

ISSUE #11 / FALL 2008

NYU

ALUMNI MAGAZINE

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THE OFFICE ICON
RAINN WILSON

BRINGING BACK
NEW ORLEANS

2008 ELECTION:
POLITICS AS
(UN)USUAL





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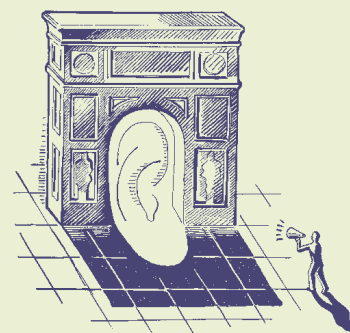
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"You can have all the good intentions in the world, you can even liberate a people, and they're still going to feel violated if they're not in control of their own destiny."

—HARVARD PROFESSOR **SAMANTHA POWER** DURING A LECTURE FOR THE SCPS CENTER FOR GLOBAL AFFAIRS

HEARD ON CAMPUS



"These [paparazzi clips] are just indie films made by run-and-gun shooters, and the stars are giving away their performances for free. The best have a total plot arc: Britney shaving her head. John Cassavetes couldn't have come up with a better climactic scene than that."

—**VIRGINIA HEFFERNAN**, *NEW YORK TIMES* MAGAZINE COLUMNIST AND PANELIST FOR "THE BRITNEY SHOW: THE RISE OF THE 24/7 CELEBRITY NEWS CYCLE," A FORUM CO-SPONSORED BY *THE ATLANTIC* AND THE DEPARTMENT OF JOURNALISM

"The window that opened at the end of the Cold War has been allowed to hang flapping in the wind, and it's time it be fully opened and lead to a peace based on multinational order."

—FORMER UN WEAPONS INSPECTOR **HANS BLIX** DELIVERING THE LECTURE "TIME FOR A REVIVAL OF DISARMAMENT?" SPONSORED BY THE CENTER ON INTERNATIONAL COOPERATION

"Sir, you realize with your first hair-raising e-mail you gave me more material for my speeches. And if giving those speeches makes me a prostitute, then doesn't giving me material for them make you my pimp?"

—AUTHOR **IRSHAD MANJI**, IN AN NYU WOMEN'S INITIATIVE ADDRESS, LAMBASTING A CRITIC WHO CALLED HER A "WHORE" FOR GIVING SPEECHES IN WHAT HE CONSIDERED INAPPROPRIATE DRESS FOR A MUSLIM WOMAN. MANJI IS DIRECTOR OF THE MORAL COURAGE PROJECT AT WAGNER'S RESEARCH CENTER FOR LEADERSHIP IN ACTION.

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LETTER FROM THE PRESIDENT

Bold moves are not new to the New York University story. This institution has a proud history of raising itself at the most critical moments, and the past two decades have been no exception as NYU has transformed itself from a distinguished regional university into one of international prominence. Much of the fuel for this evolution has been provided by our Office of Development and Alumni Relations, which has spearheaded a series of historic campaigns, none more bold than the recently completed Campaign for NYU.

This effort has provided some seismic shifts in the makeup of our students, faculty, and facilities. The Partners Initiative will fund the hiring of 250 of the best scholars in the world, an increase in scholarships will help bring some of the brightest young minds to campus, and major gifts have

allowed us to build state-of-the-art structures throughout Washington Square and the medical center. But it has also helped us reimagine how to connect with our more than 360,000 alumni, who were the building blocks for all these changes. In this 11th issue of *NYU Alumni Magazine*, we examine the impetus for this unprecedented campaign ("View From the Finish Line," page 36) and detail the important steps that helped us reach our goal.

A massive undertaking of another kind, the complicated rebuilding of New Orleans, is spotlighted in "The Little Difficult," (page 52), an article that exposes the myriad challenges but also new opportunities presented to residents now three years removed from Katrina's devastation. On the far lighter side, newly anointed comedic icon Rainn Wilson talks about how his Tisch training helped him create the nuanced character of Dwight Schrute on NBC's *The Office* ("King



PHOTO © MATTHEW SEPTIMUS

of the Water Cooler," page 46).

The themes of opportunity and ingenuity prevail throughout this issue, and we hope you'll connect with them both intellectually and emotionally, and find in them inspiration for your own important ventures.

JOHN SEXTON

CONTRIBUTORS

JANET ALLON is a freelance writer living in Manhattan. She has written about media, the arts, and international affairs for *The New York Times*, *New York* magazine, and *AVENUE*.

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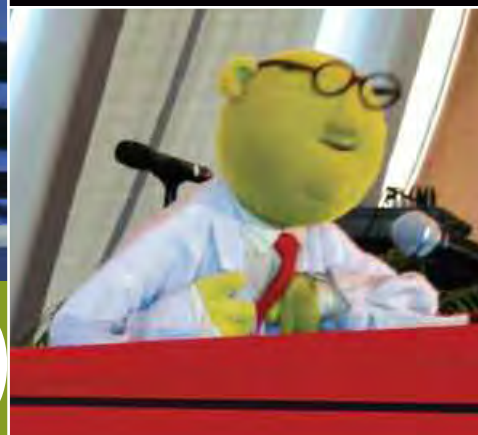
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LEFT: ACTOR MICHAEL J. FOX TAKES THE STAGE AT NYU'S 176TH COMMENCEMENT TO ACCEPT AN HONORARY DEGREE FROM PRESIDENT JOHN SEXTON. RIGHT: SUPER BOWL CHAMPION MICHAEL STRAHAN, WHO PLAYED DEFENSIVE END FOR THE NEW YORK GIANTS, RECEIVES THE LEWIS RUDIN AWARD FOR EXEMPLARY SERVICE TO NEW YORK CITY.



TED TURNER TALKS ENVIRONMENTAL SUSTAINABILITY WITH STEINHARDT STUDENTS.



DR. BUNSEN HONEYDEW HELPS ANNOUNCE THE FIRST WORLD SCIENCE FESTIVAL, AN EVENT THAT AIMED TO EXCITE HUMANS—AND MUPPETS.

STAR

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



ACTRESS ZOOEY DESCHANEL SINGS WITH HER GROUP SHE & HIM.



HIP-HOP PRODUCER JERMAINE DUPRI VISITS THE CLIVE DAVIS DEPARTMENT OF RECORDED MUSIC.



ACTRESS MOLLY SHANNON (TSOA '87) GIVES INDUSTRY ADVICE TO FELLOW TISCH ALUMNI.

POWER

We Hear From You



Thank you to everyone who responded to the Spring 2008 issue. We are delighted that NYU Alumni Magazine continues to provoke conversation and comment.

POVERTY ON POINT

Your article “Critical {Eye On} Aid” hit the mark. I have worked in many developing countries with Hope Unites (www.HopeUnites.org), using volunteers to improve education, health care, and economic development. As your writer illustrated, we find that children learn

better when they are provided good nutrition along with quality educators. You cannot exchange one for the other.

*Greg Forrester
Cortland, New York*

As governments fail to address the needs of the world’s poor, more drastic measures will be taken by the poor to survive. The price tag on poverty reduction is still affordable; the cost of not meeting the poverty challenge? Priceless!

*Ronald B. Brinn
STEINHARDT ’76
Great Neck, New York*

NO COVER

I was angered and embarrassed by your inclusion of Dan Barry’s uncritical celebration of blatant animal cruelty in “Under the Cover

of Night.” I suggest that you educate yourselves about the plight of elephants and the torment they endure for the sake of human entertainment. What a shame Barry didn’t stop to talk to one of the “angry animal-rights activists” he dismissively mentions but once.

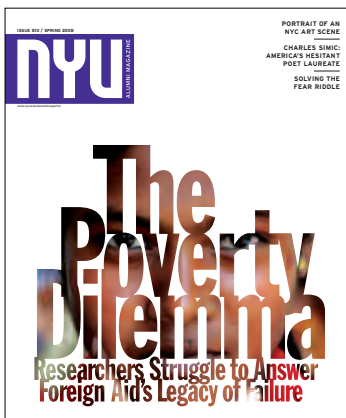
*Ari Solomon
TSOA ’98
Los Angeles, California
and
Chloé Jo Berman
TSOA ’99
New York, New York*

As one who is working to end the Ringling Bros. and Barnum & Bailey circus’s daily routine of abuse and torture, I can state that there is nothing inspirational nor delightful about the elephants’ yearly walk through the tunnel into Manhat-

tan. Animals do not naturally ride bicycles, stand on their heads, balance on balls, and jump through rings of fire. To force them to perform these confusing and physically uncomfortable tricks, trainers use whips, tight collars, muzzles, electric prods, bull hooks, and other painful tools.

*Leila M. Nelson
GAL ’96
New York, New York*

Editors’ note: We thank the many alumni and colleagues who have enlightened us on the misery that elephants and other circus animals suffer. We chose to reprint alumnus Dan Barry’s story because of his skillful hand at bringing a New York scene to life. We stand by his writing talent, but have a new opinion of the elephants’ march through Manhattan.



YOUR GUIDE TO THE SCHOOL CODES

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

ARTS – University College of Arts and Science (“The Heights”); used for alumni through 1974

CAS – College of Arts and Science (“The College”); refers to 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

LS – Liberal 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

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, 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

FLIGHT ATTENDANT'S FANCY

As a flight attendant and NYU alum-
nus, I was pleased to [read the] article
on *Femininity in Flight* ["Sky Girls"].
Thanks to the unique scheduling of
my job, I was able to relocate from
California and fly while attending
NYU. It was a joy to see the safety
duties we perform highlighted in the
article; it is an aspect sometimes for-
gotten by the flying public.

Amber Fletcher Beiermeister

CAS '02

Boonton, New Jersey

MORE RE-CYCLES

Regarding the article "On the Road
Again," another great solution to the

problem of unwanted and abandoned
bicycles is a New Jersey-based or-
ganization called Pedals for Progress
(www.p4p.org). They collect used
bikes and ship them to partners in
developing nations all over the globe.
To date, they have shipped more
than 115,000 refurbished bicycles.

John Malar

NYU parent

Cranford, New Jersey

COMPLICATED BIRTHDAY

I read with great interest your article
"Happy Birthday?" but I object to the
characterization of Israel as a "divisive
nation." As pointed out in the story,
the countries in the Middle East made

war on Israel as soon as it was made a
state by the United Nations in 1948.

Leslie Feldman, PhD

GSAS '83

Hempstead, New York

I understand that the topic was
Israel, but I had hoped that the Pales-
tinian viewpoint would at least not
be covered by someone [panelist
Jeffrey Goldberg] who served in the
Israeli forces.

Karim Zamani

via e-mail

I thought your article on Israel's
60th anniversary was a disservice to
the idea of honest, complex, and

critical discourse at NYU. Perhaps
you could run a counter story to fill
in the picture a bit more from the
so-called other side?

J. Anthony

via e-mail

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opinions to: Readers' Letters,
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York, NY, 10012; or e-mail us
at alumni.magazine@nyu.edu.
Please include your mailing
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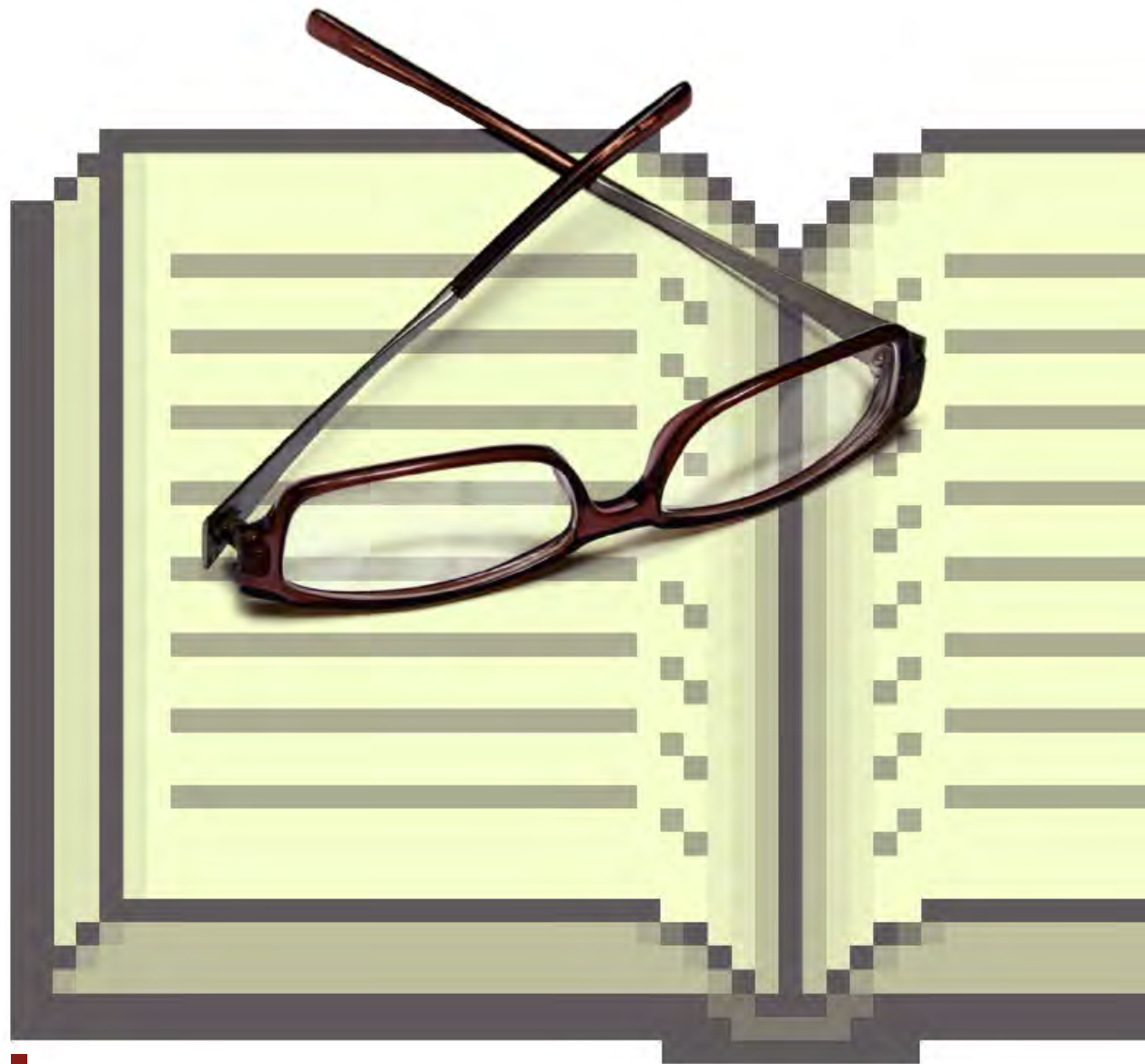
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SQ THE JOURNAL OF LIBRARY STUDIES



■ scholarship

So Long, Printed Word?

**NYU LIBRARIES EVOLVE
WITH THE NEW MILLENNIUM**

by Amy Rosenberg

When the 15th-century German goldsmith Johannes Gutenberg expanded upon ancient Chinese woodblock and typing techniques to create a printing press with movable type, he forever changed the relationship between scholars and the written word. Now nearly 600

years later, a new revolution is under way. Electronic book devices such as Amazon.com's Kindle and Sony's Portable Reader have yet to replace the good old codex altogether, but many cultural critics believe that they will soon.

For research institutions, the implications are profound: With the increasing digitization of old-fash-

ioned books and the production of new books exclusively in electronic form, scholars can access information without ever leaving their living room. Libraries, therefore, now must reimagine their role to meet the changing needs of patrons.

To help envision and refine these needs, the NYU Division of Libraries has formed an alliance with



ILLUSTRATION © OPTO DESIGN

students and professors can expect in coming years, Mandel says, include the movement of more physical books off-site, a reconfigured library with spaces available for more styles of research and collaboration, and a new emphasis on dissemination that will assist educators with all aspects of scholarly communication. But, Mandel notes, certain fundamental functions will not change. “It’s always been the library’s role to help scholars discover and use information,” she says. “We will continue to do that. And we will still have books on the premises—at least for now.”

As with any revolution, not everyone is comfortable with the changes taking place. Hasia Diner, professor of Hebrew and Judaic studies, worries about what will happen to the quality of research when fewer books are available and the only way to engage with texts is online. “Thousands of times I’ve gone up to the stacks to look for one thing, and immediately I’ve been drawn to the book next to it,” she says. “That book often turns out to be extremely valuable in my research. You can’t find everything you need through keyword searches. Sometimes you need the slowness of physical browsing, and you need to confront a text in its entirety.”

Despite the move to digital, Mandel insists that libraries are in no danger of becoming irrelevant. On the contrary, she says, they are becoming more useful and their roles more multifaceted. With fewer circulation and cataloging duties, librarians are freer to help with research and technological guidance. “In a sense, the Internet is the world’s biggest library,” IFB director Bob Stein agrees. “But it’s a disorganized one, and we need new generations of libraries and publishing to sort through and use information.” ■

the self-styled “think-and-do tank,” the Institute for the Future of the Book, or IFB. Established in 2004, IFB studies the widespread shift in communication, and produces new ideas and tools to help engineer it. Together, NYU and IFB will use a National Endowment for the Humanities start-up grant to develop enhancements to Media-Commons, an electronic scholarly publishing network in media studies that includes multimedia content as well as links to other articles and tools for adding public comments. They will also investigate new technologies for research, collaboration, and publication. “The library has to become an organization engaged with the transformation,” says NYU’s dean of libraries Carol A. Mandel.

Some of the changes that

■ scorecard

JUMPING OFF THE PAGE

With more than five million books stocked on 45 miles of shelves throughout the NYU libraries, it’ll take time to replace the printed word as the go-to source for scholarship. But as the number of electronic publications skyrockets, so does demand, signaling a sea change for how students and faculty may use libraries in the future.

HERE ARE SOME 2006-07 STATS ON NYU’S DIGITAL REVOLUTION

E-RESOURCE USAGE SESSIONS:

2,824,297

E-BOOKS:

519,000

E-JOURNALS:

42,174

LAPTOP LOANS
TO BOBST LIBRARY USERS:

25,565



SOURCE: NYU LIBRARIES



READ MY LIPS

IN AN ELECTION YEAR, FISCAL POLICIES ARE EVERYTHING BUT SOUND

by Nadine Heintz / GSAS '00

Voters expect grand political pandering before a big election—from Louisiana populist Huey Long’s promised “chicken in every pot” to George H.W. Bush’s pledge, “Read my lips: No new taxes.” But they might be surprised to discover the extent to which these promises affect the scene in Washington, D.C., every four years. Even the Federal Reserve—an independent entity on paper but headed by political appointee Ben Bernanke, who could be out of a job when his term ends in 2010—is not immune. “Would [the Fed] have cut rates by 325 basis points if it wasn’t an election year?” asks Nouriel Roubini, a professor of economics and international busi-

much derided gas tax vacation to an overhaul of the health-care system. However, Roubini says chances are slim that either John McCain or Barack Obama will succeed in pushing through radical changes, at least during their first months in office. If McCain wins, Roubini predicts that he’ll be unable to persuade the growing majority of Democrats in Congress to make the Bush tax cuts passed in 2001 and 2003 permanent. If Obama wins, he believes that Republicans will likely filibuster any major health-care reform or other sweeping proposal.

Over the past year, a stagnant housing market, spiking energy costs, and slowed spending have upped the pressure on politicians even more. In spring 2008, Congress rolled out a slew of tax re-



CANDIDATES INFLUENCE THE ECONOMY WITH BOLD PLEDGES IN EVERY ELECTION CYCLE.

The stagnant housing market, spiking energy costs, and slowed spending have upped the pressure for politicians to make promises.

ness at the Stern School of Business who has studied how political cycles influence the economy.

Last spring, the exceptionally long presidential primary season forced candidates to address economic issues with unusual detail, prompting a crop of ideas from the

bates and corporate tax incentives to jump-start the economy. In a nonelection year, those rebates would likely have been less generous and would not have received such swift support from both parties. “Republicans are worried, but Democrats are pushing, too,”

says Roubini, who is also chairman of the economic advisory firm RGE Monitor. With recession still brewing, he expects Congress to consider a second stimulus package before November.

While Roubini refuses to anoint one party over the other as the more fiscally responsible, he notes that if history is any indication, a Democrat in the White House might put an end to the recession. Indeed, almost all U.S. recessions have occurred under Republican administrations, which tend to promote policies that keep economic

growth and inflation in check because their base typically consists of wealthier people. Democrats, for their part, tend to favor job growth to appeal to American workers.

No matter who moves into the White House next January, Roubini expects to see some positive developments, such as legislation providing relief to homeowners, stricter regulation of banks and mortgage lenders, and a reversal of at least some Bush tax cuts, including those that benefit the richest 1 percent of taxpayers. Just don’t expect another rebate check until 2012. ■

THE NEW SPIN

LOBBYISTS NOW ADVOCATE FOR IMAGE ALONG WITH ISSUES

by Andrew Flynn

Spin has always been a potent tool in American political life. Remember how that “monarchist” John Adams was denied a second presidential term, and that “megalomaniac” Barry Goldwater was kept from even a first? So despite John McCain and Barack Obama’s talk of a new kind of politics, it’s no shock to see the return of character assassinations in the 2008 presidential campaign. However,

the source of these attacks has changed. More than ever, political parties now share the job of polishing—and tarnishing—a candidate’s image with a vast and varied lobbying industry no longer corralled by advocating only policy issues. “Much of the rhetoric on television and in print is produced and paid for by interest groups,” explains Rogan Kersh, a scholar of lobbying and associate dean at the Robert F. Wagner Graduate School of Pub-

lic Service. “The effect of this is huge—not in terms of policy positions but in the creation of highly negative images of the candidates.”

Ironically, this phenomenon has been spurred on by campaign finance reforms, which limited the amount of money lobbying groups could give directly to a party. This led to the meteoric rise of independent “527 groups”—made infamous in the 2004 election by the Swift Boat Veterans for Truth’s attack on John Kerry’s war record—which circumvent donation restrictions by advocating for a specific issue rather than a candidate.

And the candidates have taken advantage of 527s to make up for their particular campaign weaknesses. McCain has relied on these groups, Kersh says, because of his enormous fund-raising disadvantage; the less well-known Obama, who backed out of public financ-

ing for his campaign, has used them to broadcast his vision to a national audience.

Despite their new focus on shaping a candidate’s character, special interest groups still dictate what issues make their way to Washington, D.C. Kersh notes how the candidates have carefully danced around the question of fossil fuel consumption while professing to take part in the conversation: “No one says, ‘Let’s cut oil and coal’—there’s just general talk about global warming and conservation. That’s an enormous testament to the effect lobbying has.” And yet he cautions against a knee-jerk rejection to special interest groups: “Even as the average American is decrying lobbyists and interest groups, there are a whole set of these groups advocating for their interests. Our system is simply too big, with too many issues, for it to work without lobbyists. They are its lifeblood.” ■

new politics

Race-ing for Office

ARE WE CLOSER TO JUDGING A CANDIDATE BY THE CONTENT OF HIS, OR HER, CHARACTER?

by Courtney E. Martin / GAL '04

As a campaign aide in the tense 1998 Oklahoma gubernatorial race, Charlton McIlwain attended a rotary event to represent his candidate, former state legislator Laura Boyd. When Boyd’s opposition, incumbent

governor Frank Keating, arrived, he took one long look at McIlwain, the only minority in the place, and asked: “Are you serving dinner?”

Only a decade later, the race for the White House has rewritten many of the old rules (and behaviors) of politics, notes McIlwain, now an assistant professor in the

Steinhardt School of Culture, Education, and Human Development who studies racial appeals in political communication. He sees several likely reasons for the shift, but none more prominent than Barack Obama’s ability to break the mold of how a black candidate communicates with the general populace, especially America’s young adults.

According to PBS’s *NewsHour With Jim Lehrer*, more than 5.7 million people under the age of 30 voted in the primaries and caucuses—a 109 percent increase from the 2004 primaries. Many of those votes were cast for Obama, who, McIlwain says, managed to make race both an issue and a nonissue at once. “[His] campaign balances on the message that, on the one hand, he is not defined by his race, nor does he plan to make race-based policy decisions,” McIlwain says. “But on the other hand, he is authentically black and doesn’t mind if you want to

vote for him because of it.”

Of course it wasn’t just the Illinois senator’s deft campaign skills that helped shatter the glass ceiling of American politics. He had help from George W. Bush’s administration, which, with an unpopular war, a crippled economy, and unprecedented gas prices, suffers from some of the lowest approval ratings in history. In fact, McIlwain believes that a perfect storm of “corruption, violence, and cynicism across the political spectrum” made conditions ripe for Obama’s battle cry for change, which consistently emphasizes improvements for all. McIlwain says: “When asked if his approach would be based on racial realities to a debacle like [Hurricane] Katrina, Obama skillfully redirects—admitting that, yes, the majority of those who were affected were poor and black, but that fixing our emergency response system will be good for *everyone*.”

(CONTINUED ON PAGE 12)

(CONTINUED FROM PAGE 11)

Beyond the anxious political climate, a recent study appears to confirm Americans' increasing and earnest support for those deemed nontraditional candidates.

Brian McCabe and Jennifer Heerwig (GAL '05), doctoral candidates at the Graduate School of Arts and Science, found that, contrary to previous thinking, people with college degrees are less likely to give a "right" answer that misrepresents their real action (e.g., whites may say they are comfortable voting for a black president when, in fact, they aren't). At the same time, voters today are more diverse and more educated than ever before, signaling a potential change in the perception of just who qualifies as "electable." "Obama's being black personifies the far reaches of change that Americans are so hungry for," McIlwain explains. "He was attuned to the public mood and knew it was *the* time [to run]."

Regardless of the outcome in November, Obama, Sarah Palin, Hillary Clinton, and John McCain, have forever changed the nature of political communication. After 43 presidents, pundits can no longer claim that America would not seriously consider a female, a black, or a 70-plus-year-old candidate. This is significant not just for the presidency but for building a federal government that more accurately represents a country in which women make up more than half of the populace and minorities make up a third. McIlwain predicts: "It will be just a little easier for the next female presidential nominee, the next black candidate for Senate, or the next Latino, female congressional hopeful." ■



■ technology

OFF THE WALL COVERAGE

by Renée Alfuso / CAS '06

RESEMBLING A SUPERSIZE IPHONE, CNN'S "MAGIC WALL" PULLED IN VIEWERS DURING THE ELECTION PRIMARIES.

EARLY IN THE PRIMARIES, CNN CORRESPONDENT JOHN KING SEEMED TO CHANNEL JOHN MADDEN. HE

poked at an oversize screen, drawing a squiggly line here to separate regions on a state map and circles there to highlight pockets of the Democratic vote, as if he were analyzing a touchdown strategy. The political play-by-plays were brought to life with a seven-and-a-half-foot "Magic Wall" monitor that could simultaneously pull up vote totals from multiple races, zoom in on counties, and summon charts and graphs, all with a few touches of the screen.

The man behind the "magic" is Jeff Han, who was working as a computer scientist at the Courant Institute of Mathematical Sciences when he conceived of his "Multi-touch Wall," originally intended for group computing. CNN unveiled the device during the Iowa caucuses in January 2008 and has used it to simplify election results, often in real time. How's Obama doing in Bloomington? Some quick finger taps and viewers were zipping through Indiana to find out. "It's really helping what news production is for,"

Han says, "to disseminate information, educate the viewer, and break down a complicated thing like these multiple elections."

The new technology appears to pay off: CNN routinely drew more viewers during the primaries than either MSNBC or Fox News Channel and took the lead in the key prime-time demographic of 25- to 54-year-olds for the first time since 2001. Meanwhile, Han's invention secured him a spot on *Time's* 2008 list of the world's 100 most influential people, and his clients now include film production companies, the government, and even Fox, which followed CNN with a wall of their own, dubbed the "Bill-board." ■



Two strong traditions. One even stronger future. Introducing Polytechnic Institute of NYU.

On July 1, 2008, Polytechnic University became an affiliate of New York University and is now Polytechnic Institute of NYU—the most comprehensive school of engineering, applied sciences and technology in the New York area.

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■ what they're learning

The Class

**TURNING BUSINESS STUDENTS
INTO GLOBETROTTERS**

by Renée Alfuso / CAS '06

POP QUIZ: THE BEST PLACE TO STUDY GLOBAL BUSINESS IS (A) NEW YORK CITY, (B) LONDON,

(C) Shanghai, or (D) Buenos Aires.

How about all of the above? Undergrads in the new World Studies Track will study at NYU in New York and at three NYU sites—a total of four continents—before they reach senior year. “All business today is global,” says program director Joseph Foudy, who’s also a clinical assistant professor of economics and management. “It’s inconceivable that any of my students will do business where they’re not thinking from a global perspective—whether they decide to go into finance or start a restaurant in New York City.”

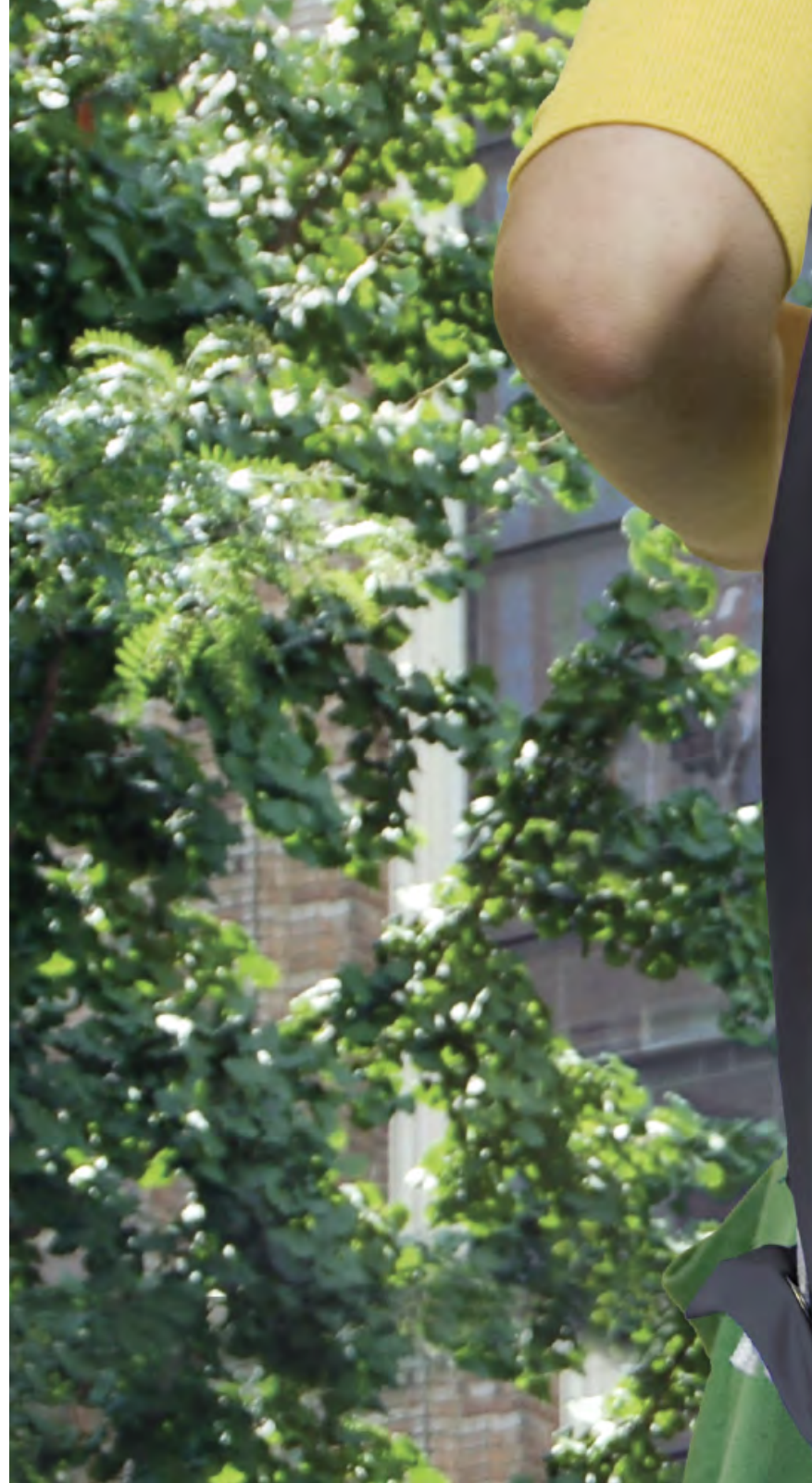
When the Leonard N. Stern School of Business announced the program last fall, 20 percent of the freshman class was ready to sign up, so the school doubled the number of slots. The program’s first group of 50 sophomores, now enrolled in an orientation course at Washington Square, will head to London in January for the first of several shared international experiences. The same classmates will enroll in courses in each location that build on their collective experiences while highlighting the region. One semester they’ll be learning Asian business etiquette over lunch at a Chinese restaurant in the Village, and the next

they’re studying Mandarin in Shanghai. Foudy contends there’s no substitute for physical presence. “This is why business people get up at five o’clock in the morning and fly to London for a two-hour meeting only to turn around again,” he says. “There is something even in the age of Web conferencing that you miss when you’re not there.”

Here’s a look at how World Studies Track students will rack up the frequent flyer miles:

NEW YORK, NEW YORK SOPHOMORE YEAR, FALL SEMESTER

Sure, the other locales may seem more exotic, but NYC is still the business epicenter of the world. So before embarking on their journey, students take advantage of the Big Apple with museum visits, lunch trips, and guest speakers who tackle topical issues, such as outsourcing, as part of their Economics of Global Business course. “Being here in the center of things makes you even more mindful that you need to see all these other places and understand the rest of the world,” says Foudy, who teaches the class as a launching point. When they return to the Square as seniors, students reflect on their nation-hopping with a capstone project.



LONDON, ENGLAND SOPHOMORE YEAR, SPRING SEMESTER

The language may be the same, but life is different across the pond as students see in their Issues in Contemporary British Politics and Culture class. Each week, new guests—from politicians and journalists to soccer club managers and gay-rights advocates—expose the New Yorkers

to London's social sphere. Students also choose from an array of liberal arts and specialized Stern courses, some of which include field trips to banks, manufacturing plants, and—this being London—local breweries. The city provides the ideal backdrop for the International Issues & European Perspectives course because, says David-Hillel Ruben, director of NYU in London, “It’s a much more

PHOTO © OPTO DESIGN



TO STAY COMPETITIVE TODAY, BUSINESS STUDENTS HOPSCOTCH THE GLOBE AND CALL MANY DIFFERENT CAMPUSES HOME.

cosmopolitan city than any other financial center, even in the States."

SHANGHAI, CHINA

JUNIOR YEAR, FALL SEMESTER
Students cross continents and cultures as they study at NYU in Shanghai—the country's largest city and Asia's dynamic financial capital—with classmates from China and the United States. Classes are taught by

both NYU and local faculty. In addition to key economics courses, students must take a Chinese language class and Introduction to Contemporary China but are also encouraged to explore topics such as the environment, photography, or Chinese film. Foudy says, "A lot of business students just want to focus like a laser beam, so with this we try to give them a broader scope."

BUENOS AIRES, ARGENTINA

JUNIOR YEAR, SPRING BREAK

Before heading below the equator, students do an in-depth analysis of a particular Argentinean company as part of an international studies course. Then, once spring break rolls around, they jet to Buenos Aires to tour the company's facilities and meet with senior management. When they

return to New York, students work in teams to distill what they learned on-site into a slide show of strategic recommendations, including ways the company can increase profits and fight off competitors. Buenos Aires is an ideal location for studying business, says Foudy, who calls it "one of the most vibrant markets in the Americas." ■

■ negotiations

IDEAL EQUATION: EVERYBODY WINS

by Matthew Hutson

DIVIDING A CAKE IS NOT A BIG ISSUE FOR MOST ADULTS. AS LONG AS EVERYBODY GETS A

slice they're usually happy. But replace them with quarreling kids—He got more frosting! She got more candles!—and you begin to see the need for a fair method. Now replace the kids with a couple in the throes of divorce, and swap the dessert with a pile of assets, and things can get messy. To solve this problem, Steven Brams, professor in the Wilf Family Department of Politics,

who studies game theory and strategies for negotiation, created an algorithm called Adjusted Winner (AW), which regularly gets both parties more than 50 percent of the goods—often even 75 percent.

It might sound too good to be true, but AW is based on the premise that people want different things, Brams says. Through a procedure where each party allocates numerical points to items in the package, each initially wins the ones they value more and then certain adjustments are made so that in the end both arrive at a solution that is “envy-free”

(both get at least 50 percent), “equitable” (they get the same amount over 50 percent), and “efficient” (there's no better solution). NYU recently licensed the patent for AW to a Boston firm, Fair Outcomes, Inc., which is now offering AW and other dispute resolution algorithms online, along with escrow services.

Brams made a splash in the mid-1990s, when he first introduced AW and demonstrated its effectiveness by applying it to the Donald and Ivana Trump divorce and the Panama Canal negotiations, yielding results similar to the real-life outcomes, minus the drama. A *New Yorker* writer predicted, perhaps facetiously, the algorithm would soon put lawyers out of business. In 1996, Brams wrote a report with fellow NYU politics professor David Denoon proposing a solution to Asia's Spratly Islands dispute, which involves 6 nations vying for crucial shipping lanes and massive hydrocarbon deposits.

Though senior policy-makers in Wash-

ington, D.C., and Beijing were impressed, they chose not to use AW. Michael Wheeler, co-director of the Dispute Resolution Program at Harvard Law School, says algorithms have limited potential in international negotiations. Discussing former senator George Mitchell's success brokering peace in Northern Ireland, Wheeler says, “I don't think the bulk of his work was ‘I'll give you two of these if you give me three of those.’ It was about relationship building.”

“Expert negotiators may pick up nuances that an algorithm doesn't reflect,” Brams concedes, “but you could start with the algorithm and then refine that solution.” He has penned a popular book on the subject (*The Win-Win Solution*, with Alan D. Taylor), continues to write articles and books, and gives seminars to lawyers. “It's a problem of educating people to a radically new approach to dispute resolution,” Brams says, “and it doesn't happen overnight.” ■



RESEARCH

■ biology

Coming Out of the Dark

by Ted Boscia

For at least one million years, the Mexican cavefish has lived in darkness. Down in the low-lit pools of its habitat, the fish progressively lost unneeded eye function in order to conserve energy—a process that took some 500,000 years. But in just one generation, biology professor Richard L. Borowsky has restored sight to the offspring of these fish in his lab.

The research, published in *Current Biology and Evolution & Development*, reverses thousands of years of regressive evolution and could offer clues to human blindness. “Cave animals can be a model system for us as we try to identify

the genetic markers for vision loss,” Borowsky says. “Our research could be beneficial to humans who have a genetic predisposition to diseases like macular degeneration, cataracts, or other conditions that deteriorate the structure and function of the eye.”

Borowsky and his team focused on four populations of the Mexican cavefish, *Astyanax mexicanus*, each of which developed the trait independently after evolving from surface tetras. Over time, the fish lost eye pigmentation and its essential vision structures vanished. However, when Borowsky crossbred iso-

lated groups of the cavefish, which recombined vision genes, 41 percent of first-generation offspring regained eyesight in one particular hybrid group. “We saw a reemergence of the processes that must occur in connection with the brain for vision to be possible,” he says. “These are senses that have not been exercised since these fish entered the caves.”

Borowsky first studied the coun-

try's cavefish at the suggestion of a Mexican graduate student more than 15 years ago. Since then, this research has taken him to other far-flung places, such as Thailand and Brazil, and his lab now boasts one of the nation's largest collections of cavefish. “The more I study cavefish, the more I realize every cave is different,” he says. “But all share the same characteristic: They're dark.” ■



IN AN EVOLUTIONARY U-TURN, BLIND CAVEFISH REGAIN SIGHT.

■ science education

YOUNG EINSTEINS

by Matthew Hutson

Recently a group of scientific investigators buried potatoes in the ground to lure local insects and worms. When a young man named Alan reported to the group that the soil invertebrates hadn't even noticed his potato, his collaborators suggested how the experiment

might have gone wrong. After a long discussion, Alan offered another hypothesis the others hadn't considered: “I'm not even sure the bugs like the potato.” A bold theory for a second-grader.

“He was being critical of not only everything everyone was saying, teachers and students alike, but also of the original text,” says Susan A. Kirch, an associate professor of teaching and learning. Kirch, who witnessed Alan's insight—and cited it in a recently published paper in the journal *Cultural Studies of Science Education*—has spent the past four years

working with young children and the past seven years working with master's students learning to teach them science. Her call to arms: Don't underestimate kids when it comes to science.

Teachers, books, and prepackaged demonstrations commonly present science as a static collection of knowledge rather than a process. That's great if your purpose is to teach facts, but, Kirch says, if you want to teach the process—“how do you analyze data, draw conclusions, evaluate whether something makes sense to you as a person”—kids must be taught to do their

own research and ask their own questions. Given the chance, she has found children are capable of such scientific reasoning.

A former bench scientist in molecular and cellular biology now on faculty at the Steinhardt School of Culture, Education, and Human Development, Kirch has also started recording conversations among adult researchers and notes strong similarities with the ones she encourages among second-graders. Kirch is preparing her preliminary observations for publication.

If all schools follow her lead, the day of the papier-mâché volcano passing as a worthwhile science project may become extinct. ■



NYU

IN NYC

PHOTO © DANIEL SHIFFMAN



interactive media

MEGA PIXELS

A NEW SPACE FOR EXTREME PROJECTIONS

by Suzanne Krause / GSAS '08

Travelers along the West Side Highway might notice IAC's Chelsea headquarters because of Frank Gehry's striking architectural handiwork—an angular glass igloo amongst the block's utilitarian garages. But the 16 students in Daniel Shiffman's Big Screens class are drawn to the smooth white wall in the lobby,

on which passersby can see Kool-Aid colors pulsating to music.

The 120-foot-long, 11-foot-tall video wall is one of the world's largest high-resolution video walls, driven by a hidden network of 42 mirrors and 21 projectors. Shiffman charges his students in the Interactive Telecommunications Program at the Tisch School of the Arts to create displays for the multimillion-dollar video wall, which

AT 120 FEET LONG AND 11 FEET HIGH, THE IAC'S VIDEO WALL IS ONE OF THE BIGGEST IN THE WORLD.

are then exhibited on-site for several minutes apiece at the end of each semester. Using screen-based algorithms that can be linked to weather satellites, ambient noise, or physical movement, students have generated works, such as a flower that grows to a drum beat (*Flowerworks*) and a cell-phone-linked interactive game of shooting colored hearts (*Let it Snow*).

The sheer scale of the medium, the unique aspect ratio, and the real-time programming would have been a near-impossible challenge 10 years ago, Shiffman says. But with Big Screens now in its second semester, he adds, "We're pushing the limits even further." ■

Predicting the Unthinkable

CATASTROPHE SIMULATION OFFERS NEW YORKERS A "PLAN C"

by Ted Boscia

Just as those safety booklets in airplane seat-pockets depict passengers placidly slipping on oxygen masks as the plane loses pressure, emergency plans often operate as if people will evacuate from a terrorist attack or natural disaster in an orderly, single-file line.

NYU researchers have now advanced emergency preparedness beyond such assumptions with a new digital model that simulates minute by minute how a crisis might unfold. Called PLAN C, or Planning with Large Agent-Networks Against Catastrophes, the software relies on hundreds of algorithms to calculate response and recovery efforts during a disaster and is the first to allow public-safety officials to test-drive their response ahead of a crisis. "We want to consider the worst case, because that's what you'll probably see," says Ian Portelli, project manager for NYU's Center for Catastrophe Preparedness and Response. "In many other simulations, people don't have children, they walk straight, there are no wheelchairs, everyone speaks English. That's not real life."

To better understand how civilians behave in emergencies, the PLAN C team—a multidisciplinary group with funding from the U.S. Department of Homeland Security that draws on faculty from medicine, psychology, social science, public health, computer

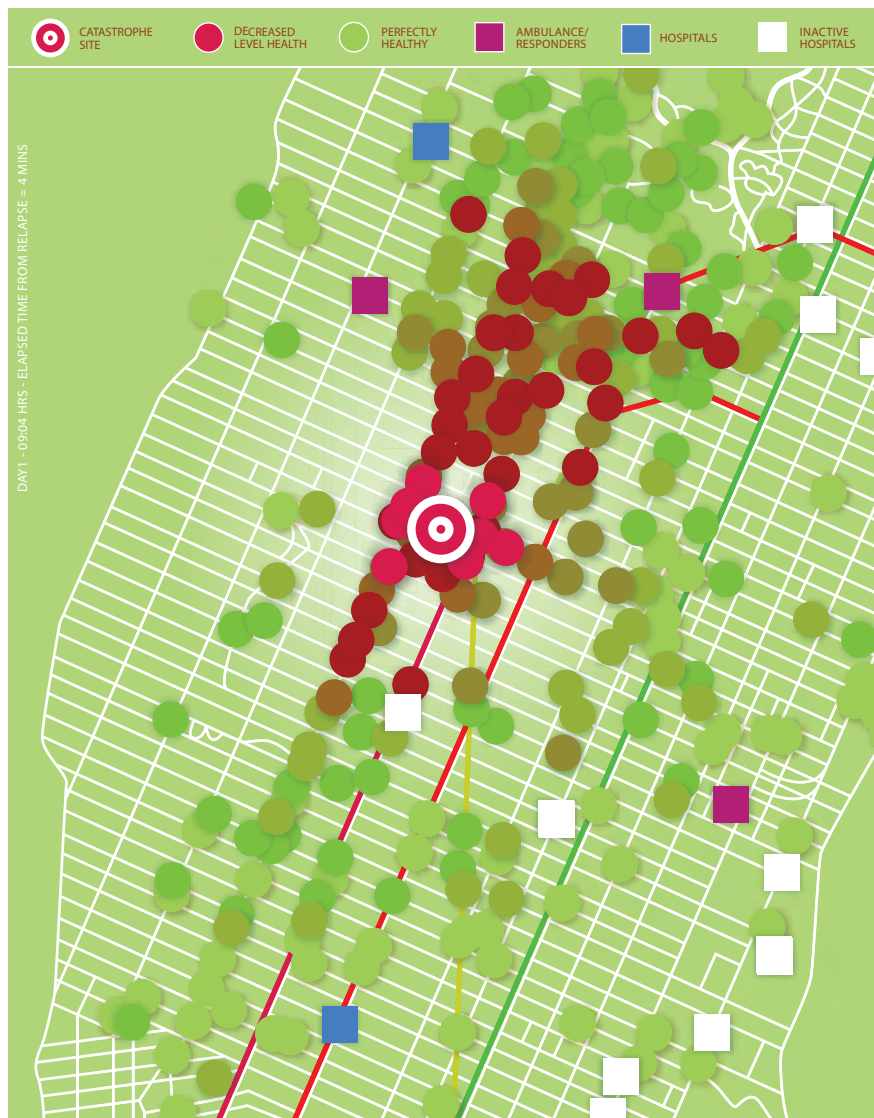
science, law, and other areas—studied the outcomes of domestic and international catastrophes, such as Hurricane Katrina and the December 2004 tsunami in Sri Lanka and Thailand. They found that people instinctively reach out to loved ones in a crisis, sometimes at their own risk, which means evacuees can take far longer to leave if they must collect family members scattered across a city or region. This knowledge, along with focus group data from first-responders, helped shape the PLAN C algorithms. "It's hard to predict human behavior," Portelli admits. "We know how many minutes we'll have to get you to a hospital to save you. But how will you behave in a vulnerable situation when your child is at school and your wife is across town?"

Along with social dynamics, PLAN C weighs what principal investigator Lewis Goldfrank calls "all the ingredients of a community"—hundreds

of variables such as city infrastructure and resources, commuting patterns, and community beliefs. One hypothetical supposes a sarin gas attack on Manhattan's transportation hubs, including the Port Authority Bus Terminal and Grand Central Terminal. In this case, the PLAN C software displays a Geographic Information System map of the city overlaid with color-coded circles representing hospitals, subway stations, and other landmarks. It shows the real-time crosscurrent of victims fleeing and rescuers approaching the scene, which can help planners determine the optimal locations for staging areas and expose gaps in preparedness.

The team also replicated an out-

break of food poisoning that spread to 8,000 people in Brazil in 1998 and plans to review the literature on responses to last spring's typhoon in Myanmar and earthquake in China as it relates to the next effort of modeling coastal flooding in New York. The team is currently able to simulate a disaster on the scale of 300,000 casualties (defined as anyone affected physically or psychologically by a calamity) and intends to increase this to one million, while adapting the software for other regions. Goldfrank, who chairs the emergency-medicine department in the School of Medicine, says: "We can take all the diverse characteristics of a city like New York and make order out of them." ■



THIS HYPOTHETICAL SARIN NERVE GAS DISASTER, MAPPED BY A CENTER FOR CATASTROPHE PREPAREDNESS TEAM, OFFERS PLANNERS A VISUAL SENSE OF EMERGENCY RESPONSE OVER A FIVE-MINUTE PERIOD.

ENNYC

the insider

BEST OF NEW YORK

NYU FACULTY AND STAFF
OFFER UP THEIR FAVORITES

by Renée Alfuso / CAS '06

PDT

DUMBO

TABLA

WHETHER IT'S UNLOCKING A SECRET NIGHTSPOT OR INDULGING IN A SPA GETAWAY, THERE'S SOMETHING FUN FOR EVERYONE THIS FALL.

THE SECRET'S OUT

The Prohibition era may be over, but those who know where to look can still party like it's 1929. Trevor Cano, an administrative aide for university development and alumni relations, discovered such a watering hole and, even though it's called Please Don't Tell, or **PDT**, it's just too good to keep to himself. Tucked inside the East Village frankfurter joint Crif Dogs is an unassuming telephone booth, but dial the right number and—*viola!*—the back wall opens into a modern-day speakeasy. “Suddenly you're right in this really nice, low-lit bar,” Cano says. PDT rewards those who find it with an array of inventive drinks, such as the Hemingway Daiquiri, a white rum, citrus juice, and maraschino liqueur concoction,

and the absinthe-based Corpse Reviver No. 2, which landed on *New York* magazine's 2008 list of best cocktails. For the hungry, PDT offers waffle fries and hot dogs smothered with bacon, jalapeños, and other decadent toppings, passed from next door through a hole in the wall. “It's a fun concept—being able to eat your drunk food before you're drunk,” Cano says.

113 ST. MARKS PLACE, 212-614-0386

SAY CHEESE, NEW YORK

Capturing the perfect shot of New York can be tricky. “If you're in Manhattan, oftentimes you don't see enough to get it,” says Mark Jenkinson, associate teacher in the photography and imaging department at the Tisch School of the Arts. “If you go to New Jersey, it *feels* like you're in

Jersey and New York is just in the background.” After 30 years as a professional photographer, he returns to one location time and again—the **DUMBO** section of Brooklyn. DUMBO, which stands for Down Under the Manhattan Bridge Overpass, provides spectacular views of Manhattan, as well as a classic New York icon. “The Brooklyn Bridge arches over in this perfect way and, if you're shooting at night, it's got lights,” Jenkinson says, which brightens the whole upper frame. And with its many restaurants, bars, and galleries, the neighborhood isn't just for the pros, but anyone with a camera. Jenkinson recommends getting there by walking across the bridge or by taking a New York Water Taxi to the Fulton Ferry Landing just west of DUMBO to snap shots along the way.

NEW YORK WATER TAXI, 212-742-1969; WWW.NYWATERTAXI.COM/FULTON

THE PERFECT PAMPERING

After raising more than \$3 billion for the Campaign for NYU, a girl could use a break. So when Debra A. LaMorte, senior vice president for development and alumni relations, finds time to relax, she heads to **SILK DAY SPA** off Fifth Avenue. “It's a real oasis,” she says. “It's so serene, it feels like you were swept into another world.” With deep red and golden tones, accentuated with bamboo and black stones, the spa exudes Eastern tranquility. LaMorte is partial to its facials and massages, but Silk offers everything from quick fixes, such as the New York Minute Peel—a half-hour facial for those on-the-go—to more extravagant specials, such as the Urban Vacation, which combines a body scrub, hot stone massage, and papaya mango wrap. But whatever the treatment, LaMorte says she's always welcomed by clean conditions and impeccable



SILK DAY SPA

PHOTOS FROM LEFT: © NOAH KALINA, TOP; MARK JENKINSON, BOTTOM; BILL BETTENCOURT, SILK DAY SPA

service—a refreshing change from other spas that can be crowded, noisy, or too pushy with their products. “You never feel as though you’re on any kind of mass production line,” she says. “It’s a very individual place.”

47 WEST 13TH STREET, 212-255-6457; WWW.SILKDAYSPA.COM

DOUBLE THE DHAL

When Krishnendu Ray immigrated to New York, he was plagued by such nostalgia for Indian home cooking that he switched his studies from political science to food. Now an assistant professor of nutrition and food studies at the Steinhardt School of Culture, Education, and Human Development, Ray says what he misses most are the more subtle flavors from home. “At most Indian restaurants here, the food reeks of spices,” he explains. “That’s the nature of commodified cooking. People expect that aggressive

spice, and they’ll be disappointed otherwise.” Still, Café Spice has become a habit, he confesses, because of its delicious dhal and inexpensive prices. The bistro’s proximity to campus, on University Place, makes it the perfect spot to grade papers over a lunch of lamb thali with curry and rice. For a special treat, however, Ray opts for **TABLA**. There he can choose from two different dining experiences: The balcony level offers upscale American cuisine infused with Indian spices and flavors, while the downstairs Bread Bar serves home-style fare. Ray especially likes the creative twists on some of his favorite dishes, such as the Italian-inspired rosemary naan and the fish steamed in banana leaves. “They play with the traditional ingredients and spices so that it’s stylized,” he says, “but it works.”

11 MADISON AVENUE, 212-889-0667; WWW.TABLANY.COM

education

MAKING THE GRADE

by Ted Boscia

IMMIGRANT STUDENTS IN NEW YORK CITY PUBLIC SCHOOLS HAVE EVERY REASON TO FAIL: LANGUAGE BARRIERS, THE STRESS

of assimilation, and a lack of family resources, to name a few. In many cases, however, they are beating the odds and outperforming native-born peers in the classroom, according to a study by two professors in the Robert F. Wagner Graduate School of Public Service.

Using data on more than 60,000 high-schoolers provided by the city’s Department of Education, researchers discovered that immigrants surpass U.S.-born students in math scores on Regents exams, graduate on time at a higher rate, and are more likely to take the SAT, a sign that they are college bound. Titled “Do Immigrants Differ from Migrants?,” the working paper by Amy Ellen Schwartz and Leanna Stiefel complements their earlier research, which showed a similar “nativity gap” among NYC students in elementary and middle schools. Performance disparities even hold up in both studies when controlling for race, income, and language facility. “The bottom line is that immigrants are doing better at all levels of school regardless of when they enter the system,” says Schwartz, director of the Institute for Education and Social Policy, a partnership between the Steinhardt School of Culture, Education, and Human Development, and Wagner.

After their initial surprise, Schwartz and Stiefel, the institute’s associate director, developed a few ideas about why nonnative students were excelling, including selective migra-

tion. They also surmise that poor, undereducated immigrants often do not enroll upon entering the United States, sparing the school system of those most likely to fail. Similarly, those immigrants who do attend American schools are more motivated to succeed.

The findings from both studies challenge assumptions that foreign-born students overburden the U.S. public-education system. Schwartz and Stiefel believe that their research could upend this misconception, which is often tinged by anti-immigrant sentiment. “Who you go to school with matters, and immigrants are good peers in our classrooms,” Schwartz says. “They’re not the drain on our schools that some people think.” ■



ILLUSTRATION © OPTO DESIGN

■ writing/directing

LIFE AFTER *THE* ENDING

**SOPRANOS CREATOR DAVID CHASE
SAYS GOODBYE TO THE MEDIUM-AND
THE SHOW-THAT MADE HIM FAMOUS**

by Jason Hollander / GAL '07

Are you over it? It's been nearly 16 months since your TV cut to black—with Meadow hustling toward the diner and Tony chomping on Jersey's best onion rings. And then there was silence, and an obligatory roll of credits. And we were left, mouths agape, to sit with existential thoughts on the concept of closure and the ticking seconds of our lives—a mood more typically inspired by Shakespearean drama than cable television. Then again, as *New Yorker* editor David Remnick once wrote, “*The Sopranos* defied Aristotelian conventions.”

So, really, are you over it? It's okay if you're not.

But David Chase (WSC '68), creator and executive producer of HBO's eight-year-long, 86-episode cultural phenomenon, has moved on. At the ripe age of 63, he just signed his first contract to write, direct, and produce a feature film—fulfilling the life-long dream that started in the same New Jersey town, North Caldwell, that Tony calls home (assuming he's still alive, that is). Chase wrote a few screenplays in the 1980s that

were never made, but his current star power helped ink a deal last spring with Paramount CEO Brad Grey, a former *Sopranos* co-executive producer. While the journey to the big screen may have taken longer than Chase hoped, he'll have unusual control for a first-time writer/director. “I'm not complaining,” he says. “Since I've got some heat off the show, people are more interested in what I have to say.”

Die-hard *Sopranos* fans should keep their expectations in check,

Chase never faked any affinity for TV, saying he finds it “divisive” and “isolating.” He admits: “I did it for the money.”


though; there will be no goons named Paulie Walnuts or Big Pussy. Chase is deciding between two ideas for his film: one set in the Jersey suburbs familiar to his audiences, the other a departure he's sure would “surprise” them. In either case, the goal remains to entertain, most likely by way of his penchant for things “mysterious, murky, sad, and strange.”

Astute observers might even recognize some familiar preoccupations. “I think there will be elements that will seem similar because it's the same person,” Chase explains. “I mean, every time you pick up a book, you know, Kurt Vonnegut is Kurt Vonnegut.”

One mainstay throughout Chase's more than 30-year television career has been a prolificacy enviable to many writers. His first major gig was penning *Kolchak: The Night Stalker*, followed by writing and producing jobs on *The Rockford Files*, *Almost Grown*, *I'll Fly Away*, and *Northern Exposure*. That body of work, along with *The Sopranos*, garnered seven Emmys, a Golden Globe, and two Peabodys, as well as awards from the writers, directors, and producers guilds of America. The bang-it-out, boot-camp pace of network TV forced Chase to stay focused and, more important, has kept the concept of being creatively “blocked” out of his vocabulary. “It's not something that—and I'm knocking wood now—I've ever thought about,” he says. “You just had to get the stuff out there because they were waiting to shoot it. But I do have doubts all the time.”

As good as television has been to him, Chase never faked any

affinity for the medium, telling *The New York Times* in 2004 that he finds American TV consumption “divisive” and “isolating,” and his reason for working in it unabashedly simple: “I did it for the money.” Still, he did pour his heart into some shows and went out with a series as critically acclaimed as any in TV history. Even if his cinematic career

A photograph of David Chase, the creator of *The Sopranos*, sitting in a dark, upholstered armchair on a television set. He is wearing a dark jacket and black shoes, with his hands clasped in his lap. The set is dimly lit, featuring a curved wooden wall with a built-in shelf displaying various bottles and glasses. A small table with a tissue box is visible to the left. The ceiling is industrial, with exposed pipes and bright studio lights.

DAVID CHASE SITS IN DR. MELFI'S
HOT SEAT ON *THE SOPRANOS* SET.

someday eclipses his small-screen feats, *The Sopranos* will easily endure as “one of the greatest experiences” of Chase’s life. And while he’s been asked just about every question possible, he’s saddened to think of the time when people might no longer be interested in the show. “If I ever get to be 85,” he laughs, “I’m gonna be talking about [*The Sopranos*] every minute.”

Luckily, the hullabaloo caused by that “ambiguous” ending should keep others talking, and studying it, for years to come. On that farewell night of June 10, 2007, Web chat rooms teemed with those enraged, enchanted, or just confused. Morning news shows dissected the final shots. TV journalists constructed elaborate theories based on bit players from old episodes, a “guy who knows a guy who was on the set,” and the glaze in Tony’s eyes at the very end. As for Chase, who wrote the last episode himself, the answers are all right there. “That was the proper ending for that story,” he says. “I had no interest in seeing Tony Soprano go to prison. It would’ve been easy as hell to have him shot. Plenty of people could’ve killed him, and maybe somebody did. We don’t know.”

Absence of the absolute is part of coming to grips with a life that defies dichotomy—“chiasmic unity,” as Nietzsche called it—and something that Tony, and audiences, grappled with throughout the series. Can a man be both a loving father and stone-faced killer in the same afternoon? Can he live an unusually vibrant life under the suffocating shadow of impending doom? This intertwining makes the ending “proper,” as Chase insists, because it’s a universal experience. “Not to be too philosophical, but at any minute it’s gonna happen to all of us,” he says. “That’s the story of *The Sopranos*. It’s about life and death, you know?” ■

A Voice Made for TV

A FILM DIRECTOR TURNS A FAVORITE RADIO SHOW INTO COMPELLING TELEVISION

by Eryn Loeb / GSAS '07

If radio host Ira Glass now has a distinctive face to match his distinctive voice, he may want to thank (or curse) Christopher Wilcha (CAS '93), the documentary film director who helped bring Glass's popular Chicago Public Radio show, *This American Life*, to television. Debuting on Showtime in 2007, the series marries intimate storytelling with grand shots in widescreen, and avoids that familiar shaky style of so many documentaries and reality shows. The result feels more like individual short films, which



TOP: JOHN SMITH, SHOOTING FIRE-CRACKERS INTO THE NIGHT SKY, IS ONE OF SEVERAL PEOPLE WITH THAT NAME PROFILED IN SEASON TWO'S FINALE. **BOTTOM:** IN THE EPISODE "ESCAPE," PHILADELPHIA TEENS MOUNT UP TO ATTRACT GIRLS AND FLEE THE CONFINES OF THEIR FAMILIES.

PHOTOS © THIS AMERICAN LIFE

have gained favorable reviews, along with eight Emmy nominations in two seasons—including two for best director.

Success for the small screen's *This American Life* was anything but a given. In 2005 when Showtime asked Wilcha to direct the pilot, he knew to expect some difficulty in translating the acclaimed 10-year-old radio show into a visual medium because a series of earlier attempts by Glass and his colleagues had ended in failure. The philosophy graduate was then developing documentaries (and, to pay the bills, doing promotional spots) for MTV and PBS, having already won awards for his debut film, *The Target Shoots First*, which followed his experience working at a mail order music club. "There was always the risk that this thing was never going to see the light of day, that I would literally have this as a DVD coaster on my coffee table," he says.

Part of the challenge was that the

radio show often featured people talking about past events, which painted an interesting verbal picture. But this approach doesn't yield particularly compelling visuals, and so Glass and Wilcha decided to tell stories that unfolded in real time, in front of the camera. Thus, each episode, hosted by the inimitable Glass in a style Wilcha describes as "cliché-averse" and "obsessed with surprise," presents stories that relate to a central theme, such as "Underdogs" or "Scenes From a Marriage." "As distinctive as the radio show is, we also wanted the visual version of it to have that kind of deliberateness and discipline and rigor," Wilcha explains.

One standout episode from the first season follows a Utah artist who stages live, elaborate religious tableaux, which he then photographs and paints. Already a bit unusual, the story further unfolds to reveal that the man standing in for Jesus is a Marxist and

graduate student whose longtime girlfriend, a lapsed Mormon, has complicated feelings about his starring role in the crucifixion.

desk positioned on the side of a road, in front of nuclear cooling towers, and atop the Utah salt flats—the second shed some of that quirkiness as

“There’s virtue in just looking and listening,” rather than relying on the radio convention of voice-over narration.

The second season's hour-long finale, titled "John Smith," told the story of a single life through different men who happen to share the same name, and who range in age from mere weeks to 79 years. In a style typical of the audio-only version of *This American Life*, these narratives touch on the connections and complications found in relationships, family, faith, and art.

While the first season playfully embraced some TV clichés—sitting its host behind a classic-looking news

it has grown into its own. "We felt a little less of a need for the host moments to be conceptually distracting," Wilcha explains, adding that the team also discovered that "there's virtue in just looking and watching and listening" rather than relying so much on the radio convention of voice-over narration. "I still sometimes cannot get over the immediacy and intimacy of radio," Wilcha admits. "But I love the things that light can do, and the images you can make, the way that you can tell a story just using images and sound." ■

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NEW YORK UNIVERSITY



■ classical music

MIDORI IN MOTION

A FORMER CHILD PRODIGY EXPANDS HER ROLES AS PERFORMER, TEACHER, AMBASSADOR, AND PHILANTHROPIST

by Janet Allon

On stage at Lincoln Center's Rose Theater in May, the violinist Midori Goto (GAL'00,'05), known simply by her first name, which means "green" in Japanese, exerts

a tiny but commanding presence. As she pitches and keens about in her long black dress with flecks of silver, it's hard to look elsewhere. Her face is a mask of intensity, and her violin seems an extension of her, each note as sure and expressive

as if it were her own voice.

At 36, the world-famous violinist is celebrating her 25th-anniversary year in a concert career that began when she debuted at age 11 as a surprise soloist with the New York Philharmon-

MIDORI HAS RETURNED TO NEW YORK CITY, HER FORMER HOME, FOR SEVERAL CONCERTS DURING HER SILVER-ANNIVERSARY PERFORMANCE YEAR.

ic, under the direction of Zubin Mehta. For this milestone, she has scheduled no fewer than 90 performances around the world, making six trips to Europe and three to Asia, with three appearances in New York as part of Lincoln Center's Great Performers series. With music as both her message and her medium, Midori broadcasts widely. In addition to this rigorous schedule, she was named a Messenger of Peace for the United Nations in 2007, joining the likes of Yo-Yo Ma, Jane Goodall, and Elie Wiesel. Founder of three philanthropic organizations, she also recently became chair of the strings department at the University of Southern California's Thornton School of Music, where she often performs with her students. From classrooms to concert halls, audiences seldom walk away from Midori without being exposed to something new.

The May concert, which felt like a homecoming—she lived in New York for 24 years until recently decamping to California—is in some ways typical of Midori's eclectic programming, juxtaposing two lesser-known composers who flourished in the past century, Japan's Toru Takemitsu and Russia's Alfred Schnittke, with two of their widely known influences, Johann Sebastian Bach and Maurice Ravel. Her selections were devilishly complex, a challenge to both her fellow musicians and to the audience—and a reflection of her desire to find connections between pieces written in vastly different time periods and continents. "While Takemitsu draws from his Japanese culture and also from French impressionists Debussy and Ravel, Schnittke reveres the formal structures of his Soviet predecessors," she explains. "Both composers were persons of contradictions and their music is very dif-

PHOTO © K. MURA

ferent, but both took Bach as inspiration.” Contemporary music also holds an allure for her, which is why she has begun to commission new pieces. “Today’s music reflects the current world and can provide great insight and social commentary for its audiences.”

Her own insights into the current world, where classical music is sometimes regarded as either irrelevant or rarified, have influenced her work outside the concert hall. One of the non-profit organizations she founded, the New York City-based Midori & Friends, sponsors musical education in the city’s cash-starved public schools. “Music should be presented as an inclusive, essential art form,” she says, “something for everyone to enjoy and experience, rather than as a luxury.” Another organization called Music Sharing, based in Japan, brings live performances to schools and orphanages around the world, and teaches about traditional Japanese music.

As a child, Midori, who was born in Osaka, Japan, and began playing violin under the tutelage of her mother, entertained “a long list of career aspirations,” including diplomat, historian, archaeologist, and clinical psychologist. She earned a BA magna cum laude from the Gallatin School of Individualized Study and then returned for her master’s degree, concentrating in psychology.

But she never stopped recording—her most recent release, on Sony BMG Masterworks, includes sonatas of J.S. Bach (No. 2 in A minor) and Bartók (No. 1 in C sharp minor) with pianist Robert McDonald—and doesn’t plan to rest on her accomplishments over the next 25 years. “I am always on the lookout to expand my musical horizons, whether by visiting more countries and communities, commissioning new works, or teaching. Life is full of discoveries and achievements, both planned and unknown.” ■

CREDITS

ALUMNI HEAT UP THE SUMMER BOX OFFICE AND FALL TV LINEUP

Director **MARC FORSTER** (TSOA '93) continues the James Bond legacy with its 22nd installment—next month’s *Quantum of Solace*, which finds 007 seeking revenge for the betrayal he suffered in *Casino Royale*... New to the prime-time lineup this fall is NBC’s *Kath & Kim*, based on the hit comedy from Australia and starring SNL vet **MOLLY SHANNON** (TSOA '87)... **JOSH RADNOR** (TSOA '99) returns for a fourth season on CBS’s *How I Met Your Mother*, while **PETER KRAUSE** (TSOA '90) is back in the ABC drama *Dirty Sexy Money*... After 15 seasons and 122 Emmy Award nominations—the most for any program in TV history—*ER*, starring **MAURA TIERNEY** (TSOA '89) as Dr. Abby Lockhart, will close its doors for good on NBC... Best known as a regular in Christopher Guest comedies, **BOB BALABAN** (WSUC '77) portrayed Bush legal adviser Ben Ginsberg alongside Kevin

Spacey in HBO’s political drama *Recount* based on the events in Florida during the 2000 presidential election... After nine seasons of detective work, **JESSE L. MARTIN** (TSOA '91) left NBC’s *Law & Order* to play Motown soul singer Marvin Gaye in the indie biopic *Sexual Healing*, due in 2010 and co-starring James Gandolfini... Director **LOUIS LETERRIER**’s (TSOA '96) *The Incredible Hulk* smashed its way into theaters this summer, featuring Edward Norton as the giant green comic book hero... **ADAM SANDLER** (TSOA '88) played an Israeli counterterrorism agent-turned-NYC hairdresser in *You Don’t Mess With the Zohan*, which he co-wrote with **ROBERT SMIGEL** (WSUC '83) and Judd Apatow. Sandler will be back in theaters this Christmas in the Disney comedy *Bedtime Stories*, penned by fellow alum **MATT LOPEZ** (LAW '96), about a fam-



ily whose whimsical nighttime tales come to life... **JOHN PATRICK SHANLEY** (STEINHARDT '77) brings his Pulitzer Prize-winning play to the big screen with *Doubt*, the first film he’s directed since the 1990 comedy *Joe Versus the Volcano*... Last month’s *The Women*, a remake of the 1939 classic starring Joan Crawford, featured an all-female cast including **DEBRA MESSING** (TSOA '93), Annette Bening, Candice Bergen, and Meg Ryan... **JOHN LEGUIZAMO** (TSOA nongrad alum) starred alongside Robert De Niro and Al Pacino in the detective thriller *Righteous Kill*, which was written by **RUSSELL GEWIRTZ** (LAW '92)... **MICHAEL CRAIG** (STEINHARDT '07) is currently starring in the off-Broadway comedy *Altar Boyz*, co-produced by **KEN DAVENPORT** (TSOA '94), as one-fifth of the titular Christian boy band... Guitarist **ADAM STOLER** (STEINHARDT '05, '07) joined Grammy-nominated bassist and Steinhart jazz professor Richard Bona on an international jazz tour... **NANETTE BURSTEIN** (TSOA '94, '04) wrote and directed *American Teen*, which won the Directing Award for a Documentary at the Sundance Film Festival for her look into the lives of five high school seniors in an Indiana town.—Renée Alfuso



JESSE L. MARTIN



MARVIN GAYE

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FASHION FORWARD

YOUNG DESIGNERS STAKE A NEW CLAIM ON THE CATWALK

by Megan Doll / GSAS '08

Fashion maven Sonia Huang (CAS '99) bubbles over with excitement. Flitting about Suite Orchard in an emerald-hued disco romper from the fashion line Soni & Cindy, which she co-designs with

her sister, Huang makes final preparations for the boutique's one-year anniversary party. "I'm so nervous!" she exclaims. "I feel like it's my wedding day!"

The frothy, fluid garments that normally fill the Lower East Side boutique—with its pink, white,

and gray-striped walls—have been spirited away to the basement to make space. And with the host's impossibly stylish clothes, vertigo-inducing shoes, and candy-colored cocktail, it's like stepping into a chapter of chick lit. "Our line is girly, edgy, and flirty," Huang explains. "We like things with hearts and bows and stars on them."

When she opened Suite Orchard, Huang joined the growing number of young designers who are foregoing the classical formation once expected of modistes. With a combination of on-the-job training and intuition, the former psychology student with no formal fashion education represents a new charge of aspiring designers. Spurred on by television shows such as *Project Runway*, featuring contestants with diverse backgrounds (and which was at least partly responsible for doubling the enrollment in the fashion department at Parsons the New School

for Design), and helped in no small part by the Internet revolution, they are refashioning the field.

Melissa Coker (STERN '00), the Renaissance woman behind Wren Clothing, is the embodiment of the new interdisciplinary designer. "I know a lot of designers who have a variety of backgrounds, from the more traditional—going to design school—to the completely nontraditional," she says. While studying marketing and international business at the Stern School of Business, she held internships at *W* magazine and Helmut Lang, before landing her first job out of college at *Vogue*. After several years in the magazine industry, Coker accepted a job at Abercrombie & Fitch as a trend-forecaster, thus launching her career in apparel. Founding her line one year ago, Coker sees value in her circuitous career track: "My editorial skills combined with my designing background



combined with my business background created a great foundation on which to start my own business.”

As the Internet has become the Silk Road of the 21st century, a newcomer’s best hope of receiving public recognition often lies on its path. “I feel like new media outlets are willing to take a chance on new designers because they need more content, just by definition of how the Internet operates,” says Coker, who exhibited media acumen at L.A.’s Fashion Week last spring, collaborating with a filmmaker friend on videos to accompany the runway presentation of her “tarnished opulence” fall collection.

One mention on coveted mainstream fashion Web sites such as DailyCandy.com and style.com can translate into a cacophony

of chatter in the blogosphere. Alexandra O’Neill (CAS ’08)—a dewy, young designer who co-founded Porter Grey with her older sister, Kristen—can attest to the Internet’s echo-chamber effect. “We had a great article on DailyCandy.com, and we’ve noticed that we’re coming up on blogs now,” says O’Neill, whose two-year-old line of classic pieces fused with contemporary details has already received an enviable amount of attention from new and traditional media alike. Other designers are actively exploiting the horizons opened up by the Web, advertising their talents on MySpace and Facebook.

But with television and the Internet galvanizing a generation of sartorial aspirants, the field has become saturated with would-be Lagerfelds. Julie Chaiken (STERN

’93), a seasoned fashion veteran, considers differentiation the greatest challenge facing young designers today. “The consumer is overwhelmed with choices, so it’s harder in today’s world to stand out,” Chaiken notes, speaking from 14 years of experience as the head of Chaiken Clothing. Her own designs—created in an aesthetic termed “New American Luxury” by the couturiere—have caught the eyes of celebrity A-listers such as Angelina Jolie and Oprah Winfrey.

So what is a fledgling fashionista to do? One way for designers to survive in a market saturated by domestic designers is to venture over international borders. While big labels have always done that, it’s increasingly necessary for small start-ups to broaden their appeal as well. “We will be exporting more

product and becoming more global,” Chaiken says, because focusing on the American market isn’t “realistic anymore.”

And many burgeoning designers have already branched out internationally. Up-and-coming menswear designer Adam Kimmel (CAS ’01) brought his bohemian catwalk-and-model-eschewing panache last winter to Florence’s Pitti Uomo, a prestigious world fashion preview, earning rave reviews from the *International Herald Tribune*. O’Neill’s Porter Grey, already represented by one store in Ireland, debuts in seven stores in Japan this fall. And the Huang sisters’ pieces can be found on racks in Canada, Australia, and even Dubai. “I’ve always wanted to go to Dubai,” Sonia Huang declares, beaming at the prospect of a business trip. ■

BELOW FROM LEFT: ALEXANDRA O’NEILL (RIGHT) CO-FOUNDED THE CLOTHING LINE PORTER GREY WITH HER SISTER KRISTEN TWO YEARS AGO; JULIE CHAIKEN HAS RUN HER LINE, CHAIKEN CLOTHING, FOR 14 YEARS; ADAM KIMMEL RECENTLY

LAUNCHED A MENSWEAR LINE; SONIA HUANG CO-DESIGNS WITH HER SISTER CINDY; AND MELISSA COKER ALSO LAUNCHED HER LINE, WREN CLOTHING, A YEAR AGO.



PHOTOS FROM LEFT: © MICHAEL SOFRONSKI/POLARIS, DREW ALTIZER, PHOTO BY ARI MARCOPOLLOUS, COURTESY OF SONIA & CINDY, PHOTO BY ERIC RAY DAVIDSON

OF VIOLENCE OR VALOR

**A JOURNALIST CHRONICLES
THE RISE AND FALL OF A
BALKANS WAR CRIMINAL**

by Wesley Yang

Beloved mass murderer: We would like to think this epithet names something too paradoxical to exist.

But there have always been hard men who thrive on violence and do the dirty work of the nation-state or the revolution, just as there have always been people willing to deny or minimize their crimes, to glorify their strength, and to honor them in death. Stalin and Mao are perhaps the most infamous on a long list.

Zeljko Raznatovic, better known as “Arkan,” is the most recent addition to this club. During the conflicts following the breakup of the former Yugoslavia in the 1990s, Arkan led a paramilitary outfit consisting of as many as 10,000 Serbian nationalist thugs, crooks, and soccer fans who rampaged through Croatia and Bosnia and Herzegovina murdering, robbing, raping, and “ethnically cleansing” Muslims and Croats. He was also, toward the end of his life, Serbia’s most famous, powerful, and admired man.

Christopher S. Stewart (GAL ’96), goes in pursuit of Arkan in *Hunting the Tiger: The Fast Life and Violent Death of the Balkans’ Most Dangerous Man* (Thomas Dunne Books), following him from his delinquent youth in Josip Broz Tito’s communist Yugoslavia to his 2000 assassination in a Belgrade

hotel lobby. The book is a vivid mixture of investigative journalism, historical survey, and the journalist’s encounters with some unsavory men he spent three years tracking down. “Getting people to talk about [Arkan] is a risky endeavor,” Stewart says. “If they talk at all, they want to do it anonymously. And if you ask about him, they become immediately suspicious of you and monitor the rest of your time in Serbia.”

Maintaining a judicious take on Arkan’s career and the complicated politics of the region, Stewart traces his evolution from petty thief to hit man for Tito’s secret police and partner in President Slobodan Milosevic’s bid to secure a Greater Serbia. Throughout, Arkan operated with impunity, protected from domestic arrest, and aided in crossing borders—and breaking out of international prisons—by the UDBA, a KGB-like state spy agency. Stewart quotes Arkan’s former UDBA handler: “[He] was pathological and prone to do things most other humans wouldn’t think of. He would hurt you or kill you without thinking twice. That was important to the agency.”

As the country broke into ethnically defined states, Arkan began his transition from mob boss to warlord, fueled by his private army. In Bosnia and Croatia, Milosevic’s national army would surround a



ARKAN, PICTURED UNMASKED, LED A SERBIAN PARAMILITARY CREW HE CALLED THE TIGERS (NAMED FOR THE PET HE KEPT AT HOME), WHICH EXECUTED THOUSANDS.



PHOTO © RON HAVIV/VI

bibliofile

HAPPY FAMILY
(GROVE/BLACK CAT)
WENDY LEE
GSAS '06



In the shameful fallout of a romantic affair, Hua Wu, the thoughtful protagonist of Wendy Lee's debut novel, abandons her college education in Fuzhou, China, leaves behind the beloved grandmother who raised her, and joins the ranks of illegal immigrants in New York City's Chinatown. Anonymous outside of the restaurant where she works, Hua seizes the chance to care for a Sinophile's adopted daughter, Lily, for whom she serves as a valued conduit to Lily's lost Asian heritage. But feeling increasingly isolated and marginal, Hua channels her ambition and heartache into a love for her new charge—with surprising consequences. Her lonely quotidian struggles are an engrossing read told through Lee's simple, graceful prose and a character's insightful narration.

—Suzanne Krause

SIX NIGHTS ON THE ACROPOLIS
(COSMOS PUBLISHING)
GEORGE SEFERIS
TRANSLATED BY
SUSAN MATTHIAS
GSAS '00, '06



Career diplomats rarely win Nobel prizes in literature and, less often still, publish intimate tales about brothels, artists, and civic unrest in the birthplace of hedonism. So this novel—the only one by the 1963 Nobel laureate, published posthumously in 1974 and translated into English for the first time—is a treat for readers game to follow this formidable talent's Athenian experiment in Modernism and bildungsroman. Drawing largely from George Seferis's personal life and rife with intellectual debates, this character-driven existential soap opera alternates between narrative chapters and confessional, cryptic diary entries—all of which is made accessible by Susan Matthias's capable, clear translation.

—S.K.

town, put up roadblocks, and shell it from a distance before paramilitary groups “rushed the town and mopped up” after. Arkan’s “Tigers” were the most ruthless of these units, committing countless atrocities, reportedly including the slaughter of more than 200 hospital inmates. He also made as much as \$50 million in looted contraband and black-market trade, served a term as an elected member of Parliament, and married Yugoslavia’s biggest pop star. Insisting that he was nothing more than a soldier protecting oppressed Serbs in the disputed territories, Arkan poured his money into a series of legitimate businesses (including a soccer team) and demonstrated a swaggering defiance of the West that many of his countrymen admired.

Soon after NATO’s bombardment of Serbia brought an end to the war in Kosovo and broke Milosevic’s grip on power, Arkan fell victim to the violence that had enriched him, murdered by a 23-year-old ex-cop moonlighting as a mob enforcer. No one knows exactly why Arkan was killed, but many speculate that he knew too much about Milosevic to live. Fathoming how so many ordinary Serbians continue to admire Arkan in spite of his crimes proved hardest for the author to grasp, though he offers a hypothesis. “You have a people that is suffering so much, and they’re just looking for anything to empower them,” Stewart says. “Arkan was one of a few people powerful enough to stand up to the world when the world was against them, and they sort of just forgot about everything else that he did.” ■



ILLUSTRATIONS © DC COMICS

LAST MAN STANDING

BRIAN VAUGHAN CREATES A FANTASY WORLD RUN ENTIRELY BY WOMEN

by Carly Berwick

If men suddenly disappeared from Earth, would the women left in charge put a moratorium on war? Lay down arms and spontaneously form socialist cooperatives with high-quality child care?

That’s not exactly how it plays out in the comic book series, *Y: The Last Man* (Vertigo), by Brian K. Vaughan (TSOA ’98). When a mysterious plague wipes out every living thing with a

Y chromosome except 22-year-old, wisecracking amateur magician and escape artist Yorick, the sole survivor is left to roam the globe—along with his pet monkey. Electricity and food are scarce. Governments are slow to reconstitute. Roving bands of militant Amazons, rogue Israeli militias, Russian spies, and frontier survivalists are chasing some to destroy him, some to put

him to their own nefarious uses. But all Yorick wants is to find his girlfriend, Beth, last seen on an anthropological research trip in the Australian outback. Along the way, he picks up a tough, bodacious government minder, code name Agent 355, and a brilliant scientist who just might have a clue as to how to fix the whole mess.

The 60-comic series has been wildly successful, in part because

it merges old-fashioned storytelling with a classic “what-if” sci-fi scenario, the death of men. It has earned critical raves from *Entertainment Weekly* and *Publishers Weekly*, which wrote that Vaughan and series

illustrator Pia Guerra’s “vision of the surprise and horror to come is so beautifully ordinary, it’s entirely convincing—and addictive.” The books have been translated into numerous languages, including Spanish, French, and German, and have

sold, Vaughan estimates, in the hundreds of thousands. *Vertigo*, an imprint of DC Comics, does not release sales figures, but independent comics stores confirm that *Y* has been a top seller since it debuted in 2002.

A writer and producer for the ABC television series *Lost*, Vaughan initially conceived of the bumbling last man—full of hang-ups about sex before marriage and prone to wisecracks from bad 1980s movies—when he was a new graduate of the Tisch School of the Arts’ Rita and Burton Goldberg Department of Dramatic Writing. At that point he was already a published author on *X-Men*, *Swamp Thing*, and *Batman*, having been recruited by Marvel Comics editor James Felder when he came to NYU to teach a writing workshop. While most of the women in *Y* look like

variations of Angelina Jolie, goofy antihero Yorick is portrayed as any half-shaven, bed-head-prone twentysomething—a new millennial version of Archie. And extraordinary as

Y merges old-fashioned storytelling with a classic “what-if”—the death of men.

Yorick’s experiences are, they mirror, in some ways, Vaughan’s youth at a Catholic boys school in Cleveland, which had a sister school he sometimes visited. “The experience of walking through the hallways and the stares you would get,” he says, “you would feel like such an invader in a safe space.”

Though the final issue appeared earlier this year, Vaughan isn’t sitting around popping champagne or mourning his characters. He’s hard at work in Los Angeles on other books and has completed several screenplays, including an adaptation of *Y*. But don’t expect all of his new stories to imagine fantastical worlds. Vaughan’s still a fan of such local heroes as Spider-Man and Batman. “I like mainstream,” he says. “I like everything. I’m not a fundamentalist.” ■

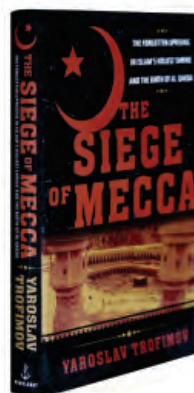


BRIAN VAUGHAN'S DARK VISION OF A MALE HOLOCAUST COMES TO LIFE IN PIA GUERRA'S ILLUSTRATIONS (UPPER LEFT AND ABOVE PANEL).

bibliofile

THE SIEGE OF MECCA: THE FORGOTTEN UPRISING IN ISLAM'S HOLIEST SHRINE AND THE BIRTH OF AL QAEDA (DOUBLEDAY)

YAROSLAV TROFIMOV
GSAS '93



That there was ever a massacre at Mecca is news to many. Yet in 1979 armed Sunni extremists, disgusted with Saudi Arabia's increasing westernization, held the city's Grand Mosque and its worshippers hostage for two weeks. Obscured by an information blackout and the West's preoccupation with the crisis unfolding in Shiite Iran, the Saudi royals scrambled to dislodge the rebels, shelling the sanctuary and causing hundreds of casualties. *Wall Street Journal* correspondent Yaroslav Trofimov reconstructs events through eyewitness accounts and declassified documents, ably contextualizing the religious and geopolitical landscape of what he calls the first large-scale “international jihadi movement in modern times”—which would crystallize the violent ascent of Muslim fundamentalism and inspire a young Osama bin Laden.

—Nicole Pezold

TIGER, TIGER (GROVE PRESS)
GALAXY CRAZE
GSAS '97



In her second novel, *Galaxy Craze* (the actress-turned-author's real name) revisits May, the adolescent narrator of her much praised 1999 debut, *By the Shore*. Now 14, May is as troubled as ever by her bohemian mother, Lucy, who is dissatisfied with an emotionally absent husband. Once more overtaken by an urge to flee convention and London's city limits, Lucy takes May and her younger brother, Eden, on holiday to a California ashram. Amid stark sunshine and communal life, Lucy shirks her motherly duties and tends instead to her bejeweled guru. Meanwhile, May's own insecurities are suspended when she is captivated by a sensual young believer. Neither the mother's discontent nor the daughter's angst find salve; they are only exposed with a beguiling literary lightness of touch. —N.P.

TRYIN' IT ALL, TOGETHER

**DONNA GRANT MAKES UP
ONE-HALF OF A SUCCESSFUL
(AND INSEPARABLE) WRITING DUO**

by Anna Weinberg

When Donna Grant (SCPS '85) decided to write a novel, she knew there was only one way she would do it—with her best friend, Virginia DeBerry. The pair had already made it in modeling, launched and sunk a magazine, and spent enough time together that the DeBerry family considered Grant a relative. As it turned out, their literary voices combine to make crowd-pleasing novels that *Publishers Weekly* says are “guaranteed to tug at readers’ heartstrings.” Since penning their debut book in 1989, Grant and DeBerry have followed up with five more—including 1997’s *Tryin’ to Sleep in the Bed You Made*, an *Essence* best-seller and winner of the Merit Award for fiction from the Black Caucus of the American Library Association.

Their latest book, *Gotta Keep on Tryin’*, is a long-awaited sequel to *Tryin’ to Sleep* and, like the others, explores the rewards and complications of female friendships. It centers on Gayle and Patricia, a pair of polar opposites who’ve been friends since kindergarten.

Like their heroines, the authors are in many ways opposites—one all light and optimism, the other more dark and brooding. “My husband calls us Pollyanna and Darth Vader,” Grant says. “I would be the Darth.” But both insist

that the friendship between their characters is not modeled after them. In the 25 years they’ve been friends, Grant says, “We have never had an argument that caused us to stop speaking.”

Their relationship, however, did not seem destined for closeness. They met while working as plus-size models, when Grant was taking what she calls a “rather circuitous” route to college. A friendship blossomed even as they competed for the same few jobs. “It was clear that both of us were not going to get the same assignment, which could have caused a lot of friction, except that

somehow it didn’t,” Grant says.

Modeling led to the chance to work on the editorial side of magazines and in 1986 they launched the plus-size fashion magazine *Maxima*. When it folded, the two brainstormed other magazine options but kept coming back to the idea of writing a novel together. They pitched one agent, who found a publisher with a hole in its schedule, and Grant and DeBerry landed a contract, with just one hitch: They had four months to complete the book. Writing night and day, it was their first test.

Published under the pen name Marie Joyce, *Exposures* tells the story of a white, wealthy, glamorous photographer working in the heyday of 1980s fashion. At the time, Grant explains, “the term *chick lit* wasn’t even around. And there was black ‘serious’ fiction, but it really wasn’t until *Waiting to Exhale* was published in 1992 that publishers took note of the large readership that was dying for contemporary stories about African-Americans.” After the success of their first book, the pair rethought their goals and decided to write

under their own names and feature black heroines.

When the co-authors finish a book, they can’t tell who wrote what. Grant is more detail oriented and DeBerry more focused on the big picture, though, Grant says, “in any given sentence, she might have written the beginning and I’ve written the end.” Her partner agrees but says some differences do emerge as a result of their opposing temperaments. It’s not that Grant wants to kill off their characters, DeBerry says—“though she has lobbied for that on a few occasions”—it’s more that she wants to “explore and exploit their dark sides.”

The two remain inseparable. Grant lives in Brooklyn but keeps a room at DeBerry’s house in New Jersey. In January, they will publish their sixth book, *What Doesn’t Kill You*. They have also founded 4 Colored Girls Productions, a company to produce a film version of *Tryin’ to Sleep*. Though the collaboration shows no signs of slowing, both reserve some ideas for future solo efforts. Grant says, “At some point I will have to explore my inner Darth.” ■

FRIENDS GRANT (RIGHT) AND DEBERRY HAVE AUTHORED SIX NOVELS TOGETHER.



PHOTO © BILL WYLLIE

fiction

In a Different Way

RENOWNED SCHOLAR AND PSYCHOLOGIST TURNS TO FICTION

by Suzanne Krause / GSAS '08

Twenty-six years after sparking what some have called a revolution with *In a Different Voice: Psychological Theory and Women's Development*, her book about gender and morality, renowned psychologist Carol Gilligan has now turned her gimlet eye to novel writing. Her debut effort, *Kyra: A Novel* (Random House), a contemporary variation on the theme of Dido and Aeneas from Virgil's *The Aeneid*, traces the emotional complexities of the title character's passionate relationship with her architectural career and her lover Andreas, a musical conductor and theater director.

The novel isn't Gilligan's first step into creative writing; her 2002 play, *The Scarlet Letter*, tells the story of an adult Pearl and has toured college towns on the East Coast. The native New Yorker is University Professor at the Steinhardt School of Culture, Education, and Human Development.

WHY START WRITING NOVELS NOW?

I had studied literature in the past and always felt the arts, because of their associative methods, had access to truths about the human experience—particularly where truths were layered, and so the use of metaphors and images made possible a much deeper exploration into human experience. That's always been what interests me, whether in psychology or literature.

HOW DID THE CHARACTER OF KYRA COME TO YOU?

The novel rose very specifically in response to a moment that focused certain questions to me about love—what love is, and what a risk love is—and what happens when a man, Andreas, does something without knowing how his actions will register on Kyra, the woman he loves. And it shakes her whole sense of reality. I didn't want to do research on that question; what I wanted was to enter it more deeply.



PHOTO © JOYCE RAVID

HOW WAS WRITING IT DIFFERENT FROM YOUR NONFICTION WORK?

It felt very risky. You turn on your computer and it's a blank screen, and there's no data to look at. A painter friend says every new picture is like jumping off a cliff, so to take that first step over the edge was like "Ugh!" But I loved that process. In a strange way it felt easier to me. If I look at my academic writing, it's so much about voices—listening, hearing, providing resonance for people's voices. So, in some sense, the shift to fiction was just that the people whose voices I was listening to did not exist. ■

bibliofile

BLOOD KIN
(VIKING)
CERIDWEN DOVEY
GSAS PHD CANDIDATE



When a rebel commander overthrows the government, three presidential servants are taken captive—the deposed president's unassuming portraitist, chef, and barber. These background players serve as narrators, offering a peek into the corruption, secrets, and deception that lie behind power. Without revealing the characters' proper names or the time and place in which the story is set, Ceridwen Dovey's dark debut novel, which is being published in 11 countries, reads like a fable. But the sex, betrayal, and murder in what *Vogue* calls "part erotic thriller, part menacing political allegory" keep the reader mesmerized until the final elegant twist.

—Renée Alfuso

KILLED CARTOONS: CASUALTIES OF THE WAR ON FREE EXPRESSION
(W.W. NORTON & COMPANY)
EDITED BY DAVID WALLIS
GAL '89



While political and social cartoons sometimes spark controversy in the nation's newspapers, editor David Wallis offers evidence that the public sees only the tamest material. Featuring cartoons recently nixed by editors in an ever-shrinking and ever-careful branch of media, *Killed Cartoons* unveils too-risque-for-print works by Pulitzer Prize winners Garry Trudeau, Doug Marlette, and Herbert Block, as well as unearthed, censored material by Norman Rockwell and Anita Kunz, among others. The illustrations take stabs at the usual American pressure points: sex, race, religion, and war. With anecdotes for each killed cartoon—some likely to disturb any reader who values a free press—Wallis pulls back the curtain to reveal some of journalism's most provocative and hilarious lost commentary.

—Jason Hollander



VIEW FROM THE FINISH LINE

BY COURTNEY E. MARTIN / GAL '04

AFTER AN UNPRECEDENTED CAMPAIGN
THAT BOOSTED THE ENDOWMENT,
TRANSFORMED THE ACADEMIC COMMUNITY,
AND MOBILIZED ALUMNI EVERYWHERE, NYU
IS POISED TO TAKE ITS NEXT GIANT LEAP



THE NUMBERS:

PUTTING OUR ACHIEVEMENTS IN PERSPECTIVE

THE CAMPAIGN FOR NYU RECEIVED

476,444 TOTAL GIFTS—
MORE THAN
THE POPULATION OF CLEVELAND,
MIAMI, OR ST. LOUIS.

48,736 DONORS GAVE TO
THE FUND FOR NYU
DURING 2007, FOR A TOTAL OF
\$31.3 MILLION—
DOUBLE THE
AMOUNT RAISED IN 2002.

9,032 DONORS
CONTRIBUTED
MORE **\$292** MILLION TO
THAN **718** ESTABLISH
NEW SCHOLARSHIP
FUNDS.

THE FACULTY OF ARTS AND
SCIENCE **164** NEW FACULTY
HIRED MEMBERS
UNDER THE PARTNERS PLAN.
SWARTHMORE COLLEGE'S
FULL-TIME FACULTY TOTAL: 165.

ALL PHOTOS EXCEPT WHEN INDICATED COURTESY NYU

NYU TRUSTEE JOEL S. EHRENKRANZ (LAW '61, '63) REMEMBERS THE MEETING IN 2001 WHEN DEBRA A. LAMORTE, SENIOR VICE PRESIDENT FOR UNIVERSITY DEVELOPMENT AND ALUMNI RELATIONS, ANNOUNCED THE UNIVERSITY'S NEW FUNDRAISING GOAL: \$2.5 BILLION IN SEVEN YEARS. "IT WAS AS CLOSE TO AN AUDIBLE GASP AS YOU CAN IMAGINE," HE SAYS. "IT WAS SUCH A HUGE AMOUNT OF MONEY, SUCH A HUGE REACH."

The last campaign had raised \$1 billion over a decade and, while bold then, times had changed. By the new millennium, NYU had propelled itself into the league of major research universities, and though its reputation was rising—it was consistently among the top “dream schools” for college-bound high school students—the university’s endowment was a fraction of that of competitors such as Yale, Harvard, and Princeton, financial aid resources were lacking, and its facilities were in need of serious renovation. Another ambitious fundraising campaign appeared the only way to keep pace.

That “Campaign for NYU” ended this fall and the university reports that it didn’t raise \$2.5 billion—but, rather, more than \$3 billion. In the process, it also united a large and far-flung body of alumni who span the globe and generations. It energized the parents of current students and even inspired those with no prior affiliation with NYU to invest in the university’s future. In total, 476,444 gifts were given to the school over seven years, a rate of nearly 200 per day.

To inspire this degree of engagement, the university had to cultivate belief in the mission and a common sense of identity among alumni, whether one haunted Washington Square or the old Heights campus, was a commuter student during leaner years or a more recent transplant. “People don’t wake up in the morning and decide they want to give money to anything, NYU or otherwise,” says Ehrenkranz, who chaired the campaign. To make this connection, President John Sexton started sharing his vision of NYU as a global community while giving his trademark bear hugs from San Diego to Stamford to Shanghai. At regional

meetings with faculty, alumni, parents, and friends, he routinely asked the oldest and youngest alumni to stand side by side as a physical reminder of the bridges the university was building.

In the process, several new centers of community building emerged, from the Young Alumni Leadership Circle, or YALC, founded in 2003 for those alumni who graduated within the last 15 years, to the Parents’ Committee, which offers parents an official role in advocating for their children’s interests on campus. YALC, for example, has grown from 30 original members to more than 400 and is preparing the next generation of university leadership by offering the chance to network with trustees and others. Meanwhile, the Parents’ Committee not only hosts welcome receptions for incoming students around the country but has become an invaluable engine of support. Due to this and other efforts, gifts from parents have increased by 436 percent since the campaign started.

Back in Washington Square, however, the university has had to create connections of a different sort between NYU’s various schools and programs, each with their own needs. Seven years ago, LaMorte began by simply breaking bread with the deans and asking them, “What’s your vision? Where do you want to see this school in five years?” They told her about aspirations for cutting-edge research, deeply committed instructors, improved computer labs, and a more diverse student body. LaMorte listened, lunch after lunch, and started recognizing common themes, which became the five key areas of the campaign: investing in faculty, increasing



**ABOVE: THE JOURNALISM DEPARTMENT'S STATE-OF-THE-ART NEW HOME AT 20 COOPER SQUARE.
BELOW: THE GRAND ENTRANCE TO THE HELEN AND MARTIN KIMMEL CENTER FOR UNIVERSITY LIFE.**



\$2.5 BILLION IN SEVEN YEARS. "IT WAS AS CLOSE TO AN AUDIBLE GASP



PHOTO © PETER GREGOIRE

ABOVE LEFT: THE GALLATIN SCHOOL OF INDIVIDUALIZED STUDY RECENTLY UNDERWENT A \$27 MILLION "GREEN" REDESIGN
 ABOVE RIGHT: NYU'S "FOUNDING PARTNERS," FROM LEFT: WILLIAM BERKLEY (STERN '66), MARJORIE BERKLEY, ANTHONY WELTERS (LAW '77), SUSAN LIPTON, MARTIN LIPTON (LAW '55), LAURENCE FINK, HELEN KIMMEL, MARTIN KIMMEL AND LEONARD WILF (LAW '77). NOT PICTURED: LORI FINK, BEATRICE WELTERS AND BETH WILF.



AS YOU CAN IMAGINE."

THE ROAD TO \$3 BILLION

A LOOK AT SOME OF THE BIG FOOT-PRINTS IN NYU'S LANDMARK PURSUIT TO TRANSFORM ITS CAMPUS, SUPPORT FACULTY AND STUDENTS, AND REDEFINE ITS FUTURE

January 2001

The university launches its most ambitious fund-raising campaign ever with a "quiet phase" to gather momentum and leadership support.



April 2001

The Steinhardt School of Culture, Education, and Human Development is renamed after a landmark endowment gift from Trustees Michael and Judy Steinhardt (above).

August 2001

\$182 CAMPAIGN TOTAL **MILLION**

September 2001

The School of Law breaks ground on Furman Hall, the first construction in the city to begin following 9/11.

February 2002

Estate of Julius Silver endows professorships in the Faculty of Arts and Science with \$150 million. The Main Building is renamed in his honor.

July 2002

The Petrie Scholarship Fund is established to support undergrads and law students with academic merit, good character, and financial need. Since that time, there have been almost 200 Petrie Scholars.

August 2002

CAMPAIGN TOTAL
\$514 MILLION

January 2003

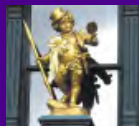
Trustee William Berkley endows joint professorships in economics, advancing collaboration between the Leonard N. Stern School of Business and the Faculty of Arts and Science.



June 2003

The Helen and Martin Kimmel Center for University Life (above), overlooking Washington Square Park, becomes the new campus center.

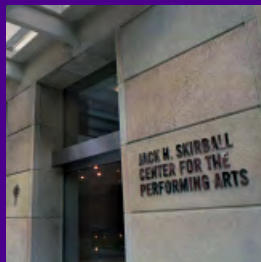
NYU signs lease for three floors in the historic Puck Building. The Robert F. Wagner Graduate School of Public Service moves in.



August 2003

CAMPAIGN TOTAL
\$882 MILLION

The 860-seat Jack H. Skirball Center for the Performing Arts opens and becomes the leading downtown performance venue for young artists and audiences.



August 2004

CAMPAIGN TOTAL
\$1.09 BILLION



THE DEPARTMENT OF CHEMISTRY'S MOLECULAR DESIGN INSTITUTE, WHICH UNITES FACULTY WITH EXPERTISE IN THE DESIGN AND SYNTHESIS OF COMPLEX MOLECULAR AND SUPRAMOLECULAR ARCHITECTURES, OPENED IN MAY 2007.

scholarships and fellowships, enhancing curriculum and programs, improving the physical campus, and cultivating alumni participation. "We didn't want this campaign to have a gimmicky feel," LaMorte explains. "Instead, we wanted to raise the bar on fundraising at NYU from a place of shared vision and genuine relationships."

One of the more visible manifestations of the campaign is the Gallatin School of Individualized Study, where a \$27 million redesign has already transformed the school's cramped quarters at 715 Broadway into a fluid—and "green"—center. The new space, with its student lounges, theater, and gallery spaces, was laid out to "offer more opportunities for forging connections" and "encourage collaboration," Dean Susanne Wofford explains. The same goes for the journalism department's new home at Cooper Square, the labs for the Center for Comparative Functional Genomics in the Brown Building, and the Joan and Joel Smilow Research Center at the NYU Langone Medical Center.

But it takes more than just reconfiguring space to transcend the silos of individual schools and disciplines. The campaign supported new initiatives to link students and faculty, such as the Catherine B. Reynolds Foundation Program in Social Entrepreneurship, which is administered by the Robert F. Wagner Graduate School of Pub-

lic Service and recruits undergraduates and graduates from all of NYU's schools and supplies financial support while they study a curriculum for changing the world with classes in finance, law, social work, and more. Other unions have grown, too: the Tisch School of the Arts and Leonard N. Stern School of Business now offer a joint MFA/MBA, the master's program in Global Public Health and the Institute for the Study of the Ancient World conduct research from a variety of disciplinary angles, and there are new collaborations between the Courant Institute of Mathematical Sciences and the Langone Medical Center toward advancing health-care research.

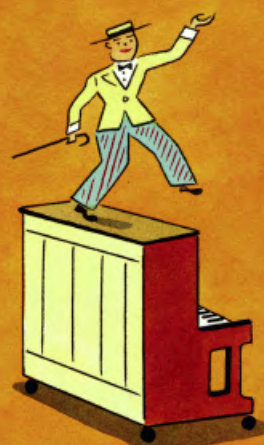
Walking around campus today, it's hard to miss the changes that have taken place in the past seven years. New buildings, such as the Helen and Martin Kimmel Center for University Life and Furman Hall, stand alongside grand old structures sporting refurbished or brand-new rehearsal and study spaces, state-of-the-art research centers and labs, and an array of libraries. And many new faces can be spotted throughout Washington Square, thanks to the more than 700 additional scholarships that were created and the scores of faculty hired. Perhaps that's the most important result of this mammoth effort. Money, after all, is only the tool; a strong community of learning is the ultimate

WHAT YOUR MONEY BUYS

FROM \$50 TO \$6,000,
HERE ARE SOME OF THE
WAYS THAT STUDENTS
BENEFIT FROM YOUR GIFTS



\$250 PROVIDES SEED MONEY TO SUPPORT
A NEW STUDENT JOURNAL.



\$5,000 BUYS AN UPRIGHT PIANO FOR
REHEARSAL STUDIOS.



\$5,000 COVERS THE STIPENDS FOR
FIVE INTERNSHIPS.



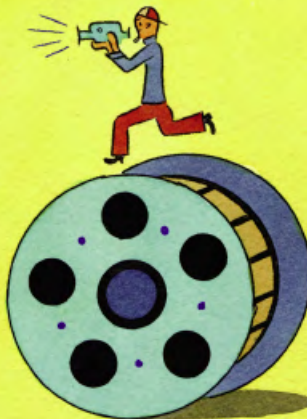
\$250 PAYS FOR TWO SUITS THAT THE CAREER
CENTER PROVIDES FOR STUDENTS TO
WEAR ON INTERVIEWS.



\$6,000 ALLOWS A GRADUATE STUDENT TO
STUDY ABROAD FOR THREE WEEKS
AND LEARN FROM PROFESSIONALS.



\$1,000 FUNDS A DOCTORAL STUDENT'S
PRE-DISSERTATION PILOT STUDY.



\$50 BUYS ONE REEL OF FILM FOR A
STUDENT'S MOVIE CAMERA.



\$500 HELPS SUPPORT A STUDENT CLUB'S
ACTIVITIES FOR A SEMESTER.

UNFINISHED BUSINESS

BY COURTNEY E. MARTIN / GAL'04

AS TUITION AND THE COST OF LIVING CLIMB,
NYU CONSIDERS HOW TO KEEP ITS DOORS
OPEN TO DESERVING STUDENTS



MARISSA MAISLEN (TSOA '09), A DANCE MAJOR FROM SEATTLE, WAS A TYPICAL COLLEGE FRESHMAN IN 2006 WHEN EVERYTHING CHANGED IN ONE DAY. HER FATHER WAS IN A SERIOUS CAR ACCIDENT, WHICH PREVENTED HIM FROM WORKING, AND THE MEDICAL BILLS BEGAN PILING UP AT HOME. SHE SCRAMBLED TO MAKE EXTRA MONEY—TAKING A JOB AT THE RECEPTION DESK IN HER RESIDENCE HALL, DOING TECH WORK ON TISCH SCHOOL OF THE ARTS SUMMER SHOWS, AND EVEN POSING AS A MODEL FOR DRAWING STUDENTS AT THE SCHOOL OF VISUAL ARTS. BUT MAISLEN STILL STRUGGLED TO KEEP UP WITH A LOAD OF COLLEGE EXPENSES. “I BEGAN TO REALIZE IT WAS POSSIBLE THAT I MIGHT NOT GET TO CONTINUE AT NYU,” SHE SAYS.

While Maislen's family circumstance might be unusual, her challenge to pay for college is not. Though NYU allocates about \$249 million in financial aid each year, 80 percent of undergraduates work one part-time job, 25 percent work two, and almost 500 students work three. For many, these gigs only help to scrape the surface of their mounting debt. Some resort to transferring or choose not to attend NYU, which endangers the university's historic identity as a place where anyone could get an education—where a middle-class kid from Toledo, Ohio, might learn side by side with a recent immigrant from Bangladesh and an heiress from the Upper East Side. For decades, this eclecticism has helped ensure class discussions are infused with multiple perspectives and new ways of thinking. “One of NYU's wonderful attributes is the diversity of our student body—geographically, ethnically, culturally, and we would hope, economically,” says Barbara F. Hall, associate provost for enrollment management. “But that's going to become much more difficult if we can't increase our scholarship funding.”

The good news is that last year NYU received more applications than any private school in the country and is now competing head-to-head with the biggest players in the higher ed game. Last spring's admissions pool confirmed that many of the same students vying for a coveted spot on Ivy League campuses are also holding their breath for a fat envelope from NYU. The bad news: The university can't afford them. In the last admissions cycle, it may have lost 69 students to Harvard, 56 to Princeton, and 68 to Brown because they offered a far better financial package.

Some may wonder: What happened to the American dream, where a promising student might work his or her way through college? “Twenty years ago, that was possible,” says Debra A. LaMorte, senior vice president for university development and alumni relations, who used the “bootstrap” approach to get through both college and law school. “Today, the scale has changed.” Indeed, one year at NYU as an on-campus undergrad now costs \$51,982. And, of course, being in the heart of the city is one of the school's biggest assets, but it also burdens students with a steep cost of living.

In response, the Office of Development and Alumni Relations has launched “NYU's Call to Action,” a new fundraising effort to support scholarships, fellowships, and financial aid. While many donors already invest in the labs and centers where researchers work to cure disease, resolve conflict, and address poverty, it's the students themselves who will realize many of these achievements. “There is a ripple effect that goes with aiding students,” LaMorte explains. “You influence a bright young person's life and they, in turn, go out and influence others who are also eventually inspired to give back.”

And the competition among universities to attract students who will be agents of progress is on the rise. According to *The New York Times*, the number of high school graduates seeking college admission will finally peak next year, after a 15-year climb, and then continue to decline until 2015. That means that students will actually enjoy, as University of Vermont president Daniel M. Fogel puts it, a “buyer's market.”

September 2004

The Campaign for NYU goes public with a gala dinner, featuring a performance by NYU parent Billy Joel (right); the university announces the Partners Plan, which, with donations and other resources, will fund the hiring of 250 faculty in arts and science over five years.



November 2004

Brine Library Commons unveiled, offering transformed student study spaces, and research and reference centers, on the lower levels of Bobst Library.

March 2005

The Tisch Family pledges a \$50 million signature gift to support initiatives across campus.



August 2005

Using royalties from Remicade, a widely used anti-inflammatory he helped to develop, NYU microbiology professor Jan T. Vilcek (above) pledges \$105 million to the School of Medicine.

\$1.42 CAMPAIGN TOTAL **BILLION**

January 2006

The Wasserman Center for Career Development opens its new home in the Palladium Residence Hall, offering expanded services to students, alumni, and employers.

April 2006

NYU launches a special scholarship fundraising initiative in connection with the university's 175th anniversary, raising more than \$128 million in support of 661 new and preexisting scholarships.

May 2006

A \$200 million gift from the Leon Levy Foundation helps establish the Institute for the Study of the Ancient World in a town house on East 84th Street.

On the East River, the 230,000-square-foot Joan and Joel Smilow Research Center opens at the Medical Center.

The Jeffrey S. Gould Welcome Center carves out a new gateway for visitors

August 2006

\$1.81 CAMPAIGN TOTAL **BILLION**

April 2007

The Gallatin School of Individualized Study undergoes a \$27 million renovation that nearly doubles its size.

August 2007

\$2.22 CAMPAIGN TOTAL **BILLION**

September 2007

The Stern School of Business launches the \$35 million Concourse Project (below) to connect Tisch Hall, the Kaufman Management Center, and Shimkin Hall with a multistory atrium as its centerpiece.



October 2007

The Silver School of Social Work is renamed in recognition of a \$50 million gift from Constance (SSSW '78, '79) and Martin (STERN '58) Silver.

The university reaches an agreement with representatives of the emirate of Abu Dhabi (below) to create NYU Abu Dhabi, the first comprehensive liberal arts campus to be operated abroad by a major U.S. research university.



HOW DO YOU CONNECT THOSE WITH



Anticipating this shift, some of the nation's leading universities have begun instituting more generous financing policies. Harvard now offers full funding to any student from a family whose income is \$60,000 or less, and charges those with household incomes from \$120,000 to \$180,000 just 10 percent of their family household income per year. Yale and many others have followed suit.

NYU does not have this financial luxury. Despite a healthy \$2.161 billion endowment, which ranks #31 in the nation, the endowment per student is only \$62,053, a rate that places it #202 in the country. This forces NYU to rely on tuition to fund 60 percent of its annual budget, far more than any of its peers. And though the recent \$3 billion, seven-year fundraising campaign met almost all of its myriad goals, student aid proved to be the frustrating exception. The campaign raised only \$362 million of an anticipated \$650 million to support scholarships, and left development officers and school leaders with a profound question: How do you

connect those with resources to those without? "You can touch a building that you've helped build," says campaign chair Joel S. Ehrenkranz (LAW '61, '63) of the conundrum. "You can talk to the professor whose position you've endowed. But when you give to the scholarship fund, it's more complex. Who are you identifying with?"

One way to make this connection has been an annual scholarship luncheon for donors and students, but NYU administrators are also finding new ways to bring together their most inspired donors and those young people who benefit from their generosity. Trustee Phyllis Putter Barasch (STERN '81), who, along with her husband Marvin Barasch (STERN '47), named the Barasch Theater in NYU's Jeffrey S. Gould Welcome Center, remembers the impact of a presidential roundtable luncheon: "It was absolutely eye-opening to hear these students speak firsthand about the struggle to simply grow up and get an education. They make the daily grind of trying to figure it all out financially very real."

RESOURCES TO THOSE WITHOUT?



CLOCKWISE FROM LEFT: A MOMENT OF TRIUMPH AT COMMENCEMENT, RELIEVING FINALS STRESS IN WEINSTEIN HALL, AND GETTING ACQUAINTED WITH CAMPUS IN THE JEFFREY S. GOULD WELCOME CENTER. THE NEW "CALL TO ACTION" WILL WORK TO ENSURE THAT NYU REMAINS A PLACE WITH AN ETHNICALLY, CULTURALLY, AND ECONOMICALLY DIVERSE STUDENT BODY.

Having grown up poor in rural Maine, Constance Silver (SSSW '78, '79), who last year, with her husband Martin Silver (STERN '58), gave the largest-ever private donation to a school of social work in the United States—\$50 million—to establish the Constance McCatherin-Silver Fellowship and the McSilver Institute for Poverty Policy and Practice, already had a strong understanding of students' struggle. She worked for an airline until she was 34 years old, when her neighbor and mentor—a tiny social worker in threadbare clothes—convinced her that she was college material. Two NYU degrees and a PhD from the Union Institute & University later, Silver has focused on aiding aspiring social workers from low-income families who will, in turn, use their education to help their home communities. Evan Chesler (ARTS '70, LAW '75), who established the Barbara and Evan Chesler Scholarship in Pre-

Law, is also investing both time and money in future leaders and hosted a roundtable discussion with his scholarship recipients. Chesler received a university scholarship, which he says "was literally the difference between getting a college education and not having that opportunity."

As the "Call to Action" moves forward, NYU continues to explore options that will excite donors to name scholarships, "adopt a student" for four years, or simply donate to the Fund for NYU, the university's chief source of unrestricted income. The student stories are always compelling; the challenge is making sure they're heard. Marissa Maislen, who now benefits from a C.V. Starr Scholarship, will audition for dance companies in New York or Europe when she graduates next spring. "That scholarship made all I want to do possible," she says. "It made it seem like they wanted me to have this chance." ■



Tisch School of the Arts (above) and School of Law both launch specialized degree-granting programs in Singapore.

December 2007

\$2.5 CAMPAIGN TOTAL **BILLION**

The Campaign for NYU surpasses \$2.5 billion goal, eight months ahead of schedule.

April 2008

Langone Medical Center is renamed in honor of a \$200 million gift, its largest ever, from Kenneth and Elaine Langone.

NYU Schack Institute of Real Estate is named in honor of a \$10 million gift from the Schack family—the largest gift ever to the institute and the School of Continuing and Professional Studies.

May 2008

Banco Santander supports global initiatives by establishing scholarships for undergraduates studying abroad, fellowships for students in the Creative Writing in Spanish program, and fellowships for foreign visiting faculty.


August 2008

Trustee Helen Kimmel pledges \$150 million to the NYU Langone Medical Center to build the Helen L. and Martin S. Kimmel Pavilion, a state-of-the-art "green" hospital and patient care facility specializing in cardiovascular medicine and surgery, neurological care, and cancer treatment.

Various members of the Tisch family contribute in excess of \$100 million toward renovations to Tisch Hospital at the NYU Langone Medical Center, including an enhanced emergency department, patient rooms, and a new family resource center.

August 31, 2008

\$3.0 CAMPAIGN ENDS WITH MORE THAN **BILLION**



King of the Water cooler

Rainn Wilson chats about
the art of playing the oddball

BY RENÉE ALFUSO/CAS '06

EMPLOYEES ONLY



Rainn Wilson (TSOA '89) has more in common with his alter ego Dwight Schrute, of NBC's *The Office*, than one might expect. "I was very much like Dwight in my teenage years," he admits. "I played a lot of Dungeons & Dragons." Today both share a taste for classic metal music, as well as TV shows such as *Lost* and *Battlestar Galactica*. And while Dwight has a purple belt in karate from his local dojo, Wilson is penning a screenplay about an alcoholic ninja living in the San Fernando Valley titled *Bonzai Shadowhands*. But luckily for the entertainment world, Wilson isn't devoting his life to paper—he just sells it on TV.

Now in its fifth season, *The Office* is no typical sitcom: It employs a faux-documentary style to follow the workaday drudgery at Dunder Mifflin, a failing paper company in Scranton, Pennsylvania. The show is a hit, thanks to its deadpan wit—carried over from the British series on which it's based—and multi-dimensional, off-the-wall characters such as Dwight, who in his spare time runs a beet farm, enjoys laser tag, and is a former Lackawanna County volunteer sheriff's deputy. For the past two years, the sizable cast has won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series, and Wilson's portrayal of the dorky assistant (to the) regional manager has stood out as a viewer favorite. The Dwight bobblehead doll is now the best-selling item in the history of the NBC Universal Store and Wilson even scored a spot on *People* magazine's Sexiest Man Alive list as one of the hottest geeks on TV.

But the Seattle-born funnyman wasn't always so popular. Wilson spent 10 years in New York doing theater—"always at a poverty level"—and was rejected, he says, by just about every agent in town. Surprisingly, his struggles came to an end *after* he moved to Los Angeles, where he discovered that most comic actors were standup and sketch comedians so there was a niche for trained actors in offbeat supporting roles in television and film. Wilson's breakout part came when he was cast as the mortuary intern Arthur Martin on HBO's *Six Feet Under*. "I really hold that character very close to my heart," he admits, since it brought him to the attention of producers on *The Office*.

With prime-time stardom and a cult-like following, Wilson is now jumping to the big screen. After a memorable turn as Rollo, the

convenience store clerk in 2007's Oscar-winning indie film *Juno*, he landed his first lead role in this summer's comedy *The Rocker*. Swapping his suit and tie for tight pants and a Def Leppard-style haircut, Wilson cracked up audiences as Robert "Fish" Fishman, a former heavy-metal drummer who gets a second shot at fame—by joining his nephew's high school rock band. Next up will be DreamWorks' *Monsters vs. Aliens*, the first computer-animated feature to be shot originally in 3-D, followed by an appearance in the action-infused sequel *Transformers: Revenge of the Fallen*. "I like being able to do the full spectrum of movies, from tiny independents to huge summer shoot-'em-up blockbusters," he says. But loyal Dwight fans shouldn't worry—Wilson will be back at his Dunder Mifflin desk each Thursday night.

Why do you think your career took off after you moved to L.A.?

I had really shifted my attitude at that point in time. I stopped trying to please people and had much more of a "fuck it" attitude—you know, "Fuck 'em if they can't see how brilliant I am." So I stopped trying to dress how I thought they wanted me to and I started just wearing my normal thrift-store clothes and just being my normal, quirky self. I stopped trying to be anything different than who I was and I just kept getting more and more work.

As an actor, instead of a paintbrush, your medium is yourself, so the more you work with yourself and the more trust you have in yourself, the further you'll go. But sometimes with actors, the last thing they work on is themselves. There's never been a bunch of more needy, approval-seeking, insecure weirdos than actors.

What influenced your quirkiness?

Growing up, my dad showed me a lot of his fa-

vorite kind of comedy, and I remember by the time I was like 7 or 8 years old, I had seen every Marx Brothers movie and could quote them. They showed me what was possible with comedy and really opened my mind to the artistry and insanity of comedy, and the joy of it.

Speaking of mixing art and insanity, you and Philip Seymour Hoffman both graduated from Tisch School of the Arts at the same time, and then years later you're wrestling each other at the Film Independent's Spirit Awards. Is this just a coincidence or an ongoing joke from college?

Yeah, you know we wrestled each other in our first year at NYU, but he beat me and I vowed revenge. And I will exact my revenge. *There Will Be Blood*—there will be Philip Seymour Hoffman blood.

What's your craziest memory from NYU?

I have a lot of crazy memories, but a lot of them involve illegal substances and activities. After I graduated I was living in an abandoned brewery out in Williamsburg, Brooklyn, and I used to bring a towel in my backpack and go to Tisch because there was actually a shower in the basement bathroom, and that's where I used to take my showers.

Did you ever imagine then that one day you'd make it big as a comic actor?

Well, I didn't go into this wanting to do comedy. My whole training process was based in classical plays and theater exercises, and I always found that I was better and more natural when doing comedy. But when *The Office* is done, I'm very much looking forward to coming back to New York and doing some theater and going back to my roots.



DWIGHT SCHRUTE WORKSPACE



How does your theater background help as opposed to someone who goes straight into comedy?

I think that an actor who does comedy understands how to make strong choices and how to commit to those choices completely. A lot of times people who do stand-up and sketch comedy, it's all about getting the laugh first and character is second or third or fourth. But you have to inhabit the character completely and commit to what [he] wants in order to bring it to life. That's just how I roll.

Well, Dwight is certainly a character that you've brought to life.

On any other show he would have just been the office nerd, the lame guy, and only had one or two colors to his entire personality. But on *The Office*, you learn so much about him—you learn about his love life, his family and friendships, his background. So someone that can be so annoying and dorky sometimes can also be really passionate and romantic and noble as well. People feel like they *know* Dwight, so he really is a three-dimensional character, even as absurd as he is.

Do you think the two of you would be friends if you met in real life?

Absolutely. We're both so incredibly sexy that we'd have to hang out with each other. Like Matt Damon and Ben Affleck.

You're both big fans of the show *Lost*, so would you rather sell paper for a living or be stranded on a desert island?

I think the best of all possible worlds would be selling paper *on* a desert island. If Dwight could land on the island of *Lost* with lots of paper and sell it to *The Others*, that would be so cool! I'm sure he would just curl up and die in happiness.

Working with such a funny cast on *The Office*, is it ever hard to keep a straight face on set?

It's very, very hard and I break character all the time. Sometimes you just have to take breaks because we're laughing so much. Ed Helms' acting always makes me laugh, in person not so much, but when he plays Andy it always cracks me up. And I can always make Brian Baumgartner [who plays Kevin] laugh. I can just kind of look at him and he will just start to laugh. I can do it at will; it's just a power that I have.

Do you do a lot of improv on the show?

The great thing about *The Office* is that you can

TO HOST THE 2008 SPIRIT AWARDS, WILSON TRANSFORMED HIMSELF INTO "A HARD-CORE INDIE BADASS" WITH THE HELP OF ACTOR DENNIS HOPPER.

do as many takes as you want and they'll decide in the editing room, so we're always given free rein to do whatever the hell we want. It's very liberating because you don't feel like you have to go in and nail lines or jokes. But the scripts are so good that you don't really need to improv. A lot of times there'll be a little three-quarters-page scene and it's just perfectly written.

Now that you've conquered television, what's your dream acting role?

I would like to play myself in the bio pic. But I think they would cast Philip Seymour Hoffman to play me in *The Rainn Wilson Story*. He'd be terrific. I think he'd actually be better at me than I would. He'd be listening to my voice tapes over and over again and committing them to memory.

Would that be a more challenging role for him than Truman Capote?

Oh, a much greater challenge. I'm a far more complex and deep individual than that little pip-squeak.

What advice do you have for people who are reading this while stuck in a real office?

Just quit. Walk away—just start walking to Los Angeles and try to get on a TV show. It's so easy, they're just giving it out like candy! ■

DWIGHT SCHRUTE'S WORDS OF WISDOM



"I keep various weaponry strategically placed around the office. People say, 'Oh, it's dangerous to keep weapons in the home or workplace.' Well, I say, it's better to be hurt by someone you know accidentally than by a stranger on purpose."

"I never smile if I can help it. Showing one's teeth is a submission signal in primates. When someone smiles at me, all I see is a chimpanzee begging for its life."

"I don't have a lot of experience with vampires, but I have hunted werewolves. I shot one once, but by the time I got to it, it had turned back into my neighbor's dog."

PHOTO THIS PAGE: © DANNY MOLOSHOK/REUTERS; PHOTO OPPOSITE PAGE: © 20TH FOX/EVERETT/REXUSA



AFTER PLAYING AN AGING DRUMMER IN *THE ROCKER*, WILSON SAYS THAT IF HE STARTED HIS OWN BAND HE'D NAME IT SCHRUTE TO KILL AND PLAY "ALL OF DWIGHT'S FAVORITE ROCK SONGS, LIKE CLASSIC VAN HALEN."



The Little



Difficult

Volunteers, scholars, and activists struggle to make New Orleans “easy” again

by Nicole Pezold / GSAS '04

Photographs by Chandra McCormick and Keith Calhoun

CHILDREN PLAY AS THE FAMILY REBUILDS THEIR HOME IN NEW ORLEANS' LOWER NINTH WARD.

One way to grasp the immense burden of life in New Orleans these days—three years after Hurricane Katrina and fresh from the threat of Hurricane Gustav—is to think back to the third anniversary of 9/11. Though the mood in New York City was somber and Ground Zero still a gaping hole, Lower Manhattan had more or less returned. The population had surged by one-quarter over the intervening years, so that a spot in one of the local public schools—some of the city’s best—was as coveted as ever. The wait for a table at Bubby’s restaurant in Tribeca was back to 45 minutes, and the Century 21 department store was once again jammed at lunchtime.

New Orleans, however, now holds less than three-quarters of its former population, an untold number of whom are newcomers. Most people are crammed into the districts that had little or no flooding, so the Save-A-Center in Mid-City and the Whole Foods in Uptown are packed, but in Gentilly, Lakeview, the Lower Ninth Ward, and New Orleans East, shops are dark, many still covered with post-flood residue. With the dearth of housing, rents have nearly doubled.

But if Katrina made life in New Orleans far from the proverbial easy, many people have also come to see its aftermath as a tabula rasa

on which to heal faltering systems in education and health care, as well as confront old demons of poverty and racism. You see it in the work of Project Home Again, which is building low-energy houses in Gentilly with a \$20 million gift by Barnes & Noble chairman Leonard Riggio (STERN nongrad alum), as well as Brad Pitt, who, inspired by one woman’s plea to “make it right,” launched a foundation that aims not merely to rebuild the Lower Ninth Ward but to construct affordable and sustainable homes.

Joining them are myriad grassroots or-

ganizations and neighborhood associations seeking to reweave the frayed social fabric, and academics, including many from NYU, who are taking up difficult questions in business, disaster policy, and social work to better understand what is happening in New Orleans and what it means for all of us. Jeffrey A. Robinson, who while a professor at the Stern School of Business made regular trips to consult with local socially minded entrepreneurs, says: “There is certainly a



1. NEAR THE FRENCH QUARTER, RESIDENTS WAIT FOR A BUS—ONE OF ONLY A FIFTH OF PUBLIC TRANSIT ROUTES NOW IN OPERATION. 2 & 3. MORE THAN ONE MILLION VOLUNTEERS HAVE PITCHED IN TO HELP THE BELEAGUERED CITY, INCLUDING WAYNE EASTMAN AND HIS SON FROM NEW JERSEY AND BUSINESS PROFESSOR RICHARD LAPCHICK AND HIS STUDENTS FROM THE UNIVERSITY OF CENTRAL FLORIDA. 4. TV HOME IMPROVEMENT GURU MIKE HOLMES POSES WITH GLORIA GUY, OWNER OF ONE OF THE FIRST HOMES TO BE BUILT BY THE MAKE IT RIGHT FOUNDATION. 5 & 6. BUILDING SITES FOR MAKE IT RIGHT, ONE OF SEVERAL NON-PROFITS HELPING TO REBUILD THE CITY WITH AFFORDABLE HOUSING. 7. LOWER NINTH WARD RESIDENT ROBERT GREEN AND HIS DAUGHTER, CHYANA, TOUR THEIR NEIGHBORHOOD TO SEE THE PROGRESS. 8. NENA, OR THE NEIGHBORHOOD EMPOWERMENT NETWORK ASSOCIATION, OFFERS RECONSTRUCTION INFO AT A LOCAL FESTIVAL.

group of people who are saying this is our chance to change things for good."

The roadblocks home

The traffic on St. Claude Avenue, a main thoroughfare in the Lower Ninth Ward, is steady for a weekday at noon. You still see the occasional shells of houses that bear rescuers' iconic spray-painted scabble, now faded brown, as well as vacant lots where razed houses have yet to be replaced. But the streets no longer call to mind an apocalypse as they did in 2005 when Katrina steamrolled the levee wall along the nearby Industrial Canal. Here and there, neat new homes stand erect, freshly painted.

The constant hum of saws, drills, and hoses suggests that people are surely coming back.

"Come here after six o'clock and you're gonna get a different story," says Wanda Talton, sitting at her desk in the air-conditioned cinder block building of the Lower Ninth's Neighborhood Empowerment Network Association, known as NENA. Most people, she says, commute to the neighborhood to rebuild their homes by day, leaving at night for other parts of the city, the suburbs, or as far away as Baton Rouge and Hattiesburg, Mississippi. A mere 10 percent of the neighborhood's 19,500 residents have returned. That even this many are here is in part thanks to NENA, which,

since its founding by a Lower Ninth native in 2006, has guided some 1,200 people home.

"There are people in this country who think, 'It's 2008! By God, they've got to be finished rebuilding by now,'" Talton says, with a hint of ferocity. "Well, they have no clue about the Road Home process, the paperwork galore." The Road Home program issues federal money to help homeowners rebuild or recoup their losses, and its labyrinthine bureaucracy, along with insurance companies and lenders, has constrained the pace of recovery. NENA steers owners through this morass and helps manage the building process, from drafting free floor plans to vetting electricians and plumbers. And when the money falls short—as it almost always does, given an average payment of less than \$60,000—NENA appeals to charities on behalf of the owner to finish the job.

NENA is not alone. Across the city, 242 neighborhood associations have been reenergized and another 28 founded in Katrina's wake. These groups have become centers of activism, challenging the government not to forget or forsake them. When the city had yet to replace street signs a year after the hurricane, for example, the Claiborne-University Neighborhood Association handmade them. Gentilly residents, with the help of researchers from Dartmouth College, went door-to-door to map the state of rebuilding in their area, which they continue to update on an interactive new Web site.

But for all of these efforts, many neighborhoods are caught in a Catch-22: Residents are hesitant to move back because of the lack of services, while businesses stay shuttered because they fear they'll have no customers. Citywide, nearly 10,000 employers have closed or moved out of town; only 6,000 have replaced them, a disproportionate number of which are construction related, according to the April 2008 New Orleans Index. "You can build all the houses you want. If people don't have jobs, they're not going to come back," says business profes-

sor Robinson, who has studied the trajectory of aid from Congress to the city and notes the limp support for business development, most of

which has come in the form of loans. Small- and medium-size businesses, Robinson says, have proven skittish about



wracking up additional credit on top of whatever debt they had pre-Katrina. Louisiana has awoken to this reality and last year began offering grants to preexisting businesses in an experimental program. The state also opened an office of social entrepreneurship as a clearinghouse for information and resources to ease the path of innovative start-ups such as NENA.

Broken policies

To understand how the city got here, one must look back to the time just after the levees broke, when water from the surge and Lake Pontchartrain submerged 80 percent of the city—an area more than six times the size of Manhattan. After the famously bungled emergency response, authorities forcibly evacuated the entire city and kept residents out for weeks or even, in some neighborhoods, months. This flung New Orleanians into a Diaspora across the country and stripped the city almost entirely of its tax base. By October 2005, New Orleans was forced to lay off *half* of all city workers. Only the most essential personnel—firefighters, police officers, sewage workers—survived the cut. Private utility providers fared little better. With a reduced staff and no security, BellSouth faced the gargantuan task of physically relaying phone lines for a half million people they hoped would return.

Spurred on by federal disaster policies, these events set off a cycle of destabilization, says Mitchell L. Moss, an urban policy and planning professor at the Robert F. Wagner Graduate School of Public Service. And, he adds, this has been a regular occurrence since the start of the Cold War, when the threat of nuclear war pushed the feds to assume the primary burden of disaster recovery from charities and local government. Over time, lawmakers have amended policy simply by layering on new regulations and agencies, rather than reforming the entire structure so that, Moss says, “Every time we have a disaster, the limits of federal policy and the overlapping rules—sometimes conflicting rules—create obstacles.”

What’s more, a calamity on the scale of 9/11 or Katrina is held to the same aid caps and regulations as a blizzard in Buffalo or a tornado in Omaha. There’s no mechanism to prop up a city government financially, much less private utilities or businesses, in dire emergency. And when a city does receive reconstruction aid, it may only rebuild infrastructure to its condition when de-

stroyed. After 9/11, this meant New York City could not add air-conditioning to the subway platforms (or make any other improvements) at the WTC site. In New Orleans, a place Moss bluntly describes as “a failing city” long before the storm, this has presented a constant economic hurdle.

Failing maybe, but not finished

It’s true that by the time Katrina rolled through, New Orleans had



3



4



2



1

by most measures—crime, health, literacy, wealth—quietly sunk into decay. Over the years, one industry after another had folded: sugar, commercial fishing, trade, shipping. The final blow came when the petroleum companies moved to Houston. Only tourism survived, but those jobs were generally low-paying and seasonal. Between 1960 and 2003, one-quarter of the population fled. At the time of the storm, 28 percent of New Orleanians lived in poverty; many were black. But visitors might never have known this if they roamed only the French Quarter and the business district. “We were all so shocked that there were so many poor black people in New Orleans and we had abandoned them for days,” Robert Hawkins, McSilver assistant professor in poverty studies at the Silver School of Social Work, remembers of

the events that unfolded. “We had abandoned them for *decades*. For all their lives!”

This spectacle shook many people out of complacency, both in New Orleans and beyond. Since 2005, more than one million volunteers have offered their services to the beleaguered city, including more than 500 NYU students. And while it’s still easy enough to hide out on

If Hurricane Katrina made life in New Orleans far from the proverbial easy, many people see its aftermath as a *tabula rasa*.

Bourbon Street, more tourists are investing their money and their sweat here—so much so that the state of Louisiana founded a “voluntourism” office to connect visitors to volunteer opportunities, from mowing vacant lots to triaging patients at the Common Ground Health Clinic, which offers free medical care.

Common Ground, which is located in Algiers, a neighborhood along the west bank of the Mississippi River that escaped flooding, attracts people from all over New Orleans. “There’s a line at the door a half hour, sometimes an hour, before the clinic even opens,” says Marie Romeo (SSSW ’07), a Long Island native who first volunteered over spring break in 2006 while a master’s student in the Silver School of Social Work. She was so moved by the work that she convinced the dean to allow her to complete her degree from New Orleans.

The clinic was born in the early days after the storm, when two city residents called on volunteer medics to roam door-to-door, handing out emergency medication, food, and water. With gifted supplies and an all-volunteer staff, they soon set up a free 24-hour clinic in the donated space of a mosque. They’ve since moved across the street to a former corner store, ruffled in peeling aqua and coral paint, and now operate only four days a week. Though the urgency has subsided, Romeo says many of the health problems remain the same: diseases of the poor, such as diabetes and hypertension. Once these patients might have gone to Charity Hospital, the notorious public facility that, before Katrina, served an estimated 90 percent of the city’s uninsured and was known as the “provider of last resort.” But Charity, also the state’s preeminent trauma center,

remains shuttered while officials negotiate how to fund a new, modern medical complex. In the meantime, Common Ground’s mission has evolved to address disparities made evident by the storm. They sponsor seminars to examine how racism influences health care and what it means to be community-based. A weathered plywood placard out

front reminds in a faint scrawl: “THIS IS SOLIDARITY, NOT CHARITY.”

As the work of groups such as NENA and Common Ground buoys the physical recovery, the act of restitching the city’s social fabric appears equally healing, according to Hawkins, the



1. THE YOUNG LIONS KEEP TRUE TO NEW ORLEANS’ JAZZ TRADITIONS—NECKTIE AND ALL. 2 & 3. CHILDREN AT PLAY THIS SUMMER IN THE LOWER NINTH WARD. 4. TAMMY ATKINSON DIRECTS HER CLASS OUT OF THE CAFETERIA AT THE ARTHUR ASHE CHARTER SCHOOL IN UPTOWN. 5. STUDENTS LINE UP ON THEIR FIRST DAY OF CLASS AT ARTHUR ASHE, ONE OF DOZENS OF NEW CHARTER SCHOOLS IN THE CITY. 6. SPECTATORS AWAIT THE MARDI GRAS INDIANS ALONG SOUTH CLAIBORNE AVE. 7: A FATHER DROPS OFF HIS DAUGHTER ON THE FIRST DAY OF SCHOOL.

1. PATIENTS STOP BY THE COMMON GROUND HEALTH CLINIC IN THE WEST BANK NEIGHBORHOOD OF ALGIERS. 2. THE CLINIC WAS FOUNDED IMMEDIATELY AFTER KATRINA TO FILL THE VACUUM OF MEDICAL CARE. 3. THOUGH THE CLINIC IS FREE, ITS MISSION, AS THE SIGN SAYS, IS "SOLIDARITY, NOT CHARITY." 4. A ROW OF NEW HOUSES IN THE HISTORIC SEVENTH WARD.



poverty researcher. With funding from NYU's Center for Catastrophe Preparedness and Response and the University of Kentucky Center for Poverty Research, he followed 40 displaced families, three-quarters of which were lower income, for 18 months to observe the role that social capital—family, friends, church, and neighborhoods—played in recovery. Hawkins found that though most participants had endured incredible economic, physical, and emotional hardship, what people longed for most was the return of those social bonds. One participant told him, "You fix my community, you have fixed my life."

The course ahead

Of all the efforts to change the course of the city, none seem more hopeful than what's happening in the schools. Most of the children who have returned to New Orleans came back two to three years below grade level, and emotionally tender. This is in part because of the chaos following Katrina. But fault may also be found in the infamous New Orleans Public School System, which for decades was underfunded and deficient, and, after the storm, was wracked with debt, bereft of buildings and even teachers. The state assumed control of most of the city's public schools. Since then, more than half have reopened as charter schools, offering more versatile curricula and focusing on lifting not only reading comprehension but confidence and morale as well.

With only anecdotal or self-reported evidence so far, these schools appear to be turning the system



around. In the year since the Arthur Ashe Charter School in Uptown reopened, for example, Principal Bree Dusseault says that most students, 95 percent of whom are black and most of whom are eligible for free or reduced lunch, have caught up to their grade level. Although Ashe was founded before Katrina as the New Orleans Charter Middle School—the first charter in the city, in fact—they have restarted small with only 50 fifth and sixth graders and five teachers. This has enabled them, as Dusseault, the sole administrator last year, puts it, "to be in everyone's business all the time. I have every parent in my cell phone and so do all of the teachers," she adds. "We know everyone's first name, last name, and most of the kids' middle names."



They have also exposed students to a range of careers through regular Friday speakers, including the New Orleans Shell Shockers soccer team and a group of Stern MBA students who ran the youngsters through a crash course on how to start a friendship bracelet business, from raising capital to marketing. Mel Ochoa (STERN '08), who organized the trip and has taught the curriculum before, noticed that the Ashe students seemed more shy and hesitant than most. But with rebuilding so much in the air, they quickly grasped terms such as "loan" and "revenue" and applied them to local businesses rather than multinationals such as Nike and Coca-Cola, examples previous students relied on. "It was the first time I've seen that, students using real-world examples from their community," Ochoa says. For weeks after the



Stern volunteers left, Dusseault recalls hearing students throw around new vocabulary such as "venture capitalist" and "entrepreneur."

This fall, Ashe added a seventh grade, as well as a kindergarten and first grade, tripling its size. Like other schools, finding and retaining talent is a constant worry. For now, all of last year's teachers are returning and Ashe stands as a model of the possibilities here, with its organic garden planted with help from Alice Waters' nonprofit Edible Schoolyard New Orleans and

a playground donated by the nonprofit KaBOOM!, which the students designed in purple, green, and gold. Once reserved for Mardi Gras, that tricolor has grown into a ubiquitous symbol of local pride and determination. When asked what New Yorkers and people everywhere must understand about New Orleans today, Dusseault replies, "Everyone is trying and working so hard." ■

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NOTES



WHAT A FEELING!

FLASHDANCE MEETS *THE MATRIX* AS THIS UNIDENTIFIED GROUP OF NYU DANCERS TAKES FLIGHT. BUT THESE SYNCHRONIZED PERFORMERS DEFY GRAVITY WITHOUT WIRES OR CGI SPECIAL EFFECTS—JUST METALLIC BODY-SUITS THAT SUGGEST IT WAS THE 1970S. IF YOU REMEMBER THIS DANCE TROUPE—OR WERE ONE OF THE BRAVE SOULS WHO SUITED UP FOR THE PHOTO—WE'D LOVE TO HEAR FROM YOU AT ALUMNI.MAGAZINE@NYU.EDU.





Alumni Q&A

ARTHUR FROMMER / WSC '50

THE TRAVEL GURU

by Renée Alfuso / CAS '06

Arthur Frommer, founder of the world-famous travel guides, never intended to review cafés in Barcelona or hostels in Istanbul—until the army intervened.

Drafted during the Korean War, Frommer had a linguistic gift for Russian and French that saved him from serving as an infantryman in Korea; instead he was stationed in Germany with U.S. Intelligence. Reveling in this first trip abroad, Frommer used every bit of free time to explore Europe but was surprised that the men in his unit never left the barracks because they didn't know how to get around in a foreign land. So Frommer spent his final weeks in the army writing a small book called *The G.I.'s Guide to Traveling in Europe*. It did so well that, upon his return to New York, he reworked it for civilians, landing his first best-seller in 1957 with *Europe on 5 Dollars a Day*.

The book's success prompted Frommer to leave a budding law career and helped build a publishing empire that produces 340 titles each year—a quarter of all travel guidebooks sold in the United States. Now 79, he somehow finds time to write a syndicated column, host a weekly radio show, and update his blog several times a day. And he still travels whenever he can—but on a budget, of course.

WHY DO YOU ADVOCATE TRAVELING ON A BUDGET?

It leads you to the more authentic aspects of destinations and you experience the real life of the people, rather than the artificial world created by deluxe hotels. This upscale world is really a faceless phenomenon because a deluxe hotel is the same in Cairo as it is in Moscow as it is in Bangkok. The cliché that “you get what you pay for” has been thrown at me all my life and it is not true. You cannot assume that price is a reliable indicator of quality, and I will go to my grave claiming the less you spend, the more you enjoy.

WHAT'S THE MOST COMMON MISTAKE TRAVELERS MAKE?

They overpack, which sounds simplistic, but people bring so much clothing that they become beasts of burden and prisoners of porters and taxicabs. I saw this [last spring] on a river cruise in Europe, these people showing up with giant suitcases, which limited their freedom. Another mistake is that people tend to go places during peak periods. You can no longer go into the Sistine Chapel in July and August, or into the Uffizi galleries in Florence, without feeling like a sardine.

HOW CAN TRAVELERS AVOID THAT?

It's important to be a pioneer. Many people don't take chances and therefore all they see are the standard sights that are already familiar from picture books. The best way to visit any city is to simply strike out on your own two feet seeking adventure, go into the neighborhoods and experience the life that people are leading there.

WHERE SHOULD EVERYONE VISIT BEFORE THEY DIE?

They should go on an African safari to see the world as it was before human beings set-



PHOTOS COURTESY OF ARTHUR FROMMER

CLOCKWISE FROM LEFT: ARTHUR FROMMER STANDS ATOP THE GREAT WALL OF CHINA ON A RECENT TRIP; TAKES A CLOSER LOOK AT LONDON IN 1969 TO UPDATE HIS ORIGINAL BEST-SELLING GUIDE; VISITS VENICE'S ST. MARK'S SQUARE IN HIS EARLY YEARS OF TRAVEL WHILE IN THE U.S. ARMY.

tled it. When you go to the Masai Mara of Kenya, there are no roads, no power lines, and it is a mystical experience. Another is to go to the pyramids and the Sphinx in Egypt because it's important to see a civilization that predates even the Greeks and gives a sense of the sweep of human history.

WHAT ARE SOME OF YOUR FAVORITE PLACES TO VISIT IN THE UNITED STATES?
I like the national parks foremost. Yellowstone, especially, is almost life changing. Another of my favorite spots is Sanibel

Island, off the west coast of Florida. It has one of the great nature preserves in the United States, called the J.N. "Ding" Darling National Wildlife Refuge.

DO YOU RECOMMEND USING DISCOUNT TRAVEL WEB SITES, SUCH AS ORBITZ, TRAVELOCITY, AND EXPEDIA?
Well, serious questions have been raised about the impartiality of airfare search engines. So I now turn to a new group of Web sites called aggregators, such as Kayak.com and SideStep.com. What's so wonderful is that you just use them to find out what's there and then buy your tickets directly from the airline and don't

pay the additional fee.

IF YOU COULD PICK, WHERE WOULD YOU HAVE BEEN BORN?
I love France; I'm a Francophile. I enjoy going back to Paris and could go there endlessly. France is on the frontier of every subject that effects the enjoyment of your stay—cuisine, music, art, fashion. It's quite a country.

WHAT IS THE ONE THING THAT YOU NEVER TRAVEL WITHOUT?
A book, for when the flight is delayed or you can't get into the hotel. Instead of storming and shouting, I catch up on important reading that otherwise I might miss. ■

1930s

SHIRLEY KAUFMAN WOLFORD / WSC '35 /, at 93, recently published her 21st book, *Destiny at Glorieta* (Wings ePress).

SAMUEL NOOGER / ENG '38 / retired in 1978 from Grumman Aerospace after almost 40 years of

research and development work for the Air Force and Office of Naval Research, as well as for firms such as 3M and Hamilton Watch. He was involved in large-scale computer development in the early days of flight simulation.

1940s

ALEXANDER FLAX / ENG '40 / received the 2007 Daniel Guggenheim Medal, which is jointly sponsored by the American Institute of Aeronautics and Astronautics, the American Society of Mechanical Engineers, the American Helicopter Society, and the Society of Automotive Engineers. The award was established in 1928 to honor notable achievements in the advancement of aeronautics and past recipients include Orville Wright and Charles A. Lindbergh.

MAX OPPENHEIMER / WSC '41 / is 90 years old and just published his 11th book, *Is That What It Means? II—Metaphors: Our Most Fertile Power* (KS Publishing) on English word origins and metaphors. Oppenheimer is professor emeritus of foreign languages at SUNY Fredonia.

ED GERSH / STEINHARDT '43, '50 / is a teacher and owner of day camps on Long Island. Gersh, the 1943 NYC Golden Gloves Open Heavyweight Champion, recently started a scholarship fund at NYU for students in Steinhardt.

S. SPENCER GRIN / ARTS '48 / recently published a biography of Norman Cousins, who was his associate at *The Saturday Review*. The book, *Why This Man Matters: Norman Cousins* (Xlibris), is available at www.normancousinsbook.com.

CYNTHIA OZICK / WSC '49 / was awarded the prestigious National Humanities Medal for 2007 by President George W. Bush. Ozick is a celebrated writer acclaimed for her many works of fiction and literary criticism.

1950s

ROBERT W. CROMLEY / WSC '53 / has published two books, *In God's Image, Christian Witness to the Need for Gay/Lesbian Equality in the Eyes of the*

Church (Alamo Square Distributors) and *Sex Priest* (Xlibris), his memoir about facing his sexuality as an Episcopal priest.

(CONTINUED ON PAGE 64)

Both are available on Amazon.com.

BURTON S. WASSERMAN / WSC '53, DEN '57 / is chairman of

the New York Presbyterian Healthcare System for Dental Services and has been appointed to a four-

year term on the Periodontics Review Committee of the Commission on Dental Accreditation.

JOAN SCHAIN-WEST / SSSW '55 / recently published two articles for the *Clinical Social Work Update* and an additional accepted article is awaiting publication. Schain-West also privately practices psychoanalytically oriented psychotherapy.

RICHARD P. KLEVA / STEINHARDT '56 / was recently honored by Middletown High School North when the school dedicated the Wrestling Wall of Champions in his name. Considered "The Father of Wrestling in Middletown," he coached the team to six district championships, six A-Division titles, and his grapplers have earned 35 individual district champi-

onships. He also won two state championships as coach of the Lions' football team.

MARTIN S. 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 environmental law.

TRISTAN JOHN ARGENTI / WSC '59, GSAS '60 /, a retired private investor, was married in Mountain Home, AR, on September 8, 2007, to Sheila Williams Davis. The couple has five children and four grandchildren by previous marriages. They now live in Mountain Home, where their principal occupation is fishing and gazing at the Ozark Mountain scenery.

1960s

PETER HUTT / LAW '60 / has joined the board of directors of Life Line Screening, founded in 1993 and now the country's leading provider of preventive mobile health screenings. Over the past 10 years, the company has screened nearly five million people and helped to save thousands of lives.

HARVEY SELTZER / WAG '60 / has developed "Home Maintenance Cost Estimator" (www.homemaintenancecost.com), an Internet program to help homeowners and owners of rental houses plan for unexpected and often overlooked home repair expenses.

GERALD FREEDMAN / STEINHARDT '61, '64 / has been teaching social studies for 46 years and has been department chair at the Los Angeles County High School for the past 21 years. Freedman cherishes his rewarding career and believes he owes his successes to NYU.

NEAL P. GILLEN / STERN '61 / recently published his third novel, *Dinner in Bordeaux* (AuthorHouse), a post-9/11 thriller, which takes place in both Paris and Bordeaux. Gillen is the executive vice president and general counsel of the American Cotton Shippers Association.

RICHARD HELLMAN / ARTS '62 / was elected president of the American Association of Clinical Endocrinologists at the AACE 16th Annual Meeting and Clinical Congress in Seattle. Hellman has been privately practicing with a focus on diabetes mellitus and endocrinology in the greater Kansas City area since 1981. He is a clinical professor of medicine at the University of Missouri-Kansas City School of Medicine.

JAY B. WINDERMAN / ENG '63 / is the author of the Thunder Tortoise trilogy: *Thunder on the Desert*, *Thunder on the Reservation*, and *Thunder in the Backyard* (all Pill Bug

Press). The books are animal fantasies for middle-grade readers. Winderman also worked for General Dynamics for 31 years, most of that time on millimeter-wave and infrared research projects, and was named co-engineer of the year in 1981. Since 1986, he has been a freelance copy editor, specializing in book manuscripts, professional papers, proposals, and dissertations.

STEPHEN R. AIELLO / WSC '64 / is the senior counselor for public affairs at Hill & Knowlton. He has been appointed chair of New York City's newly formed Commission on School Governance.

JANE HOCHMAN / STEINHARDT '64 / has published the book *Mental Health in Early Intervention: Achieving Unity in Principles and Practice* (Brookes Publishing Co.). She was also a featured speaker at New York's annual Zero to Three Conference on early-childhood education.

BARNEY POPKIN / WSC '64 / is a foreign service officer for USAID in Washington, DC, where he recently completed environmental reviews of more than 800 projects in Asia and the Middle East worth over \$40 billion. He also trained more than 400 USAID staff and contractors in environmental management and environmentally sound design. Prior to that, he was Halliburton/KBR's Northern Iraq environmental manager to restore Iraqi oil.

Since retiring from dental academia, **ROBERT RENNER / WSC '64** / and his wife, Purobi Phillips, have been operating three pro bono self-funded dental practices in El Salvador, Guatemala, and Cambodia. To date, the couple has treated more than 18,000 children in these countries and has also trained local dentists and dental students.

JAIME MARTINEZ-TOLENTINO / ARTS '65, GSAS '66 / wrote 17 books and taught at the University of Puerto Rico and SUNY's

Buffalo State College before retiring to Florida, where he is now a full-time writer.

ABE PECK (PECKOLICK) / ARTS '65 / is relocating to Santa Barbara, CA, with his wife, Suzanne, after 27 years as a professor at the Medill School of Journalism at Northwestern University. He will become professor emeritus and work with Medill as director of business-to-business communication. He will also continue to consult with magazine companies in the U.S., U.K., China, and India.

ALAN D. ROSENBERG / STERN '67 / is a certified public accountant and president of Alan D. Rosenberg, PC. He is a member of the advisory council of the College of Westchester.

NEIL D. KRUG / STERN '68 / is a CPA and managing partner of Gray, Gray & Gray, LLP, in Westwood, MA. His firm recently merged with Clark R. Rattet & Associates, PC, in Norwood, MA. The combined firm will operate

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INONGE MBIKUSITA-LEWANIKA /
STEINHARDT '80

LEARNING AND LEADING

by Suzanne Krause / GSAS '08

AT AGE 13, INONGE MBIKUSITA-LEWANIKA SWORE OFF A CAREER IN POLITICS. THE

descendent of a storied line of tribal kings, she witnessed her father's political ascent in Zambia, then known as the British colony Northern Rhodesia, as he organized the first trade union and helped found the first political party in this landlocked country in southern Africa. "After watching how he worked nonstop and people were always in the house," Lewanika remembers, "I decided, not for me." She turned instead to her studies, which eventually led her to New York City, where she earned a PhD in early childhood and primary education at the Steinhardt School of Culture, Education, and Human Development.

But by the late 1980s, Lewanika, then a seasoned educator and regional adviser on Africa for UNICEF, sensed both new problems and opportunities. Zambia's once flourishing copper economy was in steep decline, while nascent political parties vied for power as

they shifted into a multi-party democracy—the first government reorganization since 1964 when the country won its independence. "I felt there was a need for action on behalf of people who were not able to speak for themselves, and I was very angry at a lack of basic services," she explains. In 1991, Lewanika ran for a seat in the Zambian parliament—and won.

Since then, Lewanika has traveled many more steps in a career dedicated to benefitting Africa's women and children. In 2001, she became the first woman to run for president in Zambia and, since 2003, she has served as Zambian ambassador to the United States, where she is one of just 16 women in this diplomatic corps. In 2007, Lewanika was nominated as a candidate to chair the 53-member state African Union. Although she lost that race (as she did the presidency in 2001), the *Times of*

Zambia applauded her nomination, saying she represented all the values of "good, justice, fair play and valor...rolled into one." In the same year, *Washington Life Magazine* named her one of a dozen "Power Diplomats With International Clout."

Through all of this, Lewanika's concern was not merely to be the political voice of those without one, but to help others learn to speak for themselves. "If you send children to school, they can hold their own and the sky is the limit," she says. While at UNICEF, she focused attention on education in Africa, which led to more primary schools and trained teachers for

rural areas. In Parliament, she advocated for the needs of women and children, especially in areas of health and sanitation, and helped establish a ministry of children. In 1997, Lewanika started a center for adult women called Kasholwasholwa, which means "stream that never runs dry." With the upheavals of colonization and urbanization, she noticed women had fewer places to exchange ideas, so the center provides a place for women to trade entrepreneurial knowledge about rice growing or cheese making, fishing or business ownership.

Lewanika believes that with better education, as well as media exposure

to other cultures, more African women will join her in the political arena, which remains inaccessible to many who are full-time family caretakers. Traditionally, she says, "Women are not given that chance to play, and lose, and win." But she has created new opportunities here, too, by using her high profile to lobby the UN to require equal participation of women in peacekeeping and conflict resolution, and to establish the 2004 law requiring gender parity at the highest levels of the African Union. She says: "I have tried to destroy this notion that I am the first woman, or that I am the only woman." ■



PHOTO COURTESY OF THE EMBASSY OF THE REPUBLIC OF ZAMBIA, WASHINGTON, D.C.

AS ONE OF JUST 16 WOMEN AMONG 183 FOREIGN DIPLOMATS IN WASHINGTON, D.C., ZAMBIAN AMBASSADOR INONGE MBIKUSITA-LEWANIKA, CONTINUES TO BREAK BARRIERS FOR HER GENDER.

under the name Gray, Gray & Gray, LLP, with offices in Westwood.

ROBERT F. LIMA JR. / GSAS '68 / was the featured poet at the annual Found in Translation World Poetry Read 2006 by World People. He read selections in Spanish and English and gave a talk on translation before an international audience.

GREGORY L. MATLOFF / ENG '69 / is a former astronomer for New York City's Department of Parks & Recreation and has researched space navigation, wind-energy atmospheric physics, advanced propulsion systems, and extraterrestrial intelligence for more than 30 years. He continues to engage in research with the American and Italian space programs and is also working with City Tech physics professor Lufeng Leng on methods of monitoring the condition of a solar sail in flight.

JAMES R. MILLER / ARTS '69 / was unanimously reelected as president and CEO of Dickie, McCamey & Chilcote, PC, Pittsburgh's fifth-largest law firm. He was also recognized by his peers for inclusion in the 13th edition of *The Best Lawyers in America* 2007.

GEORGE PETRELLO / STEINHARDT '69 / has turned a career in higher education into a business in educational consulting. He is a frequent expert witness in the courts.

1970s

RICHARD K. ADLER / STEINHARDT '70 / was recently promoted to dean of graduate studies at Minnesota State University Moorhead. Adler has also published the first work on speech and voice therapy for transgender patients, titled *Voice and Communication Therapy for the Transgender/Transsexual Client: A Comprehensive Clinical Guide* (Plural Publishing).

ANDREW J. BARILE / STERN '72 / is president and CEO of his own insurance consulting corporation and has worked on almost every major catastrophe to hit the U.S.

THOMAS F. O'NEILL / STERN '72 / has been appointed to the board of directors for the NASDAQ OMX Group, Inc. O'Neill is a founding partner of Sandler O'Neill & Partners, LP.

RAYMOND T. COPPOLA / STEINHARDT '73 / is the author of *Empowering Children for Success: How Parents & Teachers Can Open the Door to Success for Every Child* (Book Clearing House). The book is based on the latest neuroscience and infant care research and tackles the nature/nurture debate.

PATRICIA E. JOY / STEINHARDT '74, '79 / recently moved her specialized practice in speech pathology to Stamford, CT. Joy works with small children

who have problems with speech and swallowing. Her daughter, Julia Maggola, is following in her footsteps at Steinhardt and is a current student in the communications studies program.

MARK G. LEEDS / STERN '74 / is a certified public accountant from Eastchester and chief financial officer of Win Properties, a national real estate company based in Rye Brook, NY. He was awarded the New York State Society of Certified Public Accountants' Outstanding CPA in Industry Award at the society's 111th-annual election meeting and dinner. This award recognizes CPAs who have distinguished themselves with outstanding service and professional development in a private business or industry.

HENRY J. BRONCHTEIN / TSOA '75 / won two Emmy Awards, including one for Best Drama as co-executive director of *The Sopranos*, at the 2007 ceremony. He has been nominated for a total of five in his career.

ROBERT NICOLETTI / STEINHARDT '75 / has retired as superintendent of schools in Wallingford, CT, yet still tries to keep up with his classmates in the field of education.

MEI-CHING CHOW / LAW '76 / is the new first lady of Taiwan. She is keeping her job as head of the

legal affairs department at International Commercial Bank.

SANDRA HOLTZMAN / TSOA '76 / published *Lies Startups Tell Themselves to Avoid Marketing* (SelectBooks). She is president of Holtzman Communications, LLC, and is also lead co-chair of the New York chapter of the Licensing Executives Society.

CAROLE KOENIG / TSOA '76 / has been a licensed massage therapist for more than 20 years and recently returned to private practice. Visit her at www.ckmassagetherapy.com.

JUDITH DESCENZA COOPER / STEINHARDT '77 / is the senior vice president of corporate development and director of corporate communications at Parsons Brinckerhoff. She trained and worked as a music and kindergarten teacher before switching careers.

THOMAS A. LEGHORN / WSUC '77, LAW '87 / worked on a team with two other Wilson Elser attorneys who won the dismissal of a case in U.S. District Court, Southern District of New York, which alleged that the Atkins diet book and related food products were harmful and flawed under product liability laws. Leghorn is a partner at the firm and wrote the brief on the First Amendment aspects of the case.

KENNETH D. MESKIN / LAW '77 / has been selected for inclusion in the Trusts and Estates section of *The Best Lawyers in America* 2008. A member of Norris McLaughlin & Marcus, PA, Meskin has more than 30 years of experience in sophisticated trust and estate planning.

PAMELA J. SMITH / WAG '77 / is the only African-American woman who owns her own multimillion-dollar commercial real estate company in Atlanta. Smith Real Estate Services specializes in a wide range of private and public sector work.

PETER VITULLI / STERN '77 / has been named chairman of the board of Efficas Inc., a health science and technology development company. Vitulli joined Efficas with nearly 30 years of management experience in the food, beverage, and health and wellness industries.

ROBERT S. CLEMENTE / TSOA '78 / has joined the National Arbitration Forum's panel of independent and neutral arbitrators and mediators. His areas of expertise include commercial, employment, labor, securities, personal injury, and insurance law.

JOANNE ABBOT GREEN / STEINHARDT '80

New Music for the Masses

by Rich Bienstock

JOANNE ABBOT GREEN HAS A MODEST DREAM—TO BE JUST ONE AMONG THE TENS OF THOUSANDS AT THE ANNUAL CMJ MUSIC MARATHON & FILM

Festival where, for the cost of a badge, spectators are privy to performances by hundreds of bands across New York

City. As the founder and executive producer of the event, the largest and longest running of its kind, Green rarely

makes it to a show. "I'm basically in the bunker running things," she admits.

Of course, one bunker

wouldn't be nearly enough to orchestrate the music marathon, which runs for five days in October and hosts anywhere from 800 to 1,000 bands at more than 50 venues. It is a rare showcase for up-and-coming artists, luring both fans and industry professionals looking to sign new acts. Red Hot Chili Peppers, R.E.M., and Green Day all performed at CMJ in their early years, as did the Beastie Boys, Eminem, and Black Eyed Peas. Beyond the stages and lights, marathoners can regroup and reflect at film premieres, industry panel discussions, lectures, and legal symposiums. "Part of our role is to educate musi-

cians," Green explains. "A band will never succeed if they don't understand the business side of what they do."

Her own music education was a lifetime in the making. Though Green knew by age three that she wanted to be involved in music—her mother is a songwriter and her father a part-time jazz musician—it wasn't until she enrolled at the Steinhardt School of Culture, Education, and Human Development that her career took shape. "It was there that I fell in love with the business side of things," she says, "which is not something I expected." Green earned her degree in music busi-



ness technology in 1980 and later interviewed with Robert Haber, a former radio DJ at Brandeis University who in 1978 had founded *College Media Journal*, a programming aid for college radio stations. Haber, who was then publishing out of a basement in Mineola, Long Island, didn't have a staff position for Green but soon approached her with the idea for a music festival that would showcase new artists. "I come from a classical background," Green says, "and my focus was never on indie and college rock. But I said, 'Sure, I'll take the challenge.' "

In 1983, Green

staged the very first music marathon, a relatively small affair with roughly 10 shows and a handful of panels around lower Manhattan. In the years since, the event and the CMJ brand have grown exponentially, benefiting from the mainstreaming of alternative and indie music in the early 1990s. The company now produces a variety of publications, live events, and compilation CDs, as well as the annual CMJ Film Festival and a syndicated show on satellite radio.

But for Green, CMJ is far more than a business. She and Haber married in 1988, and together have three daughters. And though she and Haber sold the company during the late-1990s dot-com boom, they bought it back in 2001, and are now primary owners of CMJ Network, Inc. She is especially proud that they have moved the marathon's headquarters from Lincoln Center back to the NYU campus, the first time the event has been stationed downtown since the early '90s. And each year she provides the Steinhardt music department with more than 500 free badges for students. Green says: "In a way, it feels like this has all come full circle." ■

LEFT: JOANNE ABBOT GREEN HAS TURNED THE CMJ FESTIVAL INTO THE LARGEST ALTERNATIVE-MUSIC VENUE OF ITS KIND. CMJ HELPED LAUNCH, CLOCKWISE FROM TOP, SPOON, ARCADE FIRE, AND RED HOT CHILI PEPPERS.



(CONTINUED FROM PAGE 67)

PETER R. GOLIA / WSUC '78, GSAS '83 / has been promoted to senior vice president for the Oneida Indian Nation and will oversee a diverse group of business and governmental functions.

JAMES PROSCIA / WSUC '78 / was recently appointed to 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.

PATRICIA FARRELL / GSAS '79, STEINHARDT '90 / was appointed to the State Board of Psychological Examiners by New Jersey Governor Jon Corzine.

Farrell is also a consultant to the New Jersey Department of Disability Determinations, author of *How to Be Your Own Therapist* (McGraw-Hill), and the WebMD moderator for the anxiety/panic board.

BERNARD P. KENNEDY / WSUC '79 / was elected chairman of the board of trustees of Long Island's Family and Children's Association. He has been a member of the board since 2002 and was at the agency's 2006 golf and tennis tournament.

SPENCER D. LEVINE / WSUC '79 / has been named chief operating officer of Broward Health, one of the country's largest public health-care systems.

NOEMI FIGUEROA SOULET / STEINHARDT '79 / produced, wrote, and directed *The Borinqueneers*, which won Best Documentary in the Puerto Rican Film category at the Rincón International Film Festival in Puerto Rico.

JEROLD STIRLING / STEINHARDT '79 / was named medical director of the Ronald McDonald Children's Hospital of Loyola University Medical Center. Stirling has served as chairman of pediatrics at Loyola's Stritch College of Medicine since 2005.

1980s

STANLEY J. LEHMAN / LAW '80 / has joined the Pittsburgh law firm Sherrard German & Kelly, PC. Also a certified public accountant, Lehman was named a "Pennsylvania Super Lawyer" in 2006.

ROBERT E. PERSHES / LAW '80 / was named vice president at his law firm, Buckingham Doolittle & Burroughs, LLP. He specializes in patents and is a registered patent attorney by the U.S. Patent and Trademark Office. At his firm, he is a member of the litigation and intellectual property practice groups.

BONNIE ROSENSTOCK / STEINHARDT '82 / is a freelance journalist in New York City. Two of her articles garnered first- and second-place awards for *The Villager*, for coverage of business, financial, and economic news and coverage of religion at the 2007 New York Press Association's Better Newspaper Contest. Rosenstock also teaches ESL part-time at Baruch College and recently exhibited photos in the Artistas de Loisaída group show at the Tompkins Square Library.

GRETCHEN E. SHUGART / STERN '82 / is the chief executive officer of TheaterMania Inc. She

previously worked as an adviser to the company while serving as president of eMediaCapital LLC, an investment bank advisory firm specializing in the media and Internet industries.

GEORGE GULLA / STERN '83 / was appointed vice president of publications for American National Standards Institute, a private not-for-profit organization that administers and coordinates the U.S. standardization and conformity assessment system.

KEVIN SILVA / GSAS '83 / is the chief administrative officer for MBIA Inc. He

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(CONTINUED FROM
PAGE 69)

has been elected to the New York Institute of Technology board of trustees.

MAX P.

TRESCOTT / STERN '83 / was named the National Certificated Flight Instructor of the Year for 2008 by the General Aviation Awards Program. Trescott is known for his *Max Trescott's G1000 Glass Cockpit Handbook* and is a master CFI and master ground instructor.

JON AUSTIN / GSAS '84 / is the executive director of the Museum of Funeral Customs in Springfield, IL. He received the 2008 Excellence in Peer Review Service Award from the American Association of Museums during its recent annual meeting in Denver.

MARIE PAPP / TSOA '85 / of Marie Papp Photography has been selected as a 2008 top wedding photographer for *The Knot: Best of Weddings* magazine. She continues to be recognized for her work in the New York City metropolitan area.

MARK P. CAWLEY / LAW '86 / has joined the firm Whiteman Osterman & Hanna LLP, the Capital Region's largest law firm, as an associate on the corporate and securities team. Cawley has more than 15 years of experi-

ence as a corporate lawyer at top firms in both New York City and Silicon Valley.

JOHN A. FRY / STERN '86 / has been president of Franklin & Marshall College for six years. Among his many achievements, Fry is credited with revitalizing both the campus and the surrounding neighborhood.

LINDA C. MOHR / STEINHARDT '87 / has retired as production director of Commercial Finance Association. She published her first children's book, *Krumbuckets* (Blooming Tree Press), in December 2007. Her future plans include less directing and more writing.

VINCENZO PAPARO / GSAS '87 / has been inducted into the American College of Commercial Finance Lawyers. Paparo is a partner in Proskauer Rose LLP's corporate department and co-chair of its finance group.

BETTY WEISS / CIMS '87 / has released two CDs with her bands Sadza and Singing Wood. Both albums are available on CD Baby and iTunes. She continues to enjoy teaching math at West Valley College in Saratoga, CA.

JILL LEBOWITZ / GSAS '88, LAW '00 / has been appointed senior counsel to the estate planning and administration and taxation groups at the law firm of

Norris McLaughlin & Marcus, PA.

AUSTIN ALEXIS / GSAS '89 / recently published a book of poetry titled *Lovers and Drag Queens* (Poets Wear Prada).

IVYE L. ALLEN / STERN '89 / is president of the Foundation for the Mid South in Jackson, MS, and was recently appointed board chair of the Winthrop Rockefeller Foundation in Little Rock, AR.

SHEILA E. BLOOMQUIST / GSAS '89 / achieved board certification from the American Board of Family Medicine, the second-largest medical specialty board in the U.S.

KATHLEEN A. CORBET / STERN '89 / has been appointed to the board of directors at Massachusetts Mutual Life Insurance Company. She is the former president of Standard & Poor's.

WALTER J. OWENS / STERN '89 / was recently appointed president of CIT Corporate Finance, a leading global provider of commercial and consumer finance solutions.

DARA P. RICHARDSON-HERON / MED '89 / is the first CEO of the greater New York City affiliate of Susan G. Komen for the Cure (the position was previously known as executive director). A 10-year breast cancer survivor, Richardson-Heron is the first physician and African-American in the post.

1990s

JED DAVIS / LAW '90 / recently joined Kroll, the world's leading risk consulting firm. Davis is an internationally recognized former federal prosecutor and former assistant U.S. attorney.

JUDITH E. MALINOWSKI / STEINHARDT '90 / has been appointed to the board of health in Harrison, NJ.

DANIEL PUTKOWSKI / TSOA '90 / recently published his novel *An Island Away* (Hawser Press), a tale of personal endurance, bartered souls, and stifled ambition that unfolds against the backdrop of San Nicolas, Aruba.

(CONTINUED ON PAGE 72)

alumni connections

YOUNG ALUMNI, UNITE!



Whether you've planted roots in Manhattan, New York, or Manhattan, Kansas, it's easier than ever to connect with alumni in your neighborhood now that the Recent Alumni Network (RAN) and the Young Alumni Leadership Circle (YALC) are expanding to cities across the country.

For years RAN has offered New York-area alums who have graduated in the past 10 years a full schedule of metropolitan events, including wine tastings, happy hours, theater, and local sports outings. More recently, the YALC has welcomed those grads who support The Fund for NYU. Its main attractions are two annual networking receptions, one hosted by an NYU trustee, but YALC membership also offers complimentary admission to many campus events and all NYU regional events, and an NYU Alumni Card, which has benefits of its own.

"We keep hearing how excited alums are to meet NYU people in their own communities, so it was natural for us to boost these two existing groups nationwide," says Tanya Mújica, director of development. "We're looking forward to sponsoring a number of events and providing new platforms for these alumni groups."

For more information on RAN and YALC and their expansion plans, join the RAN Listserv by sending a blank e-mail to join-recent-alumni@lists.nyu.edu or find them in MySpace and Facebook as "The Recent Alumni Network." To get information on YALC and how you can become a member, e-mail alumni.yalc@nyu.edu.

Your Support, Your Impact

Over 476,000 gifts were made to the Campaign for NYU by alumni, parents, and friends. Every single gift—large or small—made a difference. Your collective generosity allowed us to surpass our \$2.5 billion goal and raise dollars that have had an immediate impact on our students and campus.



Thanks to you, NYU has recruited brilliant faculty, increased scholarships and financial aid, opened state-of-the-art buildings and facilities, and launched innovative new programs, centers, and institutes.

Giving more than doubled to The Fund for NYU, the University's chief source of unrestricted income for its most pressing needs. The power of your participation has made all of this possible—and so much more.



NEW YORK UNIVERSITY

Thank you for your continued dedication to our University and for making NYU the leader in higher education that it is today.

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KEITH WIGGS / STEIN-HARDT '90 / is now director of major gifts at William Paterson University in New Jersey.

ELIZABETH R. THORNTON / STERN '91 / has been appointed chief diversity officer at Babson College. She was also appointed to the Massachusetts Workforce Investment Board by Governor Deval Patrick and is the founder and CEO of the training and consulting firm Entrepreneurship Advantage, Inc.

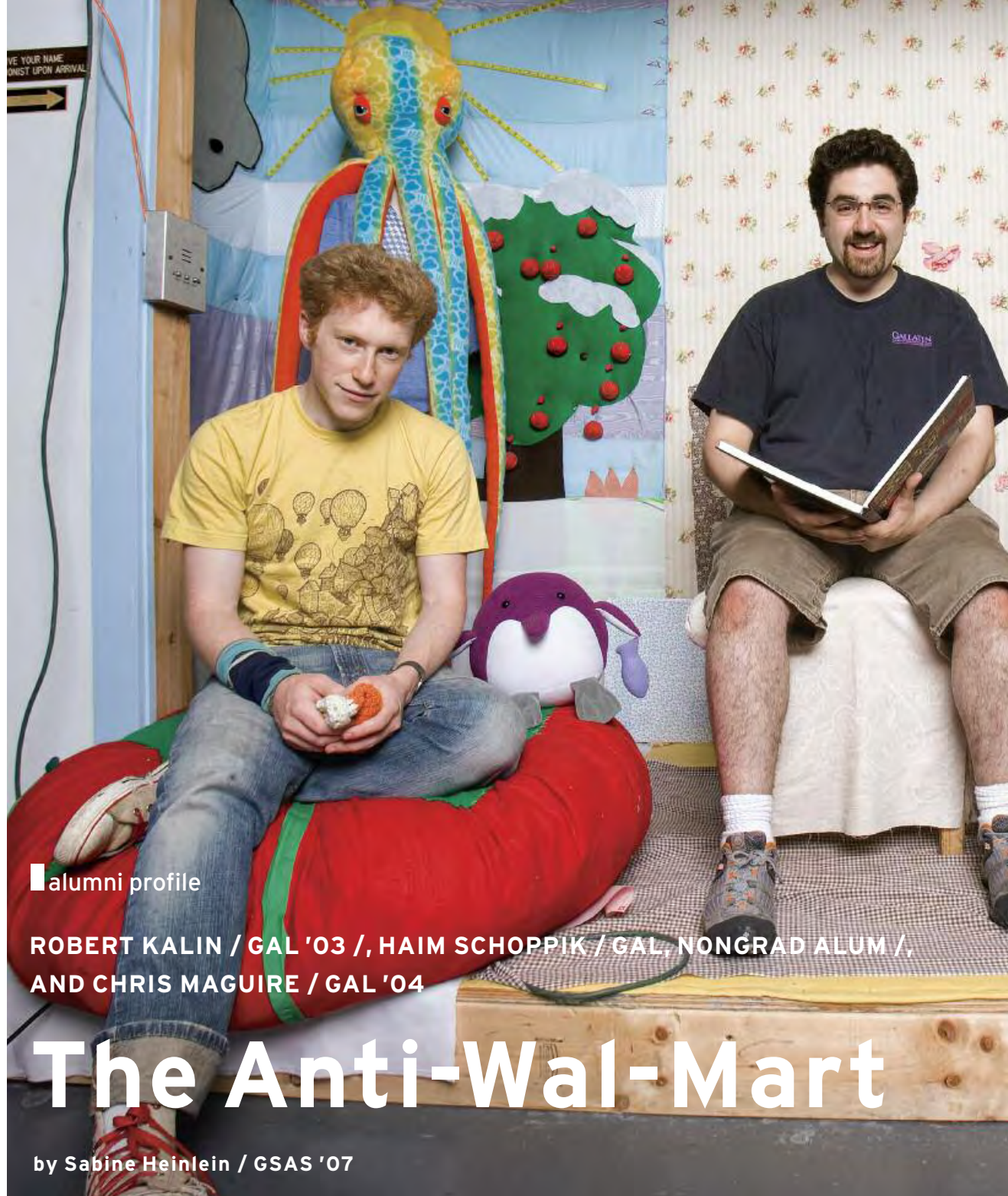
ELLEN CARNAGHAN / GSAS '92 / published *Out of Order: Russian Political Values in an Imperfect World* (Penn State University Press). The book examines how the disorder of recent political and economic transformations has shaped the values of Russian citizens.

ELIZABETH ELTING / STERN '92 / started TransPerfect 14 years ago in an NYU dorm with **PHIL SHAW / STERN '93** /. TransPerfect was just named the 145th-largest privately owned company by *Crain's* and has more than 50 offices on four continents offering a full range of language and business services.

APRIL HAYNE / GSAS '92 / has joined the Cincinnati-based law firm Graydon Head & Ritchey LLP as an associate attorney in the labor and employment practice group.

ROBERT E. MASSENGILL / STERN '92 / has been

(CONTINUED ON PAGE 73)



■ alumni profile

ROBERT KALIN / GAL '03 / , HAIM SCHOPPIK / GAL, NONGRAD ALUM / , AND CHRIS MAGUIRE / GAL '04

The Anti-Wal-Mart

by Sabine Heinlein / GSAS '07

B EEN LOOKING FOR THAT PERFECT CROCHETED MANATEE? IN THE MARKET FOR SOME VINTAGE LOVE POEMS? HOW ABOUT AN ORNATE

mosaic dining table? All can be found at Etsy.com, a Web site that gives sellers a rare venue for their personal work amidst a culture of mass production. "There is a certain charm in

making something," says Robert Kalin, who along with former classmates Chris Maguire and Haim Schoppik founded the virtual crafts fair in 2005. "It's part of you; it's special."

It's also profitable, with Etsy quickly proving to be the arts-and-crafts answer to eBay. In 2007, buyers spent \$26 million on the site's products, and they are on track to nearly double that

this year. But unlike Amazon.com and eBay, which represent what Maguire calls "the old style of commerce—a big old list of words," they liken Etsy to a videogame: energetic, interactive, customizable, and definitely playful. The "Geolocator" allows users to twist and zoom



PHOTO © MATTHEW SEPTIMUS

PICTURED IN THEIR ETSY PLAYHOUSE/HEADQUARTERS, FORMER GALLATIN STUDENTS (FROM LEFT) ROBERT KALIN, HAIM SCHOPPIK, AND CHRIS MAGUIRE HAVE TURNED A QUIRKY IDEA INTO A MULTI-MILLION-DOLLAR ARTS-AND-CRAFTS VERSION OF EBAY.

Etsy while rebuilding Getcrafty.com, the site of Jean Railla, who is married to Gallatin professor Stephen Duncombe. Maguire soon brought in his friend Schoppik. Money was scarce in the first year, when Kalin once had to skip rent in order to pay Maguire and Schoppik, who continue to oversee Web engineering.

The enterprise now employs some 60 people and serves roughly 170,000 sellers. But despite this success, their work has just begun. The three frequently speak out against chains such as Wal-Mart and Target, who they believe disengage maker from buyer, and now aim to take the site global, which will require translation, currency conversion, and supplying customer support in different languages.

Kalin notes that while he, Maguire, and Schoppik continue to goof off and race go-carts like in the old days, they are mindful of the toll that expansion might take on Etsy's integrity. He insists that the company will never become "some kind of corporate entity that talks like a robot, has a lot of fluorescent lights, and cubicles." He says, "It's still really important to me that Etsy stays human." ■

(CONTINUED FROM PAGE 72)

named president of SES Advisors, Inc.

PETER TRIPPI / STEIN-

HARDT '92 /

has been appointed editor of *Fine Art Connoisseur* magazine in New York City.

VLADIMIR VIZNER /

WSUC '92 / has recently released the first official album with his band, Beer

Vampire. The signature song "Live Free or Die" has become the theme song to the weekly Libertarian TV show *Hardfire*. For more information on the band and the show, visit www.BeerVampire.com and www.Hardfire.net.

ANDREW BERAN / WSUC

'93, STEINHARDT '95 / is an adjunct math professor at NYU, Pace University, and Marymount Manhattan College, who has been ranked the 10th-hottest professor, in America—and number one in New York—by the Web site www.ratemyprofessors.com.

NESS M. COHEN / WSUC

'93 / has been promoted to partner by the international law firm Clifford Chance. Cohen has been with the firm since he graduated from Benjamin N. Cardozo School of Law in 1998.

SUZANNE M. GROSSO /

STERN '93 / is a Harvard Law School graduate who has been named to the post of counsel by Debevoise & Plimpton LLP. Grosso is a member of the

(CONTINUED ON PAGE 74)

in on a virtual globe to scout out items. The "Time Machine" pours a spiral of recently sold items across the screen, which can be frozen to spy on the latest trends. Part of the goal for users, and management, is to just have a good time. "I actually think about [Etsy] when I'm

in the shower, when I'm riding my bike, and when I fall asleep," says Kalin, the 28-year-old COO. "That's really fun."

"Etsy Labs," their downtown Brooklyn office, reflects the same spirit. Like Willy Wonka's chocolate factory, any given turn reveals products of the trade—a waffle

maker, a giant cardboard owl, and a hodgepodge of stuffed chimeras. The environment is a far cry from the construction sites where Kalin worked to pay the bills while studying classics and philosophy at the Gallatin School of Individualized Study. Kalin and Maguire first got the idea for

firm's litigation department.

MARCIEN JENCKES / WSUC '93 / has been appointed CEO at Voxant, an online syndication network.

DALIA SOFER / WSUC '93 / was awarded the 2007 Whiting Writers' Award, which is given each year to 10 emerging writers of exceptional talent. She is the author of the novel *The Septembers of Shiraz* (Ecco) and has contributed poems and essays to numerous magazines.

CHRISTOPHER J. SPATARO / WSUC '93 /

was one of nine associate attorneys elected partner at Baker & Daniels LLP. Spataro joined the law firm in 2000 and practices labor and employment, creditors' rights, and commercial litigation, centering on recreational vehicle-related issues.

BENJAMIN FERRUCCI / LAW '94 / has been named partner in the business law department of the Boston firm Edwards Angell Palmer & Dodge. Ferrucci, a resident of Natick, MA, has extensive experience counseling in executive compensation and ERISA-related corporate matters.

DAVID KUBERSKY / CAS '94 / has been appointed president of SimCorp USA, the North American

subsidiary of SimCorp A/S.

KRISTINE MERCURO TOOKER / CAS '94 / earned her master's in library science from Rutgers University and is the librarian at Point Pleasant Beach High School and a reserve reference librarian and adjunct professor at Ocean County College. She serves as a councilwoman in Point Pleasant Beach, NJ, where she is chair of the finance committee and council liaison to the planning board, environmental commission, shade-tree commission, recycling task force, and the animal welfare committee. She helped to start her town's farmer's market and is also a trustee of the Point Pleasant Beach Public Education Foundation.

ELLEN ECKER DOLGIN / GSAS '95 / published the book *Modernizing Joan of Arc: Conceptions, Costumes, and Canonization* (McFarland), which examines the social and political attitudes that played a role in Joan's life. Dolgin is an associate professor of English and chair of gender studies at Dominican College of Blauvelt.

VICKI SPEEGLE / TSOA '96 / has been hired by Applause Films to write a feature screenplay. Her own script, *Loved Ones*, placed in the top five of the 2007 BlueCat Screenplay Competition.

JENNIFER JONES AUSTIN / WAG '97 / was recently appointed senior

vice president for community investment at United Way of New York City.

ANN BARR / GSAS '97 / has been named chair and tenured professor of the department of physical therapy at Thomas Jefferson University in Philadelphia.

JOHN-VINCENT MERCANTI / GAL '97 / was the casting director and producing associate on the Broadway revival of *Cyrano de Bergerac*, starring Kevin Kline and Jennifer Garner. In May 2007, he received his MFA in directing from Mason Gross School of the Arts at Rutgers University.

CYNTHIA D. RALEIGH / STERN '97 / was named an associate in the Orlando, FL, office of the national law firm of Baker & Hostetler LLP. Raleigh received her law degree, cum laude, from the University of Miami School of Law.

RISA WILLIAMS / TSOA '97, '98 / recently co-authored *Cinescopes: What Your Favorite Movies Reveal About You* (Quirk Books), which delivers a personality assessment based on one's favorite films.

JOSEPH F. CHAN / WAG '98 / is the president of the Downtown Brooklyn Partnership and has been named one of *Crain's* "40 Under 40."

ALEXANDRA LEI CHAN / DEN '98 / is the director of dental services for Hill Health Corp in New Haven, CT.

(CONTINUED ON PAGE 76)

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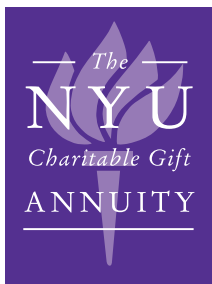
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Age at Date of Gift	Rate
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70	6.1%
75	6.7%
80	7.6%
85	8.9%
90+	10.5%



PHOTO © ALEXANDRA MUNROE

alumni art

MODERN CHINA—FOR THE WEST

Last spring, nine hanging white sedans (pictured above), rained a fire of tube lights on visitors to the Solomon R. Guggenheim Museum's rotunda as part of Cai Guo-Qiang's site-specific installation "I Want to Believe." Equal parts pyrotechnical science and feng shui positioning, the piece, "Inopportune: Stage One," menaced those below with a thrilling assault of color and violence. The show, which took two years to produce, was the institution's first solo show by a Chinese-born artist and the latest curatorial project of modern Asian art specialist ALEXANDRA MUNROE (GSAS '04).

After three decades of negotiating a field overburdened with traditionalism, where "ancient philosophy" was read into almost every Asian work, Munroe says museums are finally opening to contemporary Eastern art. Munroe's own sensibility was informed by globe-trotting parents—a painter mother and businessman father—who raised her partially in Tokyo and Kyoto.

She studied East Asian intellectual history first at Japan's Sophia University and then at NYU. In 1989, Munroe curated the first career retrospective of Yayoi Kusama for New York's Japan Society Gallery, helping to secure that artist's now-acclaimed place in the art world; she later curated Yoko Ono's first multimedia retrospective, which won a first-place award for best museum show originating in New York City from the International Association of Art Critics.

To bring Cai Guo-Qiang to New Yorkers, Munroe highlighted the cultural and political angles of his art, linking aesthetics "grounded in his Maoist upbringing." Now in her second year as the Guggenheim's senior curator of Asian art, Munroe hopes to galvanize a new audience. "We have a chance to get people excited about the culture and philosophy of Asia at the Guggenheim," she says, "which basically brings it mainstream."

—Suzanne Krause

(CONTINUED FROM PAGE 74)

ELENA B. GRETCH / STERN '98 / has launched her own pet training company, It's a Dog's Life, which was recently featured in *AM New York's* business section. Previously, she spent eight years trading derivatives at the New York Stock Exchange.

SUSAN L. JOHNSTON / GAL '98, TSOA '00 / co-authored a book called *Party Favors: A Novel of Politics and Greed* (Lyons Press). Johnston's national book tour made stops at both the 2008 Democratic and Republican National Conventions.

GREG SIERS / TSOA '98 / is now working as manager of live events for Discovery Communications in Silver Spring, MD.

MIRIAM ROSKIN BERGER / STEINHARDT '99 / received the 2007 American Dance Therapy Association lifetime achievement award for her contributions in education, leadership, scholarship, and service.

SUPERNA KALLE / STERN '99 / has been promoted to SVP at Sony Pictures Television International's networks group. Prior to her promotion, Kalle was SPTI's VP of international networks.

LEE SOLOMON / STERN '99 / has been named COO of the Weinstein Company, a multimedia organization. Solomon previously served as a principal at Grosvenor Park, one of the world's leading providers of motion picture financing.

OSCAR SANCHEZ / WAG '00 / has become a field officer in Colombia for the United Nations High Commissioner for Refugees. He is charged with opening a new office near the Venezuelan border.

SUSAN ANDERSEN STRONG / STEINHARDT '00 / gave birth to a son, Nathan Elliot, on March 25, 2007. Strong teaches dance at the Chapin School in New York and resides with Nathan and her husband, Jason.

CESAR ABREU / TSOA '02 / is artistic director of La Compañía and is set to choreograph the award-winning opera *Ainadamar*. Abreu dances at the Metropolitan Opera.

MICHELLE BLACKLEY / STEINHARDT '02 / has been working with fellow alumna **JUDITH W. UMLAS / ARTS '70** / for more than a year to build a publishing division at the International Institute for Learning, Inc. Blackley recently helped Umlas publish her book, *The Power of Acknowledgment* (International Institute for Learning).

TIMOTHY M. HULL / GAL '02 / recently had a solo exhibition in Chelsea titled "The Swarm of Possible Meanings Surrounding the Ancient Pyramids," which was composed of videos, paintings, intricate drawings, sculptures, and sound pertaining to ancient Egypt.

RACHEL JONES / NUR '02 / received the Rutgers University-Newark Provost's Award for Community Engagement in Research for examining the potential of urban soap opera videos to communicate HIV risk reduction to young adult women. Jones is a professor at the College of Nursing at Rutgers.

LOUIS D. TAMBARO / CAS '02 / has joined the law firm of Giordano, Halleran & Ciesla, PC as an associate. As part of the firm's commercial litigation department, Tambaro practices in civil litigation pertaining to real estate and corporate disputes.

ANA C. JAQUEZ / CAS '03 / joined Wood, Herron & Evans LLP after passing the Ohio bar exam. Her areas of concentration deal with software, Internet, and computer technologies.

JOANNE KEITT / SCPS '03 / recently wrote her first novel, *Secrets of My Soul* (Lulu), an urban erotic mystery that looks at mental illness and incest among low-income women of color and the secrets and guilt they bear.

GREGORY LEVEY / GSAS '03 / has written *Shut Up, I'm Talking: And Other Diplomacy Lessons I Learned in the Israeli Government* (Free Press). He is a Salon.com contributor and spent two years covering the Israeli government.

MEREDITH MILBY / LAW '03 / has been named an associate attorney in the firm Nason Yeager Gerson White & Lioce, PA in West Palm Beach, FL.

MICHAEL D. PAWLOWSKI / CAS '03 / has joined the law firm of Giordano, Halleran & Ciesla, PC as an associate. He works in the firm's real estate, land use, and development law practice area.

KATHLEEN SHEEHY / STEINHARDT '03 / is a first-grade teacher at Anthony J. Hyde Elementary School and was chosen as the 2008 District of Columbia Teacher of the Year.

ALEC TABAK / GAL '03 / plays guitar and sings in the band Attack Release, in which another alumnus, **SIMON HENIN / CAS '03** /, also plays guitar. Attack Release recently played their first shows at Mercury Lounge and The Annex in NYC. Check for upcoming shows at www.myspace.com/attackrelease.

JOHN W. DEFE0 / TSOA '04 / has recently photographed national advertising campaigns for Mecca USA, Vigoss Jeans, and Company 81. His work can be seen at www.johnwdefeo.com.

EMILY DUFTON / GAL '04 / was accepted into the University of Maryland's doctoral program for American studies. Dufton and her husband recently returned from Niger, West Africa, where they served in the U.S. Peace Corps.

ADAM L. GERSTEL / TSOA '04 / was hired within a week of completing his major to work post-production with **MARTIN SCORSESE / WSC '64, STEINHARDT '68** / on the motion picture *The Aviator*. By the end of the project, Gerstel was named VFX editor, and went on to fill this position for Scorsese's *The Departed* and Robert De Niro's *The Good Shepherd*.

REBECCA KRAUS / CAS '05 / is the manager of youth and family programs at the Hudson River Museum and was presented with the Coming Up Taller Award by First Lady Laura Bush. The honor recognizes community

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alumni adventures

EXPLORE NEW CORNERS OF THE GLOBE WITH FELLOW ALUMS



Ever dreamed of swimming in Iceland's geothermal Blue Lagoon? It's easier than ever since the NYU Alumni Travel Program has nearly tripled its vacation destinations for 2009. While the program still literally sets sail on cruises to perennial favorites such as Italy, Spain, the Galápagos Islands, and Antarctica, it has branched out to include excursions to Iceland, Tanzania, and beyond.

There are also new opportunities for eco-tourists to jet to Manitoba to catch a glimpse of the polar bears as well as for global philanthropists, who might volunteer on a cheetah sanctuary in Namibia. Wherever you choose to roam, the NYU Alumni Travel Program promises not to be your typical vacation.

All packages introduce local culture and customs and rely on native tour guides to better connect travelers with the places they visit. Voyages depart throughout the year, offering options for everyone's calendar, and are open to all NYU alumni and their family and friends.

The 2009 travel catalog is available at alumni.nyu.edu/benefits/travel.shtml.

For more information on the NYU Alumni Travel Program, contact Marian Newsom at alumni.info@nyu.edu or call 212-998-6985.

■ commencement

Buy Me Some Peanuts and Mortarboard Caps...



The scene brought to mind “Take Me Out to the Ballgame,” but graduates heard the traditional “Pomp and Circumstance” march as NYU celebrated its 176th commencement ceremony in Yankee Stadium last May. A much needed renovation of Washington Square Park—home to commencements from 1976 to 2007—prompted the temporary move to “The House That Ruth Built.” The event marked

one of the last major non-baseball events to be held at the stadium, which opened in 1923 and was the home base for all 26 of the Yankees World Series wins, before it is torn down and play begins at a new, adjacent facility in 2009.

On the night before commencement, the Empire State Building (right) shined with purple light, alerting the city of the special occasion.



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South Africa & Zambia • Greece • Opera Tour to Italy • Namibia • Ancient Wonders of the Mediterranean • India



NEW YORK UNIVERSITY

NYU Alumni

(CONTINUED FROM PAGE 77)

arts and humanities programs that work with young people to give them new opportunities.

NATHAN SILVER / TSOA '05 / wrote, produced, and directed the short film *Anecdote*, which was

an official selection of the 2008 Slamdance Film Festival.

TANIKA GOUDEAU / SCPS '06 / is a graphic designer and artist for CBS News and is developing her first documentary feature about

education in America.

S. ELIZABETH LOCKMAN / GAL '06 / premiered the coming-of-age feature *Wrestling*, on which she served as co-producer, in Wilmington, DE, last April. She was recently named program director of the

Hearts & Minds Film Initiative of Serviam Media, Inc. in Wilmington.

TANIA P. DOUGHERTY / SCPS '07 / is the founder and president of the Little Wine Bus (www.thelittlewinebus.com), a company that provides fun,

safe, and educational wine tours in the Hudson Valley.

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.

Obituaries

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

LILIAM E. WEIDENHAMMER / WSC '29, GSAS '34
BENJAMIN ZACKIM / DEN '30
ALBERT MEYEROWITZ / STERN '31
ANDREW FRANKS / MED '32, FACULTY
ETHEL BROCHNER CHERNACK / LAW '33
MILTON F. KIRCHMAN / WSC '33, IFA '35
ABRAHAM D. MOLLIN / DEN '35
ALLAN N. ARVINS / DEN '36
E. LAWRENCE DECKINGER /
ARTS '36, GSAS '37, STERN '47
JULIAN HIRSCHFELD / STERN '36
ABRAHAM M. OSHLAG / ARTS '37, MED '41
JACOB GORLIN / WSC '38
SAMUEL NOOGER / ENG '38
HAROLD POMERANZ / LAW '39
FREDERICK DOPPELT / WSC '40
RICHARD A. HARRIS / STERN '40
GABRIEL C. GODMAN / ARTS '41, MED '44
IRWIN H. NADEL / STERN '41, LAW '53
RICHARD K. BERNSTEIN / ARTS '42
STANLEY NEMSER / ARTS '42
SAMUEL T. SCHLAMOWITZ / MED '42
REV. LAWRENCE R. AXELSON /
STEINHARDT '43
JUAN FONSECA Y PICHARDO / MED '43
RUTH B. FREY / STEINHARDT '43
ALFRED J. TRAYNER / MED '43
J. RUSSELL COFFEY / STEINHARDT '44
STANLEY GARLAND / STERN '45
HARRIET KUPFERBERG / STEINHARDT '45
JONATHAN S. SOGG / STERN '46
IGNATIUS J. STEIN / MED '46
EDITH WALDEMAR / STEINHARDT '46
EDWARD E. GALLER / DEN '47
DONALD J. GREENE / STERN '47
DELORES POLLARD CARTER /
WSC '48, STEINHARDT '54
WILLIAM E. GANSS / MED '48
ROBERT S. GOLDENHERSH / LAW '48

J. BOYD HENSON / LAW '48
JACK W. KAY / STERN '48
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