivating customers. The only place you won’t find him is in front of the meat slicer. “When I was a little kid, my uncle never let me go near that machine,” explains Jeremy, who cut his entrepreneurial teeth when he opened a bagel store his senior year in college, catching up on homework when business

was slow. “As a rule, I still try not to.”

The new spot, which is open 24/7, is right up the block from NYU Medical Center and, at lunch, plenty of white coats happily feast on corned beef sandwiches, stuffed cabbage, and potato blintzes. Jeremy reasons that dietary or not, food made from simple ingredients will always have a market:

LEFT: HAVING SPENT NEARLY TWO YEARS IN THE ISRAELI ARMY, JEREMY LEBEWOHL IS USED TO INTENSE SCENES. BELOW: CUSTOMERS STILL LINE UP, AS THEY DID AT THE ORIGINAL 2ND AVE DELI IN THE EAST VILLAGE.



FAR LEFT: © ANNEMARIE POVO FURLONG; LEFT: © ESTATE OF NAT FEIN

“A lot of people would rather have the calories than the chemicals.”

NYU Alumni Magazine recently spoke with Jeremy during one of his few moments of quiet:

WHAT’S IT LIKE RUNNING A RESTAURANT THAT NEVER CLOSES?
It’s a love/hate relationship. When it runs 100 percent smoothly, it’s the most enjoyable thing to watch, seeing happy customers. On the flip side, that doesn’t happen too often. It’s usually beyond stressful.

DESCRIBE 2ND AVE’S CLIENTELE.
Our customers are definitely in a league of their own. Part of the experience of coming to a Jewish deli is complaining, kvetching to the waiter. They complain, but they come back again and again. Many have religious restrictions, so the

staff has to understand their needs. One rabbi told me that coming here is a “religious experience.”

WHAT MAKES THIS DELI UNIQUE?
A consistent product. There’s a reason why my food tastes different than other delis—we make everything here. Our seating is about half the size of our total kitchen space. We also make sure our staff goes through a thorough training. Our manager is Chinese, and he speaks both Yiddish and Spanish.

HOW DOES IT FEEL TO SEE THE NAME 2ND AVE DELI UP IN LIGHTS AGAIN?
It took me a while to process the loss after the old [restaurant] closed. It was hard to think that it no longer existed. New York showed they’re happy we returned. And business, thank God, has been very good. ■

JOSEPH STEINBERG / GSAS '96 / has been named one of New Jersey's top "Forty Under 40" by *NJBIZ*, New

Jersey's premier business magazine. Steinberg is the CEO of Green Armor Solutions, a leading provider of information security software, which under his leadership has established a significant portfolio of intellectual property, achieved profitability, and won recognition as a technology leader.

ANN BARR / GSAS '97 / has been named chair and tenured professor of the

department of physical therapy at Thomas Jefferson University in Philadelphia. Barr, who previously taught at Temple University, has informed the understanding of common repetitive stress injuries, such as carpal tunnel syndrome and tendonitis, through her research on ergonomics and biomechanics.

JOSEPH J. CICALA / STEINHARDT '97 / was selected to receive the American College Personnel Association's Senior Practitioner Award, following nomination by colleagues at La Salle University, where Cicala has served as dean of students since 1998. He was also named a Diamond Honoree of the association's Educational Leadership Foundation.

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

JENNIE GETSIN / CAS '97 / is an associate in the New York City office of Reed Smith LLP, one of the 15 largest law firms in the world. She is a member of the American Bar Association's Subcommittee on NASD Corporate Financing Rules and Committee on State Regulations and Securities. Getsin is licensed to practice in New York and New Jersey.

JOSEPH O. LEGASPI / GSAS '97 / debuted a collection of poetry, *Imago* (CavanKerry Press). He lives in Manhattan and works at

Columbia University.

CLARE OH / STEINHARDT '97 / received her master of arts in international affairs from the New School in May 2007. She is working as the assistant director of strategic communications for Columbia University.

MATTHEW SUMMY / WAG '97 / is the deputy chief of staff for policy in the office of Illinois Governor Rod Blagojevich. In this role, he directs the development and implementation of major policy and legislative initiatives on behalf of the governor.

STEVEN WYATT / LAW '97 / is a partner in the law firm of Tanner & Guin, LLC, in Tuscaloosa, AL. Wyatt of-

fers services in wealth and asset protection and planning, business planning, partnerships and LLCs, charitable giving and tax-exemption organizations.

GEORGE ARAU / STERN '98 / and his wife, **BIANCA NOICI ARAU / STERN '98, '03 /**, announce the birth of their second daughter, Kaylee Addison, born June 4, 2007.

CARTER CRAFT / WAG '98 / was recently featured in *The New York Times* City Room's "Ask the Waterfront Expert" blog. As the director of programs and policy and a co-founder of the Metropolitan Waterfront Alliance, Craft answered questions and discussed waterfront issues in New York City.

BEA LURIE / WAG '98 / has been named the new president and CEO of Girls Inc. of Chattanooga.

GABRIEL BELLMAN / GSAS '99 / directed the film *Duffy's Irish Circus*, now out on DVD and available through Netflix.com. Bellman also co-founded the Frozen Film Festival in San Francisco.

RICHARD L. DENAPOLI / CAS '99 / is an attorney in the law offices of Richard L. DeNapoli, P.A., and was appointed by Governor Charlie Crist to the Florida Real Estate Commission.

LORI MCMILLAN / LAW '99 / has been appointed associate professor at Washburn University's School of Law in Kansas. She was previously a visit-

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COLLEGE OF ARTS AND SCIENCE
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GSAS.ALUMNI@NYU.EDU

SCHOOL OF LAW
212-998-6400
LAW.ALUMNI@NYU.EDU

COLLEGE OF DENTISTRY
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DENEAN.PAULIK@NYU.EDU

INSTITUTE OF FINE ARTS
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IFA.ALUMNI@NYU.EDU

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NURSING.ALUMNI@NYU.EDU

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SCHOOL OF BUSINESS
212-998-4040
ALUMNI@STERN.NYU.EDU

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

COURANT INSTITUTE OF
MATHEMATICAL SCIENCES
212-998-3321
COURANT.ALUMNI@NYU.EDU

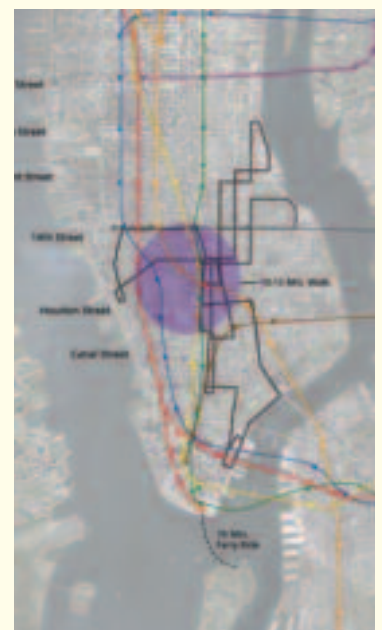
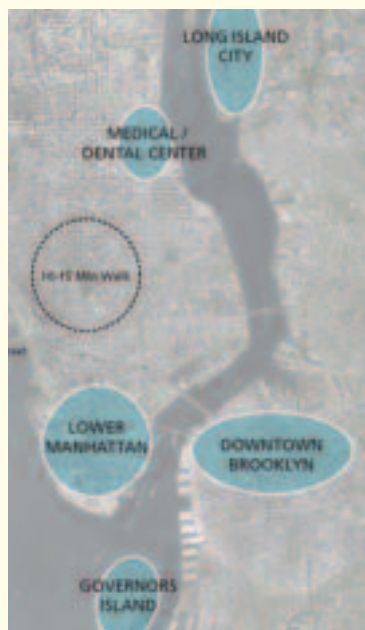
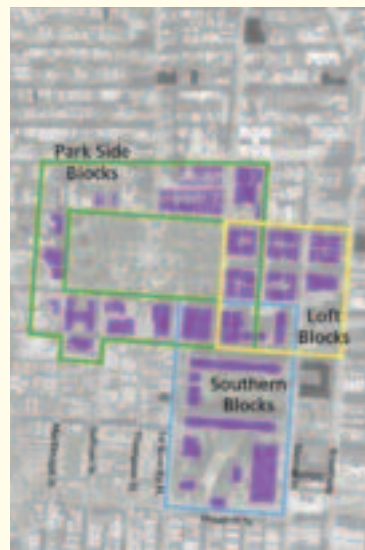
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Planning for the future. NYUPlans2031

NYU has embarked on vital planning for the next 25 years of its physical development. NYUPlans2031 will provide a strategic framework to guide the University as it seeks to locate six million square feet of space for academic programming, housing, and administrative uses.

The plan will develop a broad vision for the core campus in the Washington Square/Union Square/East Village area and identify other areas in the city that could help accommodate NYU's space needs. The space planning initiative is led by NYU's Office of

Strategic Assessment, Planning and Design, working with a distinguished consultant team of SMWM, Grimshaw, Toshiko Mori Architect, and Olin Partnership.

Recently, NYU has held a series of open houses to share preliminary ideas with faculty, students, administrators, community groups, and government officials and to solicit their input. We encourage alumni to view the open house materials—at www.nyu.edu/nyu.plans.2031—and provide feedback. By late spring of 2008, the University will announce its preferred approach for the strategic plan.



NO CHILD'S PLAY

A male figure peels apart his crumbling yellow chest; yearning arms extend from a torso moored in a red puddle. These are not images from Goya's final years, but the fanciful work of NATHAN SAWAYA (CAS '95, LAW '98), who

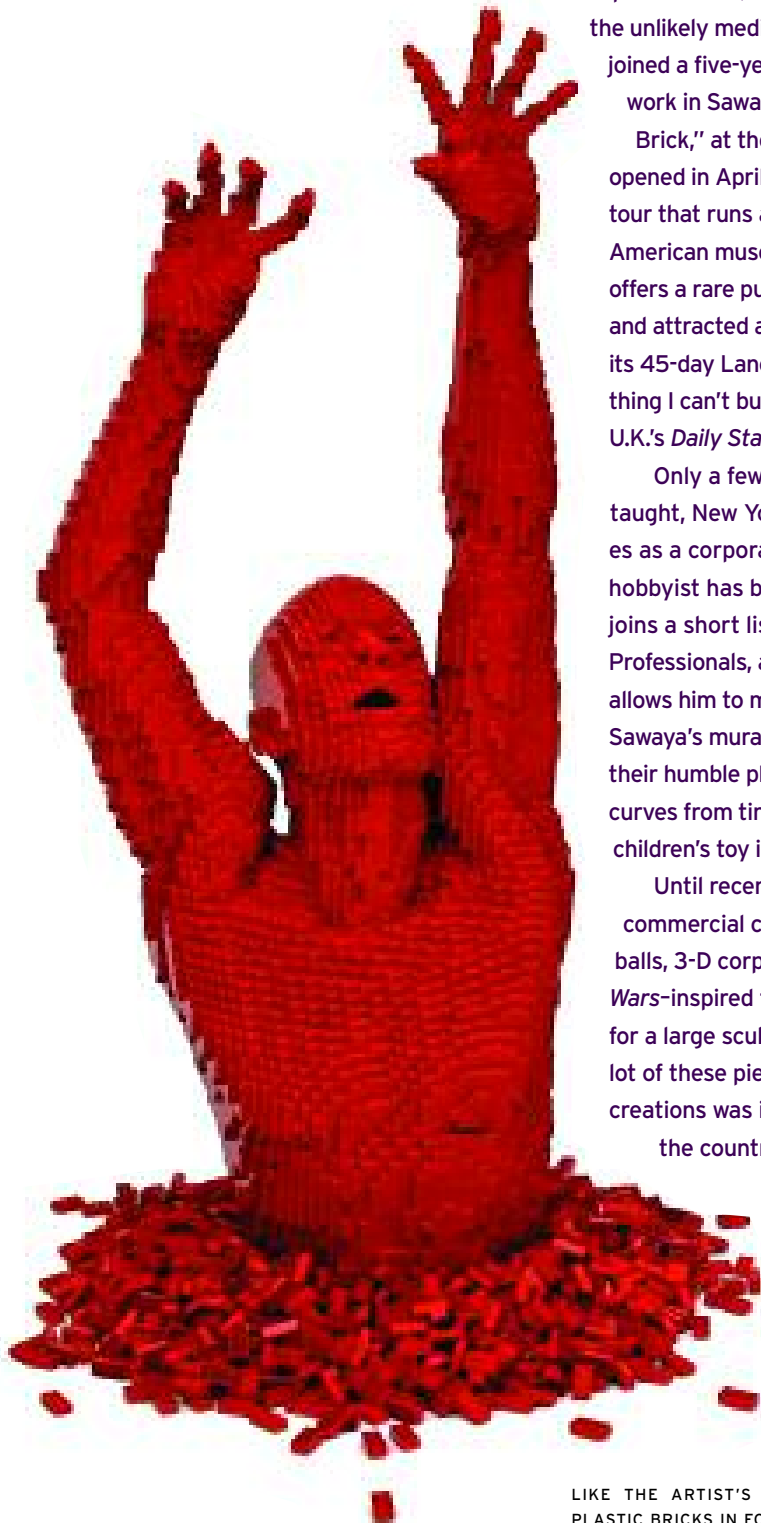
sculpted *Yellow* (2006) and *Red* (2005), respectively, from the unlikely medium of Lego bricks. The sculptures joined a five-year span of increasingly sophisticated work in Sawaya's first solo show, "The Art of the Brick," at the Lancaster Museum of Art, which opened in April 2007 as the first stop on a museum tour that runs at least through 2010. As the first American museum exhibition devoted to Lego art, it offers a rare public view of mostly privately held pieces and attracted an overwhelming 25,000 people during its 45-day Lancaster run. "I don't think there's anything I can't build with Legos," says Sawaya, whom the U.K.'s *Daily Star* referred to as the "Picasso of Lego."

Only a few years ago, the 34-year-old self-taught, New York-based artist was building legal cases as a corporate attorney. But the lifelong Lego hobbyist has been a full-time artist since 2004 and joins a short list of just six worldwide Lego Certified Professionals, a distinction that bestows credibility and allows him to make bulk purchases of the bricks. But Sawaya's murals and conceptual sculptures far exceed their humble plastic origins. He meticulously crafts curves from tiny right angles, magically turning the children's toy into serious art.

Until recently, much of Sawaya's work has been commercial commissions—such as a set of billiard balls, 3-D corporate logos, and video game— and *Star Wars*-inspired figures—which can fetch up to \$60,000 for a large sculpture. "I put my heart and soul into a lot of these pieces," he says. One of Sawaya's favorite creations was inspired by schoolchildren from all over

the country who wrote in to say how they imagined New Orleans in the wake of Katrina: a colorful, jagged, 120,000-brick permanent installation called *Rebirth of New Orleans* (2006) now housed in the city's main library.

—Suzanne Krause



LIKE THE ARTIST'S OTHER LEGO WORKS, *RED* (2005) FEATURES PLASTIC BRICKS IN FORMS JUST AS EMOTIVE AND VISCERAL AS CLAY.

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ing professor at Queen's University in Canada.

TERENCE NESBIT / SCPS '99 / published his first fiction novel, *Heaven Help Me Talk to Strangers*, which is available at www.PublishAmerica.com.

KEN SCHNECK / CAS '99, STEINHARDT '01 / has served as the dean of students at Marlboro College in Vermont since August 2007.

HEBRON SIMCKES-JOFFE / TSOA '99, GAL '07 / created a short version of *Hit and Run*, which is now a top-10 finalist for the Wild-sound screenplay reading series in Toronto.

CAROLE L. STEPHENS / SCPS '99, '01 / received her MS in human resource management in 2004 from Milano, the New School for Management and Urban Policy, and has been accepted into the organizational psychology doctoral program at Walden University's School of Psychology. She lives in Virginia and works at the law firm of Paul, Hastings, Janofsky & Walker LLP in Washington, DC.

SHEREEN WILLIAMS / WAG '99 / is working on the transition team for Michelle Rhee, the new chancellor of public schools in Washington, DC.

TIMOTHY WU / CAS '99 / is set to finish his chief residency in general surgery in New York and will begin a fellowship in vascular surgery at the University of Chicago Pritzker School of Medicine in July 2008.

VALON L. BEASLEY / STEINHARDT '00 / is a certified New York and New Jersey 7th-12th-grade English teacher who was featured in newspapers and on PBS with New York State Commissioner of Education Richard Mills for helping to raise test scores and for starting a school magazine. Beasley has since founded an educational services company, You Need To Succeed Inc. (www.uneed2succeed.com).

MARK E. KOLTKO-RIVERA / STEINHARDT '00 / was awarded the 2007 George A. Miller Award by Division 1 of the American Psychological Association for the second time. He is the first person to have received the Miller Award twice.

MERON LANGSNER / TSOA '00 / was selected to be playwright-in-residence at New Repertory Theatre for the 2007-08 season through a grant by the National New Play Network.

JOSH RANDALL / TSOA '00 / and **CARRIE CIM-**

MA / TSOA '00 / were both nominated for 2007 Drama Desk Awards for their work on *HMS Pinafore* at the Vortex Theater. Randall was the lead producer and Cimma was the choreographer on this production, which was nominated for Outstanding Revival of a Musical.

JEREMY W. SZETO / STERN '00 / is starting a private practice in Sugar Land, TX. His specialty is family medicine and he will be working with his father, Kin Szeto, a pediatrician. Szeto also plans to pursue an MBA.

After graduation, **ZANE ASHMAN / CAS '01 /** remained in New York City, working as a bicycle messenger while a member of a local punk-rock band. He has now switched gears and is enrolled in the Columbia University Post-Baccalaureate Pre-medical Program.

RHIANNA BASORE / TSOA '01 / starred in *The Terrible Girls* at the 2007 New York International Fringe Festival.

JENNIFER LINDBOM / WAG '01 / accepted a position as senior urban planner with the Abu Dhabi Ports Company and relocated to the United Arab Emirates. In Abu Dhabi, she works on the Al Khalifa Port and Industrial Zone, a 450-square-kilometer project that will include a port, industrial zone, and a brand-new city.

ALICIA POLAK / WAG '01 / and her social enterprise, the Khaya Cookie Co., received an honorable mention as one of Social Venture Network's "Imagine What's Next: Ideas That Will Change the Way the World Does Business" contest.

BRIAN SEIDMAN / CAS '01 / has written a short story that appears in the *Star Trek: Strange New Worlds 10* anthology (Pocket Books). Seidman works as the managing editor for a civil rights-focused book publisher, NewSouth Books, in Montgomery, AL.

ROCK SHUM / STERN '01 / worked as a videographer and editor for the

2007 World Series Champion Boston Red Sox.

AMY GIBSON GRANT / STEINHARDT '02 / was married to Ian Grant on August 3, 2007. She lives in Virginia and works as an account supervisor at the Washington, DC, office of the advertising agency Arnold Worldwide, where she oversees advertising efforts for Amtrak.

HEATHER F. MCMEEKIN / STERN '02 / has been appointed by Turner Investment Partners to co-manager of Growth Equity.

ALISSA CARDONE / GSAS '03 / was a featured dancer in the Japan Society's centennial commission of *Butoh America* by Akira Kasai. The production was part of the New York Butoh Festival.

JAMIE HERNANDEZ / GSAS '03, STEINHARDT '06 / is using her MA in applied psychology, counseling, and guidance, to work on an A&E television show, *Paranormal State*, which airs on Mondays. Hernandez works with families who believe they

are having a paranormal experience to screen for mental illness.

CARLOS MANZANO / WAG '03 / was recently appointed executive director for the Latin Media and Entertainment Commission in New York City.

KATHLEEN SHEEHY / STEINHARDT '03 / was selected as the 2008 District of Columbia Teacher of the Year. She will represent Washington, DC, teachers at the National Teacher of the Year Program and will work as an advocate within the district's public schools.

JENNY SHIEH / CAS '03 / wrote *Meiling's Dumplings*, a finalist in the ABC's Children's Picture Book Competition, which tells the tale of an immigrant Taiwanese girl who is teased for bringing dumplings to school for lunch. The book honors Shieh's mother and the fresh dumplings the author made with her.

(CONTINUED ON PAGE 79)

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RUSSELL BAILYN / STEINHARDT '04 / is the author of the new book, *Navigating the Financial Blogosphere* (Wiley), which details how to benefit from free information on the Internet. The forward is written by NYU Trustee Michael Steinhardt, Bailyn's idol since his freshman year. Bailyn is a wealth manager with Premier Financial Advisors, a boutique financial planning and investment advisory firm in New York City. His Web site is www.russellbailyn.com.

NATHAN BARRALL / STEINHARDT '04 / has moved from commercial casting and talent management to an associate producer position at Arnold Worldwide. In 2007, he co-produced his first play and is now

working on his first feature film.

JULIE HARBEY / CAS '04 / rang the closing bell at the NASDAQ on December 28 on behalf of the executive board of the Women's Syndicate Association, which has created a vast and enriching network for women syndicate professionals nationwide.

JUAN HIDALGO / SCPS '04 / spent the past two years as vice president of news operations at VMS. He is now applying to business schools.

SHIRI LEVENTHAL / STERN '05 / was one of 20 runners in the Blue Planet Run (www.blueplanetrun.org), the first-ever around-the-world running relay. Its mission was to raise awareness of the need for clean drink-

ing water, which 1 billion people currently lack worldwide. The run took place from June to September 2007, covered 15,200 miles across 16 countries, and began and ended in New York City.

KATHRYN MAUGHAN / TSOA '05 / published her first novel, *Did I Expect Angels?* (iUniverse), available on Amazon.com. Her Web site is www.kathrynmaughan.com, and she invites fellow alumni to also visit www.myunexpectedangel.com, where they can upload tributes to their own "angels," people who have given much-needed help at unexpected times.

ROBERT JAY RIVERA / SCPS '05 / and his wife, Catherine-Mary, are pleased to announce the birth of their son, Matthew Robert. Rivera

graduated from Harvard University, the Divinity School, in June 2007 with a master of theological studies. In fall 2007, he began a PhD in theology at Boston College on a full university fellowship.

NATHAN SILVER / TSOA '05 / wrote, produced, and directed the short film, *Anecdote*, which is an official selection of the 2008 Slamdance Film Festival.

AVI WISNIA / GAL '05 / and his talented ensemble performed their Brazilian-influenced folk and jazz at the Bitter End last fall in New York City. The event was in celebration of Wisnia's debut album, *Avi Wisnia Presents*.

ANA DA SILVA / WAG '07 / joined U.S. Bancorp's Community Devel-

opment Corp. in St. Louis as a project management associate in its historic and new markets tax credit group.

JENNIFER K. MESSINA / CAS '07 / is pursuing a juris doctor degree at the University of Chicago (class of 2010). She is active in the American Constitution Society, the Law Women's Caucus, the American Civil Liberties Union, and plays on the university's Wiffle ball team.

SELENA SIMMONS / SCPS '07 / is proud to be a network graphic designer and animator for CBS News, where she has worked on nationally televised projects and made great friends.

Obituaries

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

RUDOLPH E. DROSD / ARTS '34, MED '38
 SYLVIA SCHMELZER MALCOW / STERN '34
 SYLVIA ROSENBLUM TAPPER /
 STEINHARDT '34
 JULIAN HIRSCHFELD / STERN '36
 ARTHUR BLAYNE / DEN '39
 MARY C. HILL / STERN '42
 JEROME FLEISHMAN / STERN '43
 KENNETH LEVINE / WSC '44, LAW '46
 CHARLOTTE HELEN NORTHCOTE SKLADAL
 / ENG '46
 IGNATIUS J. STEIN / MED '46
 WESTIN A. O'RORKE / ENG '47
 FRANK S. DODIN / WSC '48
 CHARLOTTE KLEPPER SCHOEN / NUR '48
 MANUEL RIKLAN / WSC '49,
 STEINHARDT '56
 ISIDORE R. TUCKER / LAW '49, '52
 GEORGE L. AJJAN / WSC '52, MED '58

HAZEL KEARNEY OTTO / STEINHARDT '52
 ANTHONY J. ACCARDI / ARTS '53
 ELIZABETH SHUYER FREIDUS /
 STEINHARDT '54
 ALBERT I. MEYERS / WSC '54, GSAS '58
 GLADYS ORETHIA INGRAM /
 STEINHARDT '56
 LAURENCE WILSON / GSAS '56, '61
 FRANCIS J. ALBERTS / STERN '57
 LENA P. DE CONDO / STEINHARDT '62
 MICHAEL D. SHAGAN / WSC '63, LAW '67
 WILLIAM E. TARRANTS / STEINHARDT '63
 RONI E. HARED / WSC '64
 LOUIS MARTIN DESTEFANO / STERN '67
 TAUBE G. GREENSPAN / IFA '67
 MARY E. CERBONE / LAW '68
 H. RICHARD LEHNEIS / WSC '70,
 STEINHARDT '75
 JOSEPH V. CHUBA / GSAS '71

DEBORAH C. SEARS / WSC '71
 WENCESLAO R. DE LA PAZ / LAW '72
 JOHN YUN-JYN MAU / STERN '72, '76
 BEVERLY SILLS / HON '73
 NANCY BRADY / STEINHARDT '74
 THERESE L. MACKINNON / STEINHARDT '74
 RICHARD P. IMMERMANN / GSAS '77
 JANET K. O'NEAL / SSSW '77
 DEANNA M. D'APICE / SCPS '80, TSOA '86
 BRIAN E. KRIGER / LAW '80
 LOUELLA SUDE SMITHEIMER /
 STEINHARDT '80
 EVELYN K. SAMUEL / STEINHARDT '85
 NANCY G. ORLAND / STERN '91
 KITTY CARLISLE HART / HON '95
 CORDELIA M. HOUTON / NUR '95
 SIBONGILE P. NKOMO / TSOA '96
 PATTY NOONAN / WAG '99
 VI LANDRY / GSAS '06



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STUDENTS CELEBRATED THE HISTORY OF CIVIL RIGHTS WITH A '50S-THEMED DANCE AS PART OF MARTIN LUTHER KING JR. WEEK AT NYU. THE SWING DANCE SOCIETY WAS ON HAND TO DEMONSTRATE SOME TECHNIQUES WHEN PHOTOGRAPHER ANTONIO DELGADO (TSOA '10) CAPTURED THIS SHOT. "THEY WERE REALLY FEEDING OFF EACH OTHER," HE SAYS OF THE SWINGIN' DUO. "OTHER PEOPLE WERE WATCHING THEM CLOSELY AND THEN PICKED UP THEIR MOVES."

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