

ISSUE #13 / FALL 2009

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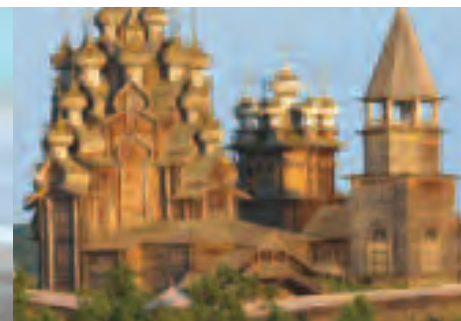


PHOTO: TOURISM MALAYSIA

Panama Canal and Caribbean Cruise

February 3-14

Mekong River and Angkor Wat

February 16-27

Israel and Jordan

February 19-March 3

Tunisia—A Crossroads of Civilization

March 13-23

India Unmatched—The Golden Triangle and Tiger Viewing at Ranthambhore

March 13-22

Morocco—Rabat, Fez, Marrakech, Casablanca

April 11-20

Botswana Unmatched—The Kalahari and Okavango Delta

April 17-27

Sicily—Syracuse and Palermo

April 30-May 10

Namibia—Global Philanthropy Safari

May 8-19

Cruise the Coasts of Portugal, Spain, and France

May 18-26

Turkey—Istanbul, Cappadocia, Bodrum, Ephesus

June 2-13

Tuscany—Cortona

June 16-24

Scotland—Oban and Stirling

July 18-26

Aegean Sea Cruise—Greek Isles and Turkish Coast

July 21-August 5

Wildlife Adventure to Borneo

July 24-August 7

Iceland—Land of Fire and Ice

July 28-August 5

Peru—Global Philanthropy and Trek the Inka Trail

August 3-14

Hidden Treasures of the Canadian Maritimes

August 8-17

Russian Waterways

September 2-12

California's Wine Country

October—Dates TBD

Wine and Wonders of Chile and Argentina

October 6-16

Grand Journey Through Spain—Madrid, Avila, La Rioja, Barcelona

October 7-19

River Life along the Elbe—Prague, Meissen, Dresden, Potsdam

October 8-16

Italian Riviera and Chianti

October 13-22

Cruise—Venice, Croatia, and Malta

October 24-November 1

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NYUAlumni

“It’s very liberating to have a flop. Just remember that, because everyone has them.”

—TINA BROWN, FOUNDER OF THE DAILY BEAST WEB SITE AND FORMER EDITOR OF *THE NEW YORKER* AND *VANITY FAIR*, ON HER NOW-DEFUNCT *TALK* MAGAZINE AT THE “STAYING CURRENT, CLICKABLE, AND PROFITABLE” EVENT, HOSTED BY THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES

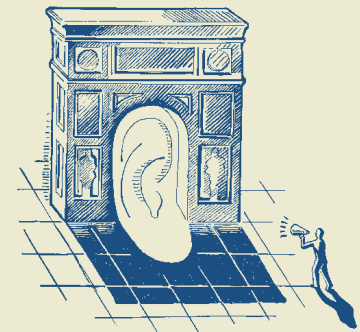
“The tropics inebriated [Darwin]. Recording in his diary his first encounter with tropical vegetation, he wrote, ‘It has been a glorious day, giving the blind man eyes.’ ”

—RUTGERS UNIVERSITY ENGLISH PROFESSOR GEORGE LEVINE AT A LECTURE ON “LEARNING TO SEE: DARWIN’S PROPHETIC APPRENTICESHIP ON THE BEAGLE VOYAGE” DURING A GALLATIN SCHOOL OF INDIVIDUALIZED STUDY CONFERENCE CELEBRATING THE SCIENTIST’S BICENTENNIAL

“American leadership is the only thing that will move [the Arab Peace Initiative] forward. We need the big bear behind our backs to push us, so when others ask, we can point to the big bear.”

—PRINCE TURKI AL-FAISAL, FORMER AMBASSADOR OF THE KINGDOM OF SAUDI ARABIA TO THE UNITED STATES, SPEAKING AT THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES EVENT, “GLOBAL LEADERS: CONVERSATIONS WITH ALON BEN-MEIR”

HEARD ON CAMPUS



“I joke with my students that I’m hoping to win a Nobel Prize because I’m going to show conclusively that, after several years of NIH-funded research, we’ve discovered the treatment for malnutrition, and it’s called food.”

—PAUL FARMER, MEDICAL ANTHROPOLOGIST AND PHYSICIAN AT HARVARD MEDICAL SCHOOL, AT A “SOCIAL ENTREPRENEURSHIP IN THE 21ST-CENTURY” EVENT HOSTED BY THE CATHERINE B. REYNOLDS FOUNDATION PROGRAM IN SOCIAL ENTREPRENEURSHIP

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LETTER FROM THE PRESIDENT

Research universities are characterized by their effort to go beyond familiar truths and by their commitment to probing the unknown.

In this Fall 2009 issue, we illuminate two examples of how NYU's research has propelled us to the forefront of discovery. "Size Does Matter" (p. 30) features the work of scientists in our Center for Cosmology and Particle Physics, who are pursuing a new understanding of the physical world. "Mind Games" (p. 42) describes how the intense world of video gaming, which many of our students know well, is being harnessed as a breakthrough learning tool.

Even as a university pushes the boundaries of new discoveries, its mission calls on it to preserve and examine the past, searching for new insights and meanings. In "Black Beauty" (p. 38), photographer Deborah Willis refocuses the narrative of African-American vi-



PHOTO © MATTHEW SEPTIMUS

sual history with a new book about perceptions of beauty and power. In another new book, NYU professors Michael and Elizabeth M. Norman offer a comprehensive, startling take on World War II's Bataan Death March (p. 10).

It requires great patience and inspiration to both explore the uncharted territories of our fu-

ture as well as offer a fresh take on historical events. These kinds of endeavors have shaped NYU into the institution it is today, and we are reminded of the similar work that our many graduates continue to do as we read through the pages of this issue of *NYU Alumni Magazine*.

JOHN SEXTON

NYU

Issue #13 / Fall 2009

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Editor-in-Chief

NICOLE PEZOLD (GSAS '04)

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RENÉE ALFUSO (CAS '06)

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Articles

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CONTRIBUTORS

JOHN BRINGARDNER (GSAS '03) is news editor of *Law.com*. His work has also appeared in *The New York Times*, *Wired*, *The American Lawyer*, and on his mother's refrigerator.

PATRICIA COHEN covers Arts & Ideas for *The New York Times* and is writing a book for Scribner's about the invention and marketing of middle age.

ANDREA CRAWFORD has covered cultural news as a writer and editor for 15 years. She has been senior editor at *ARTnews*, contributing editor at *Poets & Writers* magazine, and a contributor for *Nextbook*.

BROOKE KOSOFSKY GLASSBERG (CAS '04) is the fashion features editor of *O*, *The Oprah Magazine*. She has written for *New York* magazine, *Glamour*, *Travel+Leisure*, and *Budget Travel*.

LARS LEETARU has illustrated for *The Wall Street Journal*, *Esquire*, *ESPN The Magazine*, *Forbes, Inc.*, and *The New York Times*.

Though best known for his work on *The Simpsons* line of comics, Eisner Award-winning cartoonist **BILL MORRISON** happily returned to his paints and brushes to create the cover for this issue.

KEN STIER currently writes features for *Time*. His reporting career has included long stints in Southeast Asia, the Caucasus, and Latin America, and domestic business coverage, most recently for *CNBC*.

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

WESLEY YANG is contributing editor of *Tablet* magazine and also writes about culture for *n+1*. His work has appeared in *The New York Times Book Review*, *Los Angeles Times*, and *The New York Observer*.

PHOTOS: CLOCKWISE FROM TOP LEFT: © PHIL GALLO; TIMOTHY GRIFFIN; PHIL GALLO; GREG KESSLER; DAN CREIGHTON (2)

FORMER NEW YORK SENATOR AND CURRENT SECRETARY OF STATE HILLARY CLINTON AND WHITE HOUSE PRESS CORPS VETERAN HELEN THOMAS RECEIVE HONORARY DEGREES DURING THE 2009 COMMENCEMENT CEREMONY AT YANKEE STADIUM.



AMERICAN IDOL WINNER DAVID COOK CRACKS A SMILE AT THE SKIRBALL CENTER FOR THE PERFORMING ARTS DURING HIS FIRST SOLO TOUR.



STAR

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



PUBLIC ENEMY FOUNDING MEMBER CHUCK D RAPS ABOUT SOCIAL ENTREPRENEURSHIP AND ART AS PART OF A REYNOLDS PROGRAM SPEAKER SERIES.



COMEDIAN ZACH GALIFIANAKIS PERFORMS STAND-UP AT SKIRBALL.



WHOOPI GOLDBERG ADDRESSES STUDENTS AT THE TISCH SALUTE.



BRITISH PRIME MINISTER GORDON BROWN AND FORMER U.S. SECRETARY OF STATE MADELEINE ALBRIGHT DISCUSS MULTILATERALISM AS A SOLUTION TO GLOBAL CRISES.

POWER



We Hear From You

Thank you to everyone who responded to the Spring 2009 issue. We are delighted that *NYU Alumni Magazine* continues to provoke conversation and comment.



SOMETHING TO TALK ABOUT

My name is Christopher Ketant and I am a student at what many would call a “struggling” New York City public high school. This afternoon, my teacher [Emily Warren (CAS '04)] handed me an article titled “Can We Talk?” Before I continue, I would like to say that I do not believe

in coincidences; this will make sense soon. We students at Bayard Rustin Educational Complex were blessed to be able to work with the Student Press Initiative to collaborate in writing and publishing a book [on the stereotypes about us], titled *Dangerously Defined*.

Our teacher reached out to people all over the nation and asked humbly for them to be open and honest in revealing the stereotypes that came to mind when they thought about NYC public school kids. To our great surprise, we received hundreds of responses. To see the stereotypes placed on us so blatantly, in a long and unapologetic list, wasn't easy. But soon we realized that it was this type of honesty that we needed, so that a real conversation between two separated peoples could begin.

We appreciate your article because it is so real and so valid. I am thankful for what you have written, and I think that we are both championing the same cause.

*Christopher Ketant, 18
New York, New York*

SATISFIED CUSTOMER

My compliments to the editors. I must express my appreciation and enjoyment as I read through the entire issue nonstop. I must confess that it made me jealous—ah, if only I was young enough to participate in some of the current activities of college students (i.e., visiting Abu Dhabi, etc.).

I appreciated the recommendations of current novels. I loved that article on the difficulties of talking about race. And, of course, the arti-

cle [“Economy: Code Red”] on the contributions that NYU has made to resolving our economic problems today was fascinating.

I was so stimulated by your magazine; it made my day.

*Cyrelle N. Ratzkin
STEINHARDT '55
Boynton Beach, Florida*

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

YOUR GUIDE TO THE SCHOOL CODES

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

- **ARTS** - University College of Arts and Science (“The Heights”); used for alumni through 1974
- **CAS** - College of Arts and Science (“The College”); refers to 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
- **SCPS** - School of Continuing and Professional Studies
- **SSSW** - Silver School of Social Work
- **STEINHARDT** - The Steinhardt School of Culture, Education, and Human Development, formerly School of Education
- **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



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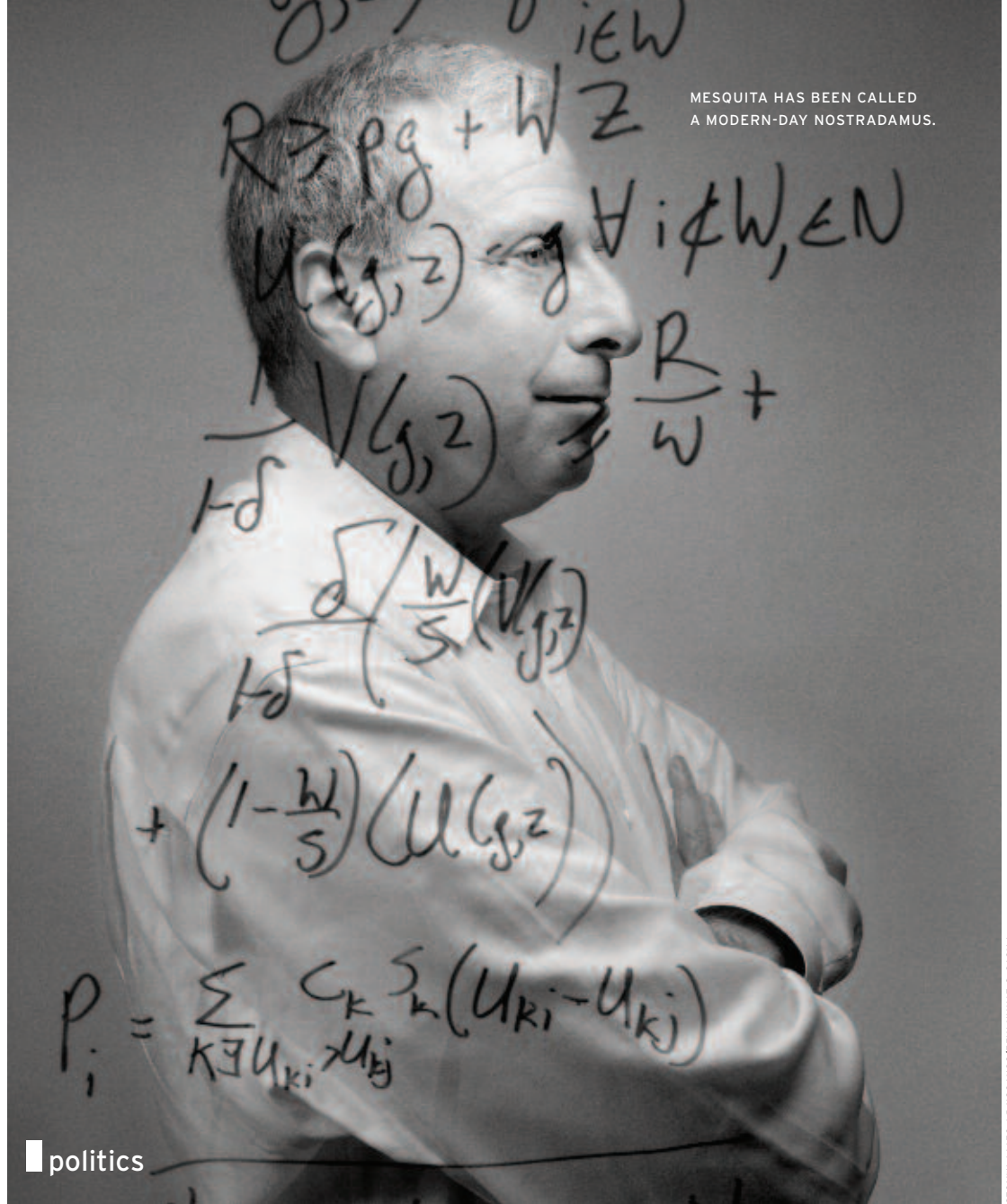
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politics

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TRUTH IN NUMBERS

POLITICAL SCIENTIST BRUCE BUENO DE MESQUITA HAS BUILT A CAREER ON PREDICTING WHAT OTHERS WANT

by Wesley Yang

Bruce Bueno de Mesquita has the slightly embattled air that a lifetime of academic controversy can instill. It may come from his decades as a leading exponent of the “rational choice” school of political

science, which applies an obscure branch of mathematics, known as game theory, to predict the strategic behavior of political actors. Performed with computer modeling, the method has gone from a marginal, and sometimes maligned, offshoot of political science to one

of its dominant approaches.

Mesquita didn’t set out to be a modern-day Nostradamus. While studying South Asian politics as a grad student at the University of Michigan in 1967, he detected an erroneous equation in a book on political mathematics. The experi-

ence was momentous for the young scholar. He says: “It was the first time I realized that one could say, in regard to politics, not that ‘I disagree’ or ‘This is my opinion,’ but ‘No, this is simply wrong, and I can show you why.’”

By the late 1970s, Mesquita was predicting the outcome of events with unnerving accuracy: a declassified CIA audit of his work for the agency found he had a success rate of 90 percent. He formed Mesquita and Roundell, LLC and consulted with governments and private businesses (including British Aerospace Systems, J.P. Morgan, and Arthur Andersen) to analyze the likely outcome of various negotiating scenarios—from foreign policy crises to mergers and acquisitions—and to advise them on how to use this insight in their favor.

Mesquita’s new book, *The Predictioneer’s Game: Using the Logic of Brazen Self-Interest to See & Shape the Future* (Random House), surveys his career as a forecaster, offers some tips on improving your own fortune, and includes predictions and proposals for the major foreign policy crises of the day, including the North Korean nuclear standoff and the eventual outcome of the war in Iraq. *The New York Times Magazine* recently featured him in a story asking if Iran will ever develop the bomb. (His answer: No, they’ll eventually back down.)

NYU *Alumni Magazine* recently spoke to Mesquita, a Silver Professor in the Wilf Family Department of Politics, about the model that started it all.

HOW DOES RATIONAL CHOICE PREDICT THE FUTURE?

It takes into account something fundamental about the way people tackle problems: People do what they believe is in their best interest. I construct a model of a game that looks at the relative clout of players seeking a settlement and the willingness of these players to use their clout to arrive at a certain outcome. Then I run the numbers.

ARE YOU EVER SURPRISED BY THE OUTCOMES?

I can never anticipate what the numbers are going to tell me. The very first time I attempted a forecast for the State Department, in the late 1970s, I was asked to forecast the contest of prime minister in India. I knew something about Indian politics and had my own opinion about what would happen. But the model disagreed with me and all of the other experts. It turned out to be correct. It was a humbling moment, but also an informative one.

WHY IS THE MODEL SOMETIMES WRONG?

In my book, I discuss a prediction I made in the 1990s, about health-care reform, which was wrong. This was because of what I called an “exogenous random shock.” A person identified as key to shepherding the legislation through Congress, Congressman Dan Rostenkowski, was indicted on 17 felony counts. Since then, I’ve revised the model to take such shocks into account.

IS IT REALLY THE CASE THAT EVERYONE ALWAYS ACTS IN THEIR BEST INTEREST? AREN’T THERE INSTANCES OF IRRATIONALITY OR PEOPLE ACTING ON EMOTION THAT MESS WITH THE CALCULATIONS?

Sure, that accounts for some portion of the forecasts that turn out to be incorrect, but I don’t think it accounts for enough of them to be a really big deal. [People] want to think that because the model isn’t right 100 percent of the time, they can conclude that people are emotional and the model has no value. But nothing is correct 100 percent of the time. People want to believe in something like “wisdom,” though they have a hard time defining it or recognizing it. This [model] is a somewhat objective analysis. Are there methods that work even better? Not to my knowledge. ■

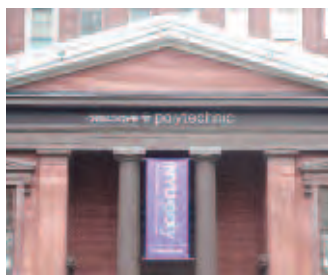
scorecard

PROLIFIC POLY



Brooklyn is renowned for such icons as Coney Island, Walt Whitman, and Ebbets Field. But did you know that New York’s most populated borough is also home to the geniuses behind penicillin, the microwave oven, and light beer, among other inventions?

Polytechnic Institute, with a modest enrollment of about 3,000 students, has played its part as an incubator for cutting-edge engineering and technology research for all of its 150-year history. And Poly now shares that history with NYU. In July 2008, the two universities became affiliated, with the hope that more inventors will make their mark on both sides of the Brooklyn Bridge. Here are some facts about Polytechnic Institute of New York University:



» In 2002, the National Security Agency named Poly a Center of Academic Excellence in Information Assurance Education for its research on cyberspace security. Today, the school is a leader in the study of steganography, the practice of hiding one piece of information within another.

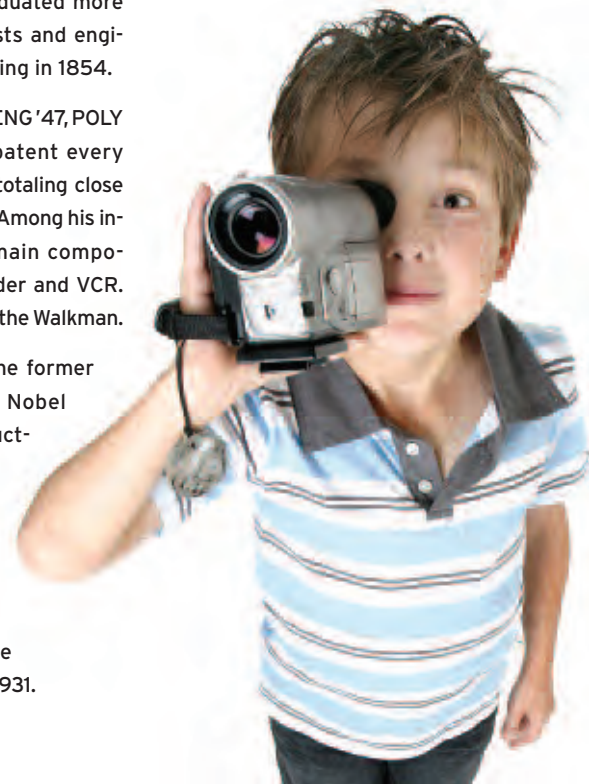
—Emily Nonko

» The second-oldest private engineering school in the United States, Poly has graduated more than 35,000 scientists and engineers since its founding in 1854.

» Jerome Lemelson (ENG ’47, POLY ’49) averaged one patent every month for 40 years, totaling close to 550 in his lifetime. Among his inventions were the main components of the camcorder and VCR. He also helped create the Walkman.

» Two alumni and one former professor have won Nobel Prizes for work conducted at Poly.

» Pulitzer Prize-winning historian James Truslow Adams (POLY 1898) coined the term “The American Dream” in 1931.



A WALKING HELL

MICHAEL AND ELIZABETH NORMAN REVISIT THE HORRORS OF THE BATAAN DEATH MARCH

by Kevin Fallon / CAS '09

On an April day in 1942, the tropical sun burned a sweat-soaked, starved American soldier named Ben Steele. He had blisters the size of half dollars on his feet. They were bleeding, but he could not lag behind the columns of prisoners of war shuffling along Bataan's Old National Road. The Japanese guards executed those who fell. When his comrade's legs

gave out, Steele hung on to him until a bayonet pierced his buttocks—a Samaritan's punishment. As flies swarmed the gushing wound, the pain forced Steele to let his buddy fall.

Steele's ordeal is just one horrendous episode in the series of perditions recounted in *Tears in the Darkness: The Story of the Bataan Death March and its Aftermath* (FSG). Written by married professors Michael Norman (Arthur L. Carter

Journalism Institute) and Elizabeth M. Norman (NUR '77, '86 and now faculty in the department of humanities and social sciences in the Steinhardt School of Culture, Education, and Human Development), the book is an expansive, journalistic account of the single greatest defeat in American military history—the 1942 surrender of the Philippines. As the war in Europe escalated, the men defending the Allies' Pacific stronghold were es-

entially abandoned, then captured and detained by the Japanese. They were marched across the Bataan Peninsula to prison camps, corralled into "hell ships," and sent to Japan, where they endured 41 months of slave labor. Of the 76,000 American and Filipino soldiers captured, some 18,000 died. The Normans wanted to understand how such atrocities could take place. "Why would [the Japanese] conduct this kind of enterprise and treat the prisoners of war the way they did?" Michael wondered.

Nearly 55 years later, as the ranks of survivors grew thin, the Normans set out to answer that question. During 10 years of research, the couple visited Asia four times and interviewed 400 people, including American veterans, the Filipinos who fought alongside them, and their Japanese captors. The Normans also retraced the infamous 66-mile trek across Bataan, during which the prisoners withstood starvation diets, 120-degree heat, and crippling disease. "You would look down into a ravine and know that there were bodies down there," Elizabeth said of their journey. "Every time you opened your water bottle, you'd think about these men."

Just as the eerily empty landscape affected the Normans, the book is filled with anecdotes that will haunt the reader. Stories of POWs with ant-infested wounds left to die on "medical unit" floors flooded with excrement, for example, grant the soldiers a dignity beyond just being a statistic. "If you don't feel it, you'll never understand it intellectually," reasons Michael, a Vietnam War vet.

Michael proposed to collaborate with Elizabeth on a more comprehensive story of Bataan, after she completed a manuscript about the WWII nurses stationed in the Philippines. Their research



PHOTO © AP PHOTO

ON THE MARCH, SOLDIERS SUFFERED FROM MALARIA, DYSENTERY, AND BERI-BERI, WHICH SWELLS THE FEET TO THE SIZE OF BASKETBALLS.

soon took them around the United States to veterans meetings and eventually to Montana, where they met Steele, then an 81-year-old retired art professor. "Running into Ben, for a reporter, was like walking into King Tut's tomb," Michael says, noting that Steele's accounts are rivaled only by his stark pen-and-ink sketches that illustrate the brutalities. They are re-creations of the ones he drew using burnt sticks while deteriorating on the infirmary floor in a Japanese camp.

The Normans also landed unprecedented interviews with 23 former Imperial Japanese soldiers, who served under General Masaharu Homma, later executed for war crimes by a U.S. military tribunal. While not excusing the soldiers' actions, the authors contextualize the culture of discipline, obligation, and conformity that created the climate of abuse.

Some confessed, for the first time, to having taken part in a massacre of 400 prisoners along the march. One veteran illustrated the affair for the Normans by pantomiming how he thrust his bayonet, screaming "Yah!" as he pretended to kick a body off the spade and into a ravine. As another veteran explained, he decided to finally speak, "Because it's time for the world to know."

And time is running out. As many WWII veterans reach their late eighties and early nineties, *Tears in the Darkness* may be one of the last Bataan histories compiled from first-person interviews. With its brutal honesty and panoramic narrative, the book is a vital addition to the literature on this episode. "It was not clear that this wall needed another brick," *The New York Times* review notes. "But then you pick up [the book]...and you think: Yes, we needed another brick." ■



ABOVE: STEELE'S JAPANESE PRISON CAMP ID PHOTO (LEFT) AND A PICTURE AFTER HIS LIBERATION (RIGHT). BELOW: HIS INK DRAWING OF SOLDIERS UNLOADING COMRADES INTO MASS GRAVES.



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An Island Unsilenced

LAWYERS GIVE VOICE TO GUANTÁNAMO BAY PRISON DETAINEES WITH A NEW BOOK AND ARCHIVE

by John Bringardner / GSAS '03

At the height of the American civil rights movement in 1965, Mark Denbeaux was one of hundreds of white students from northern colleges who marched with black residents from Selma to Montgomery, Alabama. Along the way, Denbeaux (LAW '68) learned what it was like to become a part of history. The problem was he didn't realize it until after the fact. "When it was over, everyone disappeared," recalls Denbeaux, now a voluble law professor at Seton Hall University School of Law. "There were 3,000 people—many of them local blacks who risked a lot—and nobody wrote anything down. An awful lot of remarkable information had disappeared."

So on December 27, 2001, when then Defense Secretary Donald Rumsfeld announced that the United States would turn its sleepy military base in Guantánamo Bay, Cuba, into a giant holding cell for the prisoners of the U.S.-led global war on terror, Denbeaux was ready to start documenting. But as one of the hundreds of lawyers who threw themselves into the legal morass of defending the Guan-

tánamo detainees, he soon discovered that wouldn't be so easy. Within months it was clear that the Bush administration had chosen Guantánamo, popularly called "Gitmo," precisely because of its ambiguous legal status, which seemed to place it outside the reach of both U.S. and international courts. Looking beyond President Barack Obama's promised closure of the prison, Denbeaux now sees only two potential interpretations by future historians: "It's either a black mark or a black mark that's alleviated by the courts."

In an effort to lay the groundwork for that history, Denbeaux and fellow detainee lawyer Jonathan Hafetz, former litigation director for the Liberty and National Security Project at the NYU School of Law's Brennan Center for Justice who now works with the American Civil Liberties Union, pieced together dozens of firsthand accounts to create *The Guantánamo Lawyers: Inside a Prison Outside the Law* (NYU Press). More than just an addition to the genre of "Gitmo Lit," the book is a narrative of primary source material from the people closest to the approximately 770 detainees who

have been held at the base: their lawyers. While reporters are still denied access to the prisoners and members of the Red Cross who visit the base are bound by nondisclosure agreements, an eclectic mix of lawyers—corporate litigators from white-shoe law firms, death penalty specialists, personal injury

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"Gitmo is either a black mark or a black mark that's alleviated by the courts."

.....

attorneys, small-town lawyers, and academics—have spent thousands of billable hours working pro bono, first to gain access to their clients, then to help those clients gain access to American courts. For all intents and purposes, theirs are the voices of the detainees.

The book itself is just the starting point for a much larger project. As they continue to push the detainee cases, Denbeaux, Hafetz, and a roster of Seton Hall law students are working to expand the field of Guantánamo scholarship with an online archive—beginning with the unedited interviews from the book—and a permanent

GAINING ACCESS TO GUANTÁNAMO DETAINEES IS NEARLY IMPOSSIBLE.

physical archive of Gitmo documents to be housed in NYU's Tamiment Library, a center for research on civil liberties.

But getting valuable documents off the island hasn't been easy. The base wasn't built with lawyers in mind, either physically or bureaucratically. There are no spaces for private conversations, and even if there were, lawyers must turn over handwritten notes from client meetings for redaction before they can see them again back on the mainland, Hafetz says. Many crucial legal documents have been sequestered in a facility near the Pentagon.

The legal battle for information continues under the Obama administration, though lawyers and a group of major media companies gained a small victory last June when a Washington, D.C., judge rejected the government's request to seal hundreds of unclassified documents. Hafetz hopes these efforts will encourage more lawyers to join the project. As the authors write in the book's introduction: "Our goal is to create a historical record of Guantánamo's legal, human, and moral failings... [failings] that will take many years to repair even after the doors of the prison are finally shuttered." ■

MASTER PLAN

STUDENTS OF ALL AGES TURN TO GRAD SCHOOL FOR REFUGE, INSPIRATION, AND KNOW-HOW

by Brooke Kosofsky Glassberg / CAS '04

Char Woods Silberg, a seasoned freelance documentary producer, was wrapping up 2004's *Last Letters Home*, a film about American soldiers killed in Iraq, when she first seriously considered a career in public service. "That [film] was a very powerful experience," Silberg says. So when a colleague told her about an opportunity at Trickle Up, an organization that helps people in developing countries start small businesses, she nearly yelled: "I want to work [there]!" After landing the job, however, she realized that the most fruitful route from media to

micro-enterprise development included a return to the classroom for a master's degree. "It was daunting when I looked at the courses and thought, Oh, boy, can I handle microeconomics?" she says.

Silberg is now halfway through an executive MPA with an international focus at the Robert F. Wagner Graduate School of Public Service. And her self-reinvention is emblematic of a shift occurring across the country, where an unusual confluence of events—economic, technological, personal, and political—has made this an unprecedented period for graduate study. For both recent graduates and longtime professionals,

school is a refuge from a brutal job market, where unemployment has reached highs not seen in generations, and companies plan to hire 22 percent fewer new college graduates this year, according to the National Association of Colleges and Employers. These unsteady times have motivated people like Silberg to question what they want to do with their lives, as President Barack Obama's call to service has also reinvigorated the public sphere.

The changes on campuses are palpable. While NYU's Graduate School of Arts and Science reflects the national average of a 6 percent uptick in applications, many individual fields—such as public policy, technology, and new media—have recorded double-digit increases. "In economic downturns, we see increases for demand in higher education," says Robert S. Lapiner, dean of the School of Continuing and Professional Studies. "There's a rising sense that a master's is the new bachelor's degree and interest in specialized graduate study is a growing phenomenon."

There are no statistics on hiring rates for advanced-degree holders, but their lower unemployment rate implies that they do get jobs more easily, notes Stuart Heiser of the Council of Graduate Schools. This fact is driving new graduates straight back to school. According to an annual survey by the Wasserman Center for Career Development, almost a quarter of 2008 NYU grads are now enrolled in graduate programs. Among the rest, 79 percent plan to go within the next five years. "An advanced degree is intellectual preparation for mobility," says Catharine R. Stimpson, dean of GSAS. "What's interesting about the MFA or an MA is that these are pathways to a variety of stages in life's journey—maybe to a PhD, to a particular job, or to a greater appreciation of yourself and reality."

Some universities have also noted an "Obama effect," where the president's messages of change have turned a spotlight on public service,

education, and the environment. At the Steinhardt School of Culture, Education, and Human Development, applications are up 13 percent. But within the school, some programs have been deluged by applicants: The Educational Leadership program jumped by 76 percent, and Environmental Conservation Education is up 126 percent. "With Obama talking about renewable energy and overturning some of Bush's more noxious rulings, people are jazzed," says Katharine Davis, an online consumer health editor who entered the latter program this fall.

Deriving personal satisfaction from work is a relatively modern phenomenon, and it steers some to more creative programs. The Gallatin School of Individualized Study (where applications are up 19 percent) and the John W. Draper Interdisciplinary Master's Program within GSAS, for instance, manifest this desire to tailor a degree to one's passions. Adam Harvey, a student at the Tisch School of the Arts Interactive Telecommunications Program, left a Web design business to both bone up on technical skills and pursue his art. "Usually those two things conflict," says Harvey, whose projects include a paparazzi-deflecting handbag—which sets off a flash when detecting another flash—for those who don't want to be photographed.

And yet the gates may not open for all. Many universities already have more qualified candidates than spaces and, to protect limited scholarship funding, plan to accept the same number of students as last year, Heiser says. This makes the choice to go back to school harder for adults who may still be paying off college loans, carrying a mortgage, or raising a family. But schools want these types of students. "They have a boatload of other responsibilities, [but] they bring self-discipline and wisdom," Stimpson says. And they are eager to be more than just aware of market trends. She says: "You know how to Twitter, but do you know how to build Twitter?" ■



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CUTTING-EDGE

USING CERTAIN STEM CELLS, SCIENTISTS CAN NOW GROW NEW FACE MUSCLES.

PHOTO © ROBERT PRICE

biology

SAVING FACE—WITH STEM CELLS

by Matthew Hutson

WHEN CELL BIOLOGIST LOUIS TERRACIO STARTED TISSUE ENGINEERING, THE PROSPECT OF GROW-

ing facial muscles seemed so far-off that he assumed he'd sooner see pigs fly. But thanks to rapid advances in stem cell science and, this year, a \$1 million grant from the New York State Department of Health, Terracio and his team will soon cultivate pig muscles for transplant into a pig's head and neck. And what they learn from these pigs, they hope, may eventually help to reconstruct the smiles of an increasing number of cancer, war, and accident survivors for whom facial trauma is psychologi-

cally and emotionally debilitating. "Craniofacial injuries aren't usually life-threatening, but they're tremendously life-altering," says Terracio, who is the associate dean for research at the College of Dentistry. "You are who you are through your facial expression."

Fortunately, the fibers of skeletal muscles—the muscles that move your legs and animate your grin—contain a type of stem cell, called satellite cells, that can develop into new muscle relatively easily. Terracio has already mas-

tered the art of isolating these cells from rats and growing them into patches that can be sutured back into the donor animal. Working with Michael Yost of the University of South Carolina, Terracio applies satellite cells to collagen and places them in a bioreactor where they can multiply and grow. When he first tested the results, he recalls, "Everybody said, 'My God, it's beautiful! It acts just like muscle!'"

Now he's turned to a larger animal. Pigs are good models for humans because they share similar physiology, and he's also planning experiments to see whether nerves will grow into their muscle once

it's transplanted. Other labs in the field are working to speed the sprouting of nerves and blood vessels into new tissue. Terracio hopes that all of these efforts "will coalesce, where a clinician can take the technology we develop and grow new muscle for somebody's face—or maybe, way down the line, replace much larger muscles." He's already seeking NIH funding for human testing.

Terracio is not the only scientist trying to isolate and culture muscle cells, but so far no one else's protocol has worked. In this, as with fine facial movements, "there's such nuance," he says, with a hint of a smile. ■



medicine

FEELING GOOD ABOUT FISH

by Kevin Fallon / CAS '09

Is salmon a postsurgery savior? That might be overstating it a bit, but new research suggests that nutritional supplements containing omega-3 fatty acids, commonly found in oily fish such as salmon and mackerel, can have significant benefits for cancer patients recovering from surgery.

The new study found that people undergoing surgery for esophageal cancer (chosen be-

cause the procedure is associated with severe loss of muscle mass) are likely to maintain their weight when treated with nutritional supplements containing high doses of the fatty acid. The weight retention in turn improves patients' quality of life and reduces complications. "They're able to get up, get dressed, and go to shop," says Aoife Ryan, an assistant professor of nutrition at the Steinhardt School of Culture,

Education, and Human Development, who conducted the study in conjunction with Trinity College Dublin and St. James Hospital.

The findings, published in *Annals of Surgery*, were based on a double-blind experiment of patients awaiting esophagectomy surgery. Both groups were given a nutritional supplement each day beginning five days before and continuing 21 days after the proce-

cedure, but the treatment group received a formula enriched with the omega-3 fatty acid. While the group receiving the standard supplement experienced "clinically severe" weight loss—on average, four pounds of muscle mass—the group treated with omega-3 retained their weight and experienced no negative side effects.

Ryan hopes that the treatment will soon be standard care for major surgeries, including procedures to treat head, neck, colon, and stomach cancer. She notes: "It saves thousands of dollars by getting patients healed faster instead of hanging around in hospitals picking up infections." ■

transportation

A WALK IN THE FIGURATIVE PARK

by Lindsay Mueller / CAS '09

In 2005, the Department of Transportation failed to spend \$1.6 billion in its pedestrian planning budget. Why? No one knew what to do with the money, says Zhan Guo, because most research focuses on highways and car congestion. But Guo, an assistant professor of urban planning and transportation policy at the Robert F. Wagner Graduate School of Public Service, hopes to change that by identifying what makes us get out of our cars—or the subway—and walk.

In a recent Boston-based experiment, he quantified how walkers value “amenities” encountered along their path. These could be flowers, retail stores, security, or anything that contributes to a positive experience. Guo compared the actual time it took to walk somewhere to the perceived time and found that most people would rather spend a few extra minutes strolling through bucolic Boston Common, for example, than a narrow side street with fewer trees and less to see.

Guo hopes the research will guide future planning, and eventually help to reduce carbon emissions and tighten Americans’ literal and figurative belts. “Right now, walking is a decoration in the whole transportation program,” he says. “My point is: It’s the foundation.”

PARKS SUCH AS BOSTON COMMON HAVE AMENITIES THAT WALKERS WANT.

PHOTO © ISTOCK



politics

No Black and White Answers

by Padraic Wheeler / CAS '09

Last year, when Californians voted to eliminate same-sex marriage, many pundits rushed to explain Proposition 8’s passage as a clash between race and sexual orientation. The record election turnout among minorities, they supposed, had reversed the tide in one of the more gay-friendly states. The *Washington Times* declared “Blacks, Hispanics Nixed Gay Marriage,” and similar headlines peppered papers across the country. Some exit polls claimed that 70 percent of black voters had supported the ban.

This was a red flag to Patrick Egan, an assistant professor in the Wilf Family Department of Politics. “It seemed like the exit polls didn’t square with how blacks and Latinos voted in previous referenda about same-sex marriage,” Egan explains. So he, with Kenneth Sherrill of Hunter College, pored over

election returns and demographics from precincts where the majority of African-American voters lived. In a paper published by the National Gay and Lesbian Task Force Policy Institute, they report that party identification, age, religiosity, and political view drove voting far more than race, gender, or even having gay or lesbian family and friends. And while 58 percent of African-Americans—compared to 52 percent of all Californians—voted for the measure, the authors conclude that this is the result of greater religiosity among that group.

Now that the California Supreme Court has upheld Prop 8, Egan plans to track how state court decisions, there and elsewhere, have influenced public opinion of same-sex marriage. “This is a big issue,” he says, “and for the foreseeable future there’s plenty more to examine.”

by Emily Nonko / CAS '10

PLANNING A UNIVERSITY AS GREAT AS ITS CITY

What are the next essential areas of scholarly pursuit? We cannot know, but we can be sure of two things: that NYU's entrepreneurial faculty will want to pursue them, and they will require space.

Developing the room to keep pace with its academic aspirations has been a serious struggle for NYU, and the university projects that by its bicentennial, in 2031, it will need an additional six million square feet—half for academic purposes and half for student and faculty housing. This fall, the university formally unveils NYU 2031: NYU in NYC, a road map for strategic growth. This project was launched in 2006–07 with immersive community outreach, and some 18 months of intensive analysis of both planning consultants' recommendations and community feedback.

The plan will outline opportunities to recreate portions of the Washington Square campus and establish new academic centers outside of the central campus in areas such as downtown Brooklyn. As President John Sexton says, NYU will work hard to maintain “the delicate eco-systematic balance” between the school's needs and a respect for the concerns of community members who want to sustain the neighborhood's unique character.

To learn more, visit www.nyu.edu/nyu.plans.2031.

GAUGING RISK

Predicting the stock market is not unlike forecasting the weather, but there are some reliable tools to foretell coming storms, says Robert F. Engle, a 2003 Nobel

Prize laureate in economics and professor at the Leonard N. Stern School of Business. Engle runs the Volatility Institute, a research center in financial econometrics housed within Stern's Salomon Center for the Study of Financial

Institutions, where academics share ideas on risk in the financial markets. In March 2009, the institute launched the online Volatility Lab, which forecasts volatility each day and in the year ahead and gauges stock fluctuation. When

stock prices spike, for example, volatility is high and so is the risk to investors. “It's designed to help practitioners, individual investors, students, and academics everywhere understand the risks they are taking,” Engle says. Now if they just paid heed.

To visit Engle's Volatility Lab, go to <http://vlab.stern.nyu.edu>.

AN APP-LE FOR THE TEACHER

The iPhone catch phrase “There's an app for that” rings increasingly true; there are applications for just about anything, from the playful iWhoopie Cushion to Google Earth, which beams satellite images from around the world to your phone. But knowing how to design those apps, well, now there's a class for that. Last spring, NYU became only the second university, after Stanford, to offer an iPhone application course, where students create unique, innovative apps while also learning about the business side of the hand-held computer industry.

“With most computer-science courses, students have to lock their imagination in the cabinet,” says Courant Institute of Mathematical Sciences clinical professor Nathan Hull. In his class, they were encouraged to stretch it. And they did: One designed iNYU Bus, an app with a GPS monitor to locate the university's free shuttle routes; another, iHungry, spits out recipes tailored to whatever ingredients you have on hand in your kitchen. While the class may seem like all fun and apps, “These are real-world skills,” Hull says. “These kids can create a business on their cell phone.”



TRAIN YOUR DIGI-PET FOR BATTLE WITH THE EPIC PET WARS APP.

© RICKY CHENG

ADOPT-A-CLASS

Last year, Ira W. Miller, a non-grad alum, and founder and owner of Zone Capital Partners, got a welcome earful on the five-hour flight he took from New York City to Los Angeles. He was sitting next to Ellen McGrath, adjunct professor at the Robert F. Wagner Graduate School of Public Service, who told Miller that she was teaching a course on “state-of-the-art social entrepreneurship,” where students tackle social problems by designing and executing business-minded blueprints for change. By the time Miller exited the aircraft, he had an invitation to sit in on a class, which he did. He was so impressed that he “adopted” the class last spring and funded the students' projects. “The class is designed to create instruments as social change makers,” McGrath explains. Miller's sponsorship, which he agreed to continue for the spring 2010 semester, allowed students to create Web sites, publish brochures, and advertise for projects, such as a “green” rock concert and the “Youth in the Booth” organization, which aims to increase young voter participation.

HONOR ROLL

Who's the most important New Yorker in education? Merryl Tisch (STEINHARDT '79),

whose colleagues recently voted her chancellor of the New York State Board of Regents. Since April 1, the seasoned educator and philanthropist has led the board, which supervises all educational activities in the state, from pre-school through grad school. The only unfortunate part is that Tisch has had to step down from the Dean's Council at the Steinhardt School of Culture, Education, and Human Development, where she will be missed.

LAWYERS-IN-RESIDENCE

Writers-in-residence are fairly common fixtures at most universities, but NYU's new Straus Institute for the Advanced Study of

Law & Justice, located at the School of Law, provides legal minds a similar space to flourish. The institute is a high-level research center where academics are invited to study a law-based theme for 11 months. Last month, 15 distinguished scholars from a variety of disciplines began to focus on different aspects of global governance, pursuing individual projects and participating in weekly public seminars. NYU professor and Straus Fellow Benedict Kingsbury plans to write a book on global administrative law. "Because we're free from any teaching obligations," he explains, "we're able to focus in a very stimulating environment."

VIOLET NIGHT



PHOTO © DAN CREIGHTON

NOW AN NYU TRADITION, THE LIGHTING OF THE EMPIRE STATE BUILDING AGAIN TOOK PLACE ON THE EVE OF COMMENCEMENT, HELD THIS YEAR AT THE YANKEES' NEW HOME STADIUM. THE 177TH CEREMONY FEATURED A KEYNOTE SPEECH BY U.S. SECRETARY OF STATE HILLARY CLINTON (SEE PAGE 5).



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CALORIE COUNTING

IS THE TREND-SETTING NEW YORK CITY LAW FLAWED?

by Kevin Fallon / CAS '09

It was apocalyptic news for restaurants: Spurred by reports that Americans consume one-third of their calories while eating out, New York City was pioneering a law that would require chain restaurants to post calorie counts next to menu items in a font and format as prominent as the price. The New York State Restaurant Association was taking it personally. “The industry is being unfairly targeted,” complained the association’s New York City Chapters executive vice president Chuck Hunt. And other groups rallied in their support:

“Americans should still have a right to guilt-free eat-

ing,” cried the Center for Consumer Freedom. But after a two-and-a-half-year war and three lawsuits, New York’s “nutrition police” won and the nation’s first calorie-labeling law was enacted in July 2008.

Little more than a year later, the law is yielding some unappetizing results: The groundbreaking policy may have actually had no effect, at least in the low-income areas

food patrons in low-income areas of New York City and Newark, New Jersey (where there is no labeling policy), both before the law took effect and again a month after. Stationed outside four major food chains, the team collected customers’ receipts and questioned them about their dining choices. Barely 10 percent of those polled noticed any calorie labels in the restaurants before the law, but af-

“It’s taken 20 years for us to get this fat....Maybe it will take another 20 to reverse.”

surveyed so far. A recent study by NYU researchers suggests that the new labels barely influence food choice, while another study found that they might even encourage some diners to purchase *more* calories. This is troubling news, notes Brian Elbel, assistant professor at the NYU School of Medicine, as numerous cities around the country roll out their own copycat laws and Congress weighs the LEAN (Labeling Education and Nutrition) Act, a federal bill that would apply menu labeling nationally. “[The legislation] is sweeping across the nation,” Elbel warns. “We really need to understand the extent to which it’s working before we know if it’s a good thing for other cities to do.”

Elbel and a team of researchers polled fast

ter July’s enactment that number surged to just over half, which means the labels did raise awareness. What’s concerning, however, is that of the 54 percent of respondents who said they saw the calorie labels, only about a quarter said it mattered to them. Worse, a study conducted by the University of Minnesota revealed that some men actually purchase more calories when menus are labeled. *The Big Money*, an economic off-shoot of *Slate*, recently ran “The Big Max,” a chart that broke down fast food favorites by calories per dollar, heralding Pizza Hut’s Meat Lover’s Personal Pan Pizza as the best poverty payoff.

Of course, fighting obesity—not poverty—was the motivation for the law. In 2007, the New York State Public Health Association reported that almost 60 percent of New Yorkers, as well as

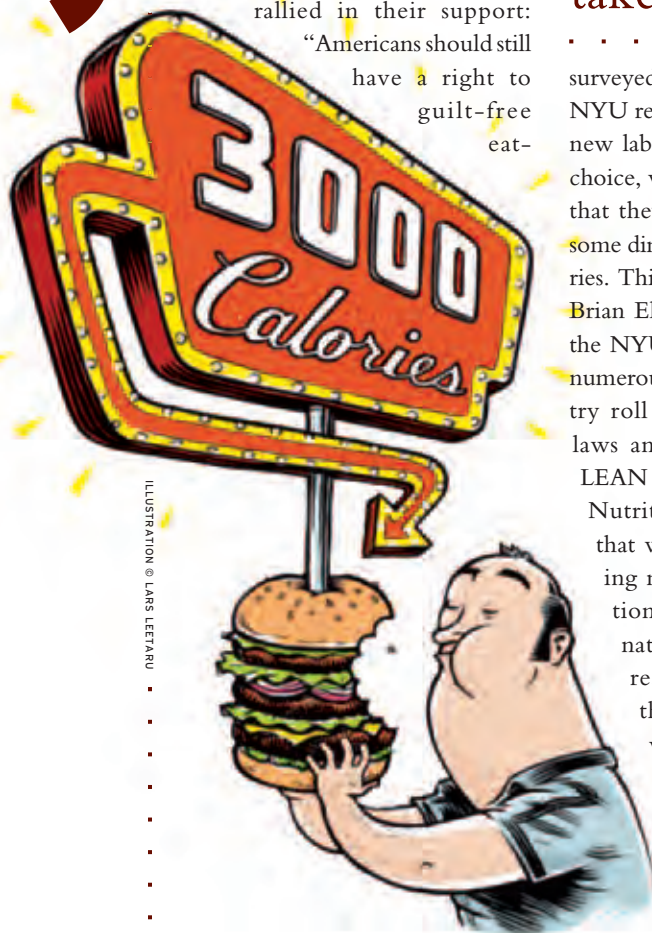


ILLUSTRATION © LARS LEFTARU

nearly half of the city's elementary school children, are overweight or obese, which costs the state and businesses \$6 billion a year. "Behind the policy was the assumption that if you had more information, you would make better choices," says Beth C. Weitzman, associate dean for academic affairs and professor of health and public policy at the Steinhardt School of Culture, Education, and Human Development. "But there are very smart, aware people who know tons about food who are obese."

So if information is not the cure, what is? Tod Mijanovich, a research assistant professor at the Robert F. Wagner Graduate School of Public Service, wonders whether taxing fat or sugar would work, while Weitzman suggests the "traffic light" system that Britain uses—where a red light warns that food is high in sodium—to blatantly signal unhealthy as opposed to high-calorie foods. But there is also evidence that who you eat with influences what you consume. In a recent study, Weitzman and Mijanovich found that, at least among adolescent girls, peer groups affect eating habits. Others are testing incentive-based approaches. In 2005, for example, Freedom One Financial Group offered a free four-day cruise to Jamaica for employees who met certain weight-loss goals.

Historically, public health policy has helped curb harmful behaviors, such as smoking and drunk driving. "Nobody would've believed that you wouldn't be able to smoke in your office 30 years ago," Weitzman says. "That would've been absolutely fascistic." Calorie labeling may be a first step then: Elbel's survey did show that it helps people better estimate the calories they consume. "This may slowly raise awareness," Mijanovich agrees. "It's taken 20 years for us to get this fat from supersize-me meals. Maybe it will take another 20 to reverse." ■

■ performance

All the City's a Stage

AN ALUMNI THEATER TROUPE CASTS A NEW BRAND OF SHAKESPEARE—JUST FOR NEW YORK

by Jackie Risser / CAS '09



PHOTO © ELIA BROMBUN
ROCK 'N' ROLL IN PENTAMETER? MEMBERS OF THE THEATER IN A BOX COMPANY REHEARSE *TEMPEST* TOSSED—A MUSICAL VERSION OF SHAKESPEARE'S CLASSIC.

One recent afternoon inside the Tisch School of the Arts acting studios, five actors huddled around a piano, chanting "Lost, lost, let's get lost," before singing a cappella, "Sun is going down/ Better put your pack down/ And stay here for the night." The bit may sound like a run-through for some hip new off-Broadway musical, but it's actually rehearsal for a streamlined, stomping adaptation of William Shakespeare's *A Midsummer Night's Dream*.

The avant-garde show, titled *Dream a Little Dream*, is the debut work of Theater in a Box, a new project by the Continuum Company, comprised entirely of alumni from the Tisch graduate acting

program, dedicated to bringing a fresh perspective to Shakespeare's iconic plays to the greater public. Directed by Tisch faculty member Jim Calder, the plays are more portable because there are only five actors—including, this year, Edi Gathegi (TSOA '05) of the *Twilight* film franchise—and more accessible because the verse is mixed with original contemporary music. Plus, they're free. For the first time the troupe traveled to three New York City parks—the Marcus Garvey and East River parks in Manhattan, and Herbert Von King Park in Brooklyn—to present what producer Michael Wiggins (TSOA '98) calls "essential Shakespeare."

Instrumental in launching the program was Academy Award-winner Whoopi Goldberg, who

was inspired by Joseph Papp's traveling theater truck, which used to come to her childhood neighborhood of Chelsea. Goldberg pitched a similar idea to Tisch Dean Mary Schmidt Campbell, who then recruited former grad acting chair Zelda Fichandler for artistic leadership. Soon, Theater in a Box—named for an actor's ability to create a dynamic theatrical experience out of a given "box" of a character—was born with the mission to bring first-rate free theater to New Yorkers throughout the boroughs.

One of the ways that they accomplished this was to adapt the work for a smaller cast. Michael Sexton, artistic director of the Shakespeare Society, trimmed the text to 70 minutes, and while the pentameter remains, some scenes were shortened, leaving time for those that more directly rely on an outdoor setting. The production, which was developed during a summer residency for Continuum at NYU's La Pietra in Florence, also features musical numbers written by the cast and accompanied by a live band, in what director Calder calls a "gospel back-up" style. "It's sort of like, 'We're gonna stop and sing a song now,'" he explains. The company's hope is that the dance and music—from South African movement and ballads to contemporary hip-hop—help to translate Shakespeare's prose into a more vibrant and personal experience for all audiences.

Back at the rehearsal, Sexton explains: "Look, we're out here creating rock 'n' roll—except it's in pentameter." ■



ENNYC

the insider

BEST OF NEW YORK

NYU FACULTY, STAFF, AND ALUMNI
OFFER UP THEIR FAVORITES

by Renée Alfuso / CAS '06

AS COLD WEATHER APPROACHES, GET THE BLOOD FLOWING WITH A FRIENDLY GAME OF FOOTBALL OR SOME INTENSE RETAIL THERAPY

HOME FIELD ADVANTAGE

Autumn and football go hand in hand, but finding space to throw around the pigskin can be tough in a concrete jungle. Not even the green haven of Central Park can accommodate flag and touch football players. "It's gorgeous, but if you try to play a pickup football game you're going to get a citation because they don't want you chewing up the grass," says Christopher Bledsoe, director of athletics, intramurals, and recreation at NYU. Instead he recommends **RANDALL'S ISLAND**, which sits in the East River just off Manhattan, offers 18 fields for football and soccer, and is the easiest place in the city to find regular playing space. While his own football days may be behind him, Bledsoe still visits Randall's to play softball and Frisbee or to watch the track-and-field events at the \$42 million Icahn Stadium, which

opened in 2005 and is the premier outdoor track facility in North America. Randall's also boasts new tennis and golf centers, 26 softball and baseball fields, picnic areas, a playground, and waterfront pathways for walking and biking. "You can always get a good game," Bledsoe says, "and it's a great place to enjoy views of the city in the fall." **RANDALL'S ISLAND SPORTS FOUNDATION, 212-830-7722; WWW.RISF.ORG**

GHOSTLY GOTHAM

"People are either very curious about ghosts or have great disdain for the idea," observes Joyce Gold (GAL '88), an adjunct assistant professor who teaches *Walking and Talking New York* in the School of Continuing and Professional Studies. Those in the former group have plenty of options for visiting haunted spots in NYC, says Gold, who has been giving

historic walking tours of the city for over 30 years. One of her most popular is the **MACABRE GREENWICH VILLAGE TOUR**, inspired by a photo she once took in a Manhattan cemetery that revealed what appears to be a ghost. Highlights include St. Mark's Church-in-the-Bowery, where Peter Stuyvesant, who was buried there in 1672, is said to roam the chapel, and the White Horse Tavern, where Dylan Thomas downed 18 shots of whiskey just before his death in 1953 and now allegedly haunts his favorite table. Gold also suggests that curious mortals check out the **MORRIS-JUMEL MANSION** in Washington Heights. Built in 1765 and used as headquarters by George Washington during the Revolutionary War, the house is a historic landmark and public museum. Over the years, there have been numerous ghost sightings of Hessian soldiers, former servants, and a previous owner. In 1964, schoolchildren waiting outside for a tour spotted a woman on the mansion's

balcony who scolded them to "Shut up!" They assumed it was an angry guide in period costume, until the curator explained that the building was locked—and empty. Eliza Jumel, the woman they likely saw, had been dead for nearly a century.

65 JUMEL TERRACE (BTW. WEST 160TH AND 162ND STREETS), 212-923-8008; MORRISJUMEL.ORG

SOUP'S ON

When *NYU Alumni Magazine* deputy editor Nicole Pezold (GSAS '04) heard we were looking for the city's top soup shop, she was eager to share her favorite: **CAFÉ MEDINA**. This unassuming eatery is tucked below street level near Union Square. And while many delis load their soups with oil and salt, the cooks at Café Medina, whose owners hail from Casablanca, rely on spices and creativity. Ten different varieties are made in-house daily, including staples such as Tuscan tomato bread and the wildly popular pumpkin corn

RANDALL'S ISLAND



PHOTOS: RANDALL'S ISLAND COURTESY ZOGSPORTS; CAFÉ MEDINA © OPTO DESIGN; MANSION © MORRIS-JUMEL MANSION; BRVANT PARK © JOSÉ LUIS R. CORTES



bisque, alongside specials. “My order really just depends on my mood and the weather that day,” Pezold says. With so many options, it can be difficult to decide between, say, the African chicken peanut and the French bouillabaisse, but diners may sample them all. The soups are so well liked that they sell year-round, with lighter selections such as gazpacho available in summer and heartier fare in the winter—when a good bowl of soup is crucial. “Walking around New York on a cold, dreary day can be one of the most depressing things, so anything that’s warm and tasty is soothing to the soul,” Pezold says.

9 EAST 17TH STREET (BTW. BROADWAY AND FIFTH AVENUE), 212-242-2777; WWW.CAFEMEDINA.COM

'TIS THE SEASON

Holiday shopping is terrifying for many people, but shopaholic Ashlea Palladino (CAS '06) has a remedy for the long lines and depleted department store shelves. Each year she goes to the **HOLIDAY SHOPS**

AT BRYANT PARK, where from November to January the space is transformed into a winter wonderland. And though holiday markets spring up throughout the city, only Bryant Park features free ice-skating, a rinkside lounge with heated outdoor dining, and a holiday tree covered in more than 30,000 lights. There’s even a kiosk that offers a tree setup and decorating service. “It really takes the stress out of shopping and creates a fun experience,” Palladino says. The park features more than 100 booths of wares from all over the world—including handcrafted jewelry, Italian wool knit hats, luxurious lotions, and custom ornaments—and most of the booths are manned by the designers and artisans themselves. “You can find great deals and then get a little something for yourself, which is a nice reward for getting all of your shopping done,” Palladino says.

SIXTH AVENUE BTW. 40TH AND 42ND STREETS, 866-221-5157; SHOP.BRYANTPARK.ORG

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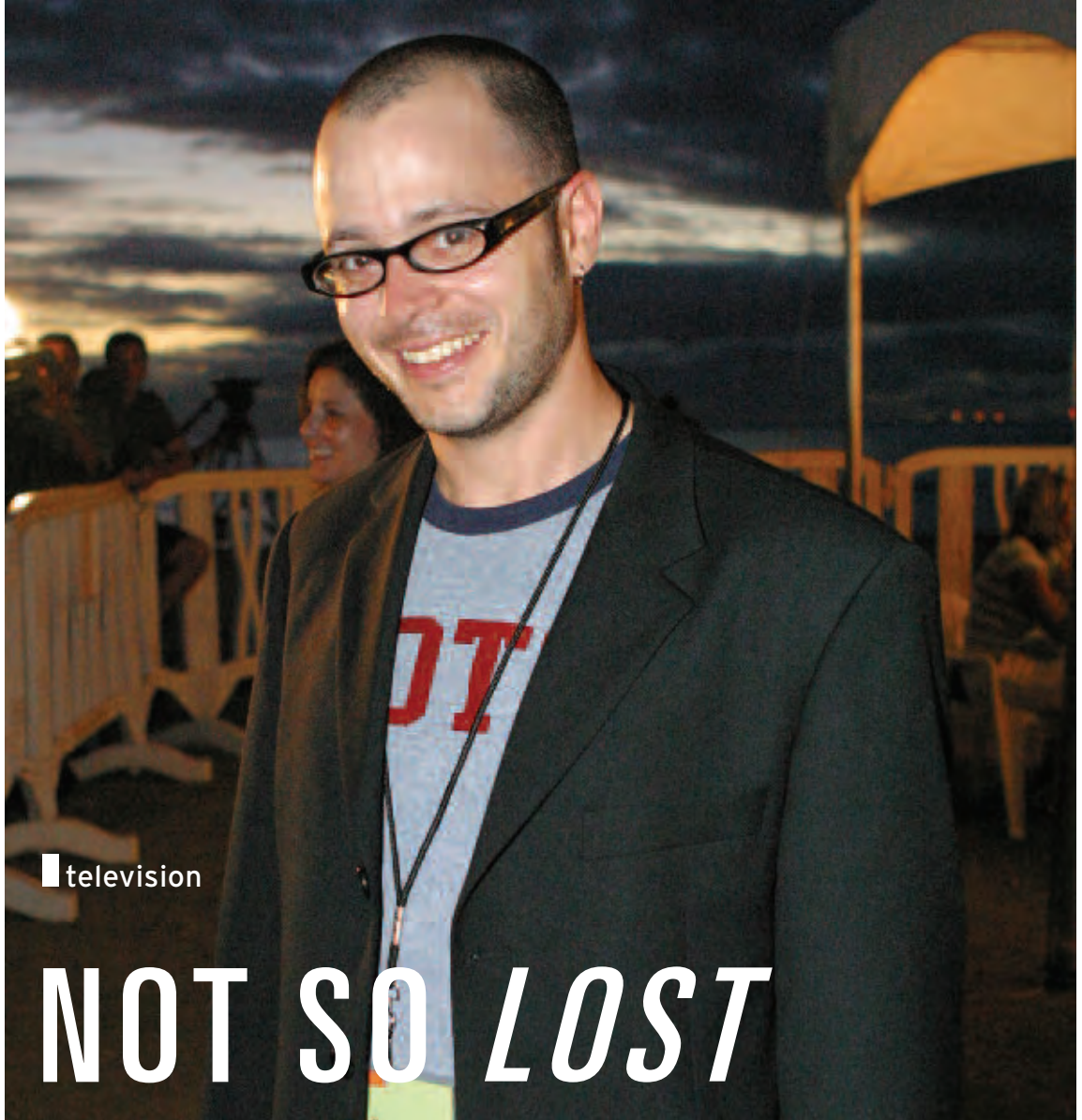
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television

NOT SO *LOST*

PHOTO COURTESY OF NAB

DAMON LINDELOF KNOWS EXACTLY HOW HE'LL END THE HIT SHOW HE CO-CREATED, BUT HE'S NOT TELLING

by Jason Hollander / GAL '07

In the late 1970s, in the days before VCRs gained ubiquity, Damon Lindelof's parents bought him some 16-mm prints of scenes from *Star Wars* because they were sick of taking their son to rewatch the film. He played the prints so much that they soon broke. Lindelof (TSOA '95) admits that he probably had an "unhealthy obsession" with the space adventure, but it was also his first experience with the escapist power of mythology. "It made me want to be a storyteller," he recalls.

So fans of ABC's *Lost* might

credit George Lucas, in part, for inspiring one of the most confounding, dizzying, and literary-infused shows ever to grace prime-time television. As co-creator, head writer, and executive producer, Lindelof will steer the series through its sixth and final season beginning in January 2010. The show, which has racked up Emmys, Golden Globes, and other awards, trails a group of plane-crash survivors on a mysterious tropical island who navigate a revolving door of obstacles—from global power struggles to personal demons and

unwillful time travel. The characters are developed through nonlinear flashbacks that meticulously connect to the overall mystery.

Though Lindelof now enjoys deity-like status among many sci-fi fans—he also produced the recent movie blockbuster *Star Trek*—the road to fantasy guru was paved through some pretty mainstream storytelling; he previously wrote for the Don Johnson vehicle *Nash Bridges*, MTV's *Undressed*, and the crime drama *Crossing Jordan*. But penning and producing the sequel to *Star Trek*

LIKE HIS *LOST* CHARACTERS, LINDELOF BELIEVES ADVERSITY IS INSPIRATION. "THERE IS PURPOSE BEHIND IT," HE SAYS.

(due out in 2011), along with developing a film based on Stephen King's fantasy Western series *The Dark Tower*, should keep him in the myth-making business for some time.

NYU Alumni Magazine recently spoke to Lindelof about life at the helm of a network hit, confusion as a motif, and what comes next.

YOU WERE BROUGHT IN BY J.J. ABRAMS (*FELICITY*, *ALIAS*, *FRINGE*) TO HELP DEVELOP THE *LOST* PILOT. WHAT WAS IT LIKE DREAMING UP THE SHOW WITH HIM?

We met on a Monday, talked for two hours, and started to get really excited about it. That Friday afternoon we had written a 23-page outline, and on Saturday morning ABC picked it up.

SO THERE WAS IMMEDIATE CHEMISTRY.

I was like, "I can't believe I'm in a room with J.J. Abrams," and he was just treating me like I was his buddy. Within a week we were writing together, meeting at Starbucks, and hanging out. The mystical side of me says we must have known each other in a former life, but I think sometimes you just meet people and immediately click in a way where it's like, "Oh...you."

YOU SPRINKLE EACH SHOW WITH REFERENCES TO LITERATURE, PHILOSOPHY, AND EVEN ANCIENT CULTURES. DO YOU EVER THINK YOU'RE GIVING THE AUDIENCE TOO MANY DOTS TO CONNECT?

I feel like for the audience member who wants to ski the black diamond, that run is available to them, but there's also a bunny

slope. And hopefully the episode makes sense. Here's the story [to the Season 5 finale]: This guy's trying to blow up a hydrogen bomb; this guy's trying to stop him. But if you want the more advanced version of the show, there's all these clues and nuggets, like Flannery O'Connor's *Everything That Rises Must Converge*. Those things are there for the superfan.

SO THERE'S A CONSCIOUS EFFORT TO MAKE *LOST* FANS DO SOME DEEP THINKING, IF THEY CHOOSE?

The show is not just called *Lost* because the island is lost or the people are lost in their lives. We want the audience to always feel a little lost, too, a little disoriented. As opposed to a cop show where you know the objective is to get the bad guy, or a hospital show where the objective is to save the patient, you don't know what the objective is on *Lost*. Our characters don't even know; they're trying to figure it out every week. Next [season] will be a slightly different experience.

SPEAKING OF WHICH, FANS AND TV WRITERS ARE CONSTANTLY SPECULATING ABOUT HOW IT WILL ALL END THIS SPRING. ANY SECRETS YOU MIGHT WANT TO LEAK TO YOUR FELLOW NYU ALUMS? [Laughs] Mum's the word.

I HAD A FEELING YOU'D SAY THAT. SO YOU'RE ABOUT TO WRAP UP THIS MONUMENTAL TV SERIES, YOU'VE JUST PRODUCED *STAR TREK*... WHAT'S LEFT ON YOUR CREATIVE WISH LIST?

It's all gravy at this point. In my heart and in my soul I am still a fanboy myself, and the only standard I ever hold any project I'm working on to is: If I were 11 years old, would I be into this?■

CREDITS

NYU CELEBRITIES STEAL THE SHOW—FROM BROADWAY TO PRIME-TIME TV

At this year's Tony Awards, **MARCIA GAY HARDEN** (TSOA '88) took home Best Performance by a Leading Actress in a Play for the bourgeois-bashing *God of Carnage*, while producer **ANDREW D. HAMINGSON** (STEINHARDT '93, '08) won Best Revival of a Musical for hippie classic *Hair*... **RAÚL ESPARZA** (TSOA '92), who also scored a Tony nomination for *Speed-the-Plow*, starred alongside Anne Hathaway this summer in the Shakespeare in the Park production of *Twelfth Night*... Actress **CAMRYN MANHEIM** (TSOA '87) returns for the fifth season of *Ghost Whisperer* on CBS, while **AZIZ ANSARI** (STERN '04) and **AUBREY PLAZA** (TSOA '05) are back in the NBC comedy *Parks and Recreation*... **LESLIE MORGENSTEIN** (STERN '97) is executive producer of two shows on The CW: *Gossip Girl* and newcomer *The Vampire Diaries*, which chronicles high school bloodsuckers... **PETER KRAUSE** (TSOA '90) co-stars in the new dramedy remake of *Parenthood* on NBC... The peacock network also debuted producer **CHARLIE CORWIN**'s (LAW '99) summer drama *The Philanthropist*, co-starring **JESSE L. MARTIN** (TSOA '91), about a world-traveling billionaire... **ETHAN PECK** (TSOA '09), grandson of acting legend Gregory Peck, reprised Heath Ledger's role in the ABC Family adaptation of the film *10 Things I Hate About You*... **JUSTIN BARTHA** (TSOA '00) played the groom-gone-missing in the surprise summer smash *The Hangover*, the latest comedy about men misbehaving from director **TODD PHILLIPS** (TSOA '94)... **MARTIN SCORSESE** (WSC '64,



STEINHARDT '68, HON '92) directed the upcoming thriller *Shutter Island*, set in a secluded hospital for the criminally insane and starring Leonardo DiCaprio and Ben Kingsley... **JENNIFER FOX** (GAL '94) produced *The Informant!*, which features Matt Damon as a bipolar whistle-blower in Steven Soderbergh's dark comedy... Greek gods will rule the cineplex with two films in the new year: director **LOUIS LETERRIER** (TSOA '96) revisits *Clash of the Titans*, while **CHRIS COLUMBUS** (TSOA '80) will helm *Percy Jackson & the Olympians: The Lightning Thief*, based on the adventure book series about Poseidon's half-human son... Oscar-winning scribe **MICHAEL ARNDT** (TSOA '87) penned Disney/Pixar's *Toy Story 3*, due out next summer... **CHRIS TAYLOR** (STEINHARDT '04), **ED DROSTE** (GAL '03), **DANIEL ROSSEN** (CAS '04), and **CHRIS BEAR** (STEINHARDT '04) make up indie rock band Grizzly Bear, now in the midst of their world tour.

—Renée Alfuso

theater

Laramie, Revisited

DRAMATIST MOISÉS KAUFMAN RETURNS TO THE TOWN THAT PUT HIM—AND HATE CRIMES—IN THE NATIONAL SPOTLIGHT

by Patricia Cohen

If Moisés Kaufman had to pick a single moment to mark his creative and sexual awakening, it would be his first theater class at the Tisch School of the Arts. He was 23 and had moved to the city from his home in Caracas, Venezuela, where as the son of Orthodox Jews he had attended a yeshiva. Each student had prepared a song, and a man with box-office biceps got up and sang “(You Make Me Feel Like) A Natural Woman.” “At first I thought he was being sarcastic,” Kaufman, now 45, recalls. When

he realized that wasn’t the case, Kaufman expected to see smirks on the faces of his classmates. Instead they sat attentive, gently nodding in time to the music. “I didn’t know you could be an artist or you could be gay,” he explains. “Or rather, I didn’t know I could be. In that class, I saw you could do both.”

Kaufman (TSOA ’89) recounts the story from behind a desk in his cluttered office on Manhattan’s Upper West Side. He adds that he did not come out to his parents until years later, noting: “It didn’t

hurt that I was very successful by that point.” He yawns and then quickly apologizes. He is exhausted. As usual, Kaufman, an award-winning playwright, producer, and director has many pots simmering at the same time. He is traveling to Missouri to direct the fairy tale pastiche *Into the Woods* for the Kansas City Repertory Theatre, a production he hopes will end up on Broadway. At the same time, he and his company are working on an epilogue to *The Laramie Project*, which the Tectonic Theater Project created after

Matthew Shepard, a 21-year-old gay college student, was brutally beaten and left to die on a fence in a small Wyoming town in 1998. It is scheduled to open simultaneously in 100 theaters across the country on October 12, the anniversary of Shepard’s death.

Laramie is by far the most famous creation of Tectonic, the collective Kaufman founded in 1991 with his partner Jeffrey LaHoste. (Another NYU theater class was the scene of their first meeting.) The company is devoted to pushing beyond the kind of

PHOTOS: LEFT © PETER KRAMER/AP PHOTO; RIGHT © KEN FRIEDMAN



ABOVE: KAUFMAN APPROACHES PLAYWRITING MUCH LIKE A JOURNALIST, ARMED WITH INTERVIEWS AND THE HISTORICAL RECORDS OF REAL-LIFE EVENTS. RIGHT: IN 2000, *THE LARAMIE PROJECT* BROUGHT THE STORY OF MATTHEW SHEPARD’S MURDER TO OFF-BROADWAY.

naturalistic and realistic stage performances with which American audiences are most familiar. Consider the genesis of *Laramie*. After Shepard died, 10 members of the company conducted some 200 interviews with local residents, which they then spent months fashioning into a play. It has had more than 2,000 productions since its off-Broadway debut in 2000 and was later filmed for HBO.

Like *Laramie*, most of Kaufman's work is based on journal-

similar features. The drama starred Jane Fonda, who returned to the stage after a 46-year absence to play Katherine Brandt, a dying musicologist determined to solve the mystery behind one of Beethoven's oddest compositions, the "Diabelli" Variations. Katherine travels to Bonn, Germany, to scour Beethoven's handwritten scores, sketches, and conversation books—just as Kaufman, a classical music fan, did in real life. The show rounded up a bouquet

“Shepard’s death resonated nationally. But what if nothing has really changed?”

istic accounts or historical records. In his view, real life is simply more fascinating than fiction—particularly those “watershed historical moments,” he says, when a culture’s inner workings and beliefs are suddenly exposed. His first play, *Gross Indecency: The Three Trials of Oscar Wilde*, was based on such a moment. For that, Kaufman relied on newspaper clippings, trial transcripts, and biographies to dramatically recount how Wilde was persecuted and jailed because of his relationship with a younger man, Lord Alfred Douglas.

Another Tectonic production, *I Am My Own Wife*, written by Doug Wright (TSOA '87) and directed by Kaufman, won the Tony Award for Best Play and the Pulitzer Prize for Drama in 2004. In the play, which is based on the true story of Charlotte von Mahlsdorf, a German transvestite who managed to survive both the Nazis and the Communists, a single actor plays 35 characters. (Kaufman's parents survived the Holocaust before immigrating to Latin America.)

33 Variations, which was written by Kaufman and ended its Broadway run in May, shares

of Tony nominations, including Best Play.

At first glance, Beethoven's Vienna, Victorian London, and the American West may not seem to share much in common, but Kaufman insists that his work cannot be reduced to neat categories. As he has said before in interviews: “I am Venezuelan; I am Jewish; I am gay; I live in New York. I am the sum of all my cultures. I couldn't write anything that didn't incorporate all that I am.”

As for *Laramie: 10 Years Later*, Kaufman told *The New York Times* that he is apprehensive about returning to the town. “There had been such fervor about how Matthew Shepard's death would make a difference,” he explains. “There are hundreds of hate crimes each year, but Matthew is the one that resonated nationally. But what if nothing has really changed?” Without undercutting his own work by revealing the answer to that question, he has noted that the log fence where Shepard was tied for 18 hours before being discovered has been removed: “There is nothing there, no marker, nothing.” ■

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BELIEVE IT OR NOT

AUTHOR STACY HORN EXPLORES A LABORATORY'S INVESTIGATIONS INTO THE PARANORMAL

by Renée Alfuso / CAS '06

On January 15, 1949, a 13-year-old Maryland boy began demonstrating disturbing behavior—he would projectile vomit and speak in foreign languages, his bed shook violently, and words appeared scratched into his body. If the events sound familiar it's because they would later become the basis for the classic horror film *The Exorcist* (1973) and, sure enough, the boy's deeply religious mother was convinced that he was possessed by a demon. But a priest who witnessed the episodes firsthand believed a poltergeist was more likely to blame, and so he turned to a higher authority: the Parapsychology Laboratory at Duke University.

When J.B. Rhine, who headed the lab, learned of the strange case,

he supposed yet another theory: The boy himself was behind the phenomena, whether through simple trickery or perhaps psychokinesis (the ability to move objects via brainpower). Rhine, considered “the Einstein of the paranormal,” believed more in the abilities of the human mind than he did in ghosts. He struggled his whole life to bring psychical research away from the fringe and into the realm of science, and is the central character of *Unbelievable: Investigations Into Ghosts, Poltergeists, Telepathy, and Other Unseen Phenomena From the Duke Parapsychology Laboratory* (Ecco), a new book by Stacy Horn (TSOA '89). Using exhaustive research and countless interviews, Horn chronicles the lab's work, from 1930 to 1980, and vividly describes

the scientists' juiciest encounters, from the bizarre (a telepathic horse named Lady Wonder) to the heartbreaking (a fame-hungry psychic who strung along the parents of a missing boy).

A frequent contributor to NPR's *All Things Considered*, Horn was drawn to the once-prominent lab by her fascination with forgotten stories, which gives her writing the tone of investigative journalism despite a background in telecommunications. Where many would dread the labor of sorting through dusty piles of documents, Horn sees opportunity. Her previous book, *The Restless Sleep: Inside New York City's Cold Case Squad* (Viking), required digging through warehouses of evidence, and she recalls feeling like “a kid in a morbid candy shop.”

DUKE SCIENTISTS OF THE PAST
REVIEW RESULTS OF A PSYCHOKINESIS
TEST USING A DICE MACHINE.

So the chance to rummage through the Duke lab's 700 boxes of archives—which took almost three years—was especially appealing. “If there’s a basement that nobody’s gone into for decades, I want to go through that door and look at what nobody has for 100 years,” she says.

Horn’s interest in Rhine’s work put her in good company: Helen Keller, Aldous Huxley, Richard Nixon, Jackie Gleason, and Carl Jung were among the many who wrote and visited the lab. In the 1930s and ’40s, particularly following WWII, people desperately wanted proof of life after death and sought out mediums to reach their dearly departed. The burning question for Rhine was whether such seers were actually communicating with the dead or simply getting their answers through extrasensory perception (ESP). He decided the first step was to focus on telepathy—the ability of the mind to communicate with another. Eventually Rhine and his colleagues were testing up to 100 people for ESP each week using simple card experiments. By 1940, the lab had conducted nearly a million trials, which provided statistical evidence that the mind could exhibit telepathic powers. “Instead of bowing before the unexplainable, we begin to experiment with it,” Rhine observed.

But the public, and even the lab’s financiers, weren’t interested in science. Hundreds of letters poured in each day from people hungry for answers to inexplicable experiences—and they wanted someone to investigate them. Rhine was reluctant to start chasing after things that go bump in the night, but a 13-year survey of the letters, which eventually totaled more than 30,000, found that 3 percent of the stories could not be explained by his telepathy theo-

ries. These “spontaneous psychic experiences,” as the lab carefully dubbed them, showed possible evidence of “incorporeal personal agency”—their scientific term for ghosts. The only way to study them was to venture into the field.

Horn went to Duke expecting to uncover the real-life *Ghostbusters*. But, unlike in the movie, the lab’s task was not as simple as showing up with a proton pack and ghost trap. In most cases, the reported disturbances would cease before the scientists arrived. Perhaps the most elusive was the poltergeist—which means “noisy ghost” and is often exhibited by flying objects and slamming doors—because they seldom last long. But the activity can be prolific, as one Long Island family discovered in 1958, when they were startled by loud popping noises and found a crucifix fallen from the wall, broken toys strewn about, and bottles, including one containing holy water, unscrewed and emptied. Five weeks and some 67 events later, it stopped as abruptly as it began.

Over the years, the lab debunked thousands of reported ghosts and psychics, but some incidents remained beyond explanation. As decades passed, the lab’s friends and contributors died without knowing for certain whether an afterlife awaited them. Eventually the university grew less interested in parapsychology and the lab separated from Duke in 1962. When Rhine died in 1980, at 84, his work had never been fully accepted by the disbelieving scientific community, despite years of adherence to modern experimental procedure. Like Rhine, Horn is skeptical about ghosts but believes that there are happenings we can’t fully explain—yet. “I don’t know that it’s something from the afterlife, but it could be something *even more* interesting,” she says. “And to me that’s just as thrilling as a paranormal explanation.” ■

■ bibliofile

INVISIBLE HANDS: THE MAKING OF THE CONSERVATIVE MOVEMENT FROM THE NEW DEAL TO REAGAN

(W.W. NORTON)

KIM PHILLIPS-FEIN
ASSISTANT PROFESSOR
GALLATIN SCHOOL OF
INDIVIDUALIZED STUDY



Economist Adam Smith wrote that an “invisible hand” self-regulates the free market. Political scientist and historian Kim Phillips-Fein alludes to that unseen force, describing how little-known academics and businessmen—notably Lemuel Boulware of General Electric—worked behind the political curtain to create a conservative movement rooted in deregulation. The author illuminates the birth of modern conservatism in the 1930s as a reactionary crusade of those who, enraged by government regulation in the New Deal, funneled money and energy into promoting a return to *laissez-faire* economics. This paved the way to deregulation and the trickle-down theories of the ’80s. Phillips-Fein delivers a remarkably neutral—and timely—history as our government once again navigates its role in resolving a financial crisis. —Kevin Fallon

BLUEGRASS: A TRUE STORY OF MURDER IN KENTUCKY

(FREE PRESS)

WILLIAM VAN METER
LS '96, GAL '98



After a night of revelry in 2003, Western Kentucky University freshman Katie Autry passed out in her dorm room, where she was then raped, beaten, and charred from her thighs to her neck. With a newspaperman’s matter-of-factness, journalist William Van Meter details this gruesome tale, piecing together the alcohol-hazed events leading up to the murder, the bungled investigation by campus police, and the Autry family’s quest for justice. The case caused a sensation in Bowling Green, home to the university, and Autry—described variously as the sweetest girl ever and a promiscuous partier—was impugned in the local press nearly as much as the two troubled young men accused of the crime. While Autry was the obvious victim, it’s clear that the whole town suffered a loss of innocence with her passing. —Nicole Pezold

DIY Haute Cuisine

FLORENCE FABRICANT SHARES RECIPES, TIPS, AND TRENDS FROM NEW YORK'S BEST CHEFS

by Andrea Crawford

The New York City restaurant scene has had such an influence on Florence Fabricant's life that when she speaks of her love for the "kitchen," it's difficult to distinguish between the one at home and those in restaurants. As *The New York Times* food writer explains in her latest book, *The New York Restaurant Cookbook: Recipes From the City's Best Chefs* (Rizzoli): "Do I go out to dinner or light a stove? No contest for some people, but a dilemma for me."

But Fabricant's ninth cookbook offers a compromise: restaurant-caliber food that one can make at home. Published earlier this year, the book is a revised and updated edition of one that appeared six years ago and is as much a snapshot of the city's vibrant dining scene at a particular point in time as a compendium of recipes. "The hip, downtown, casual dining scene, particularly in Brooklyn and the East Village, has ramped up and has in some measure infiltrated other neighborhoods," says Fabricant (GSAS '62). Most important, though, the food is changing. "The

general quality is continuing to improve and there's more experimentation than ever," she says, nodding to the use of more locally produced food options.

In this edition, 30 new recipes—from the chefs of such newcomers as Momofuku, Telepan, Lunetta,

and The Grocery—appear alongside classics from Bouley, Babbo, Carnegie Deli, the Four Seasons, Pearl Oyster Bar, and more. One new addition, chicken potpie from the Waverly Inn, the author says, is probably the best you'll ever taste. Fabricant has mediated the con-

DAVID CHANG, ONE OF SEVERAL CHEFS FEATURED IN THE BOOK, OWNS FOUR NYC RESTAURANTS, INCLUDING MOMOFUKU SSÂM BAR (LEFT). RAMEN (ABOVE) IS ONE OF CHANG'S SIGNATURE DISHES.

coctions for domestic use. "I took these recipes, and I wrestled them to the ground," she says. "Many had to be pared down, slimmed, and trimmed to accommodate a home cook's needs, abilities, and lack of staff." Wine pairings (or other drink suggestions) accompa-

NEW YORK FOOD THE ANNALS OF CITY EATING

Annie Hauck-Lawson (GAL '83, STEINHARDT '91) wants New Yorkers to know their food history. In *Gastropolis: Food & New York City* (Columbia University Press), she and co-editor Jonathan Deutsch (STEINHARDT '04) compiled a collection of essays on the eating and drinking habits of city residents—from the Lenape Native Americans to today.

DID YOU KNOW?

► Cheesecake may date to 15th-century Europe, but it took off in New York after restaurateurs started using cream cheese, a concoction of cream and whole milk developed by a Chester, New York, dairy farmer in 1872.

► Gennaro Lombardi opened the first New York pizzeria in 1905.

► In 1916, Nathan Handwerker opened his hot dog stand a block from the beach at Coney Is-

land. To attract customers, he employed an unusual marketing strategy: He hired people dressed as doctors and nurses to stand out front and eat his frankfurters.

► The bagel was not popular in NYC until after World War II. But it supposedly originated in Vienna, Austria, in 1683, when a Jewish baker made them in gratitude to the Polish king, who loved to ride horses. The round shape is said to resemble a riding stirrup—a *Bügel* in German.

ny each entry, and Fabricant sprinkles the text with simple but important tips she has learned from her years of observing professionals.

Adventurous home cooks have long been interested in replicating what they discover while eating out. And although some chefs have been more likely to keep their secret sauces secret—prompting some diners to smuggle samples out for analysis—

others have willingly shared them, long before today's emphasis on celebrity chefs and their preponderance of cookbooks.

“When it comes to any kind of new food product, it's the chefs who discover them, by and large, it's in the restaurants that people eat them, and then they want them at home,” Fabricant says. “We would not have arugula in supermarkets were it not for restaurants.” ■

VEGAN FOOD GETS SOULFUL

If the idea of vegan soul food sounds like a radical departure, that's because it was meant to. Food activist, chef, and writer Bryant Terry (GSAS '01)—incidentally, not a vegan himself—presents a more sustainable and healthy approach to soul cooking in his new book, *Vegan Soul Kitchen: Fresh, Healthy, and Creative African-American Cuisine* (Da Capo). “It's important for me to tell these stories that depart from this very reductionist understanding of what African-American cuisines are,” the author says.

In order to create a more diverse and complex depiction of soul food, Terry, who studied history at NYU, drew heavily on the past and was inspired by Edna Lewis, whose cookbook, *The Taste of Country Cooking*, deeply influenced him. “It reads more like a memoir that's infused with recipes,” Terry says. Raised on the food he helped his grandparents grow and prepare in Memphis, Terry includes more than 150 recipes in this follow-up to *Grub: Ideas for an Urban Organic Kitchen* (Tarcher) (co-authored with Anna Lappé in 2006). There's everything from the bread and butter of soul food (collards, grits, cornbread) to inventive takes on watermelon (a martini, slushee, sorbet, and citrus and spice pickled rind), corn (sweet coconut-ginger creamed corn), and succotash (blackened tofu with succotash salsa).

And because he loves music as much as food, a soundtrack selection is suggested for each recipe. What goes with garlic broth? “Stormy Weather” by Etta James, of course. —A.C.

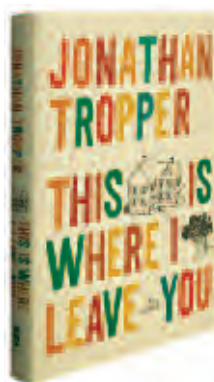


FOOD ACTIVIST AND AUTHOR BRYANT TERRY

PHOTO © SARA REMINGTON

■ bibliofile

THIS IS WHERE I LEAVE YOU
(DUTTON ADULT)
JONATHAN TROPPER
GSAS '93



Jonathan Tropper's latest novel has all the trappings of an outrageous comedy: death, adultery, and disillusion. When Judd Foxman's father dies, the whole estranged family gathers at their Long Island home to sit shivah for an uncomfortable seven days. But the loss of a distant father is not the only problem plaguing Judd; his wife has just left him for his boss, and may or may not be pregnant with Judd's child. His siblings only complicate matters: older brother Paul despises Judd, Wendy is in a dead-end marriage of her own, and the youngest, Phillip, remains a teenager at heart. Add in their oversharing therapist mother, and the domestic tension boils to the point of both laughter and tears. *Publishers Weekly* proclaimed the book, “Sharp, raw, and often laugh-out-loud funny.”

—Emily Nonko

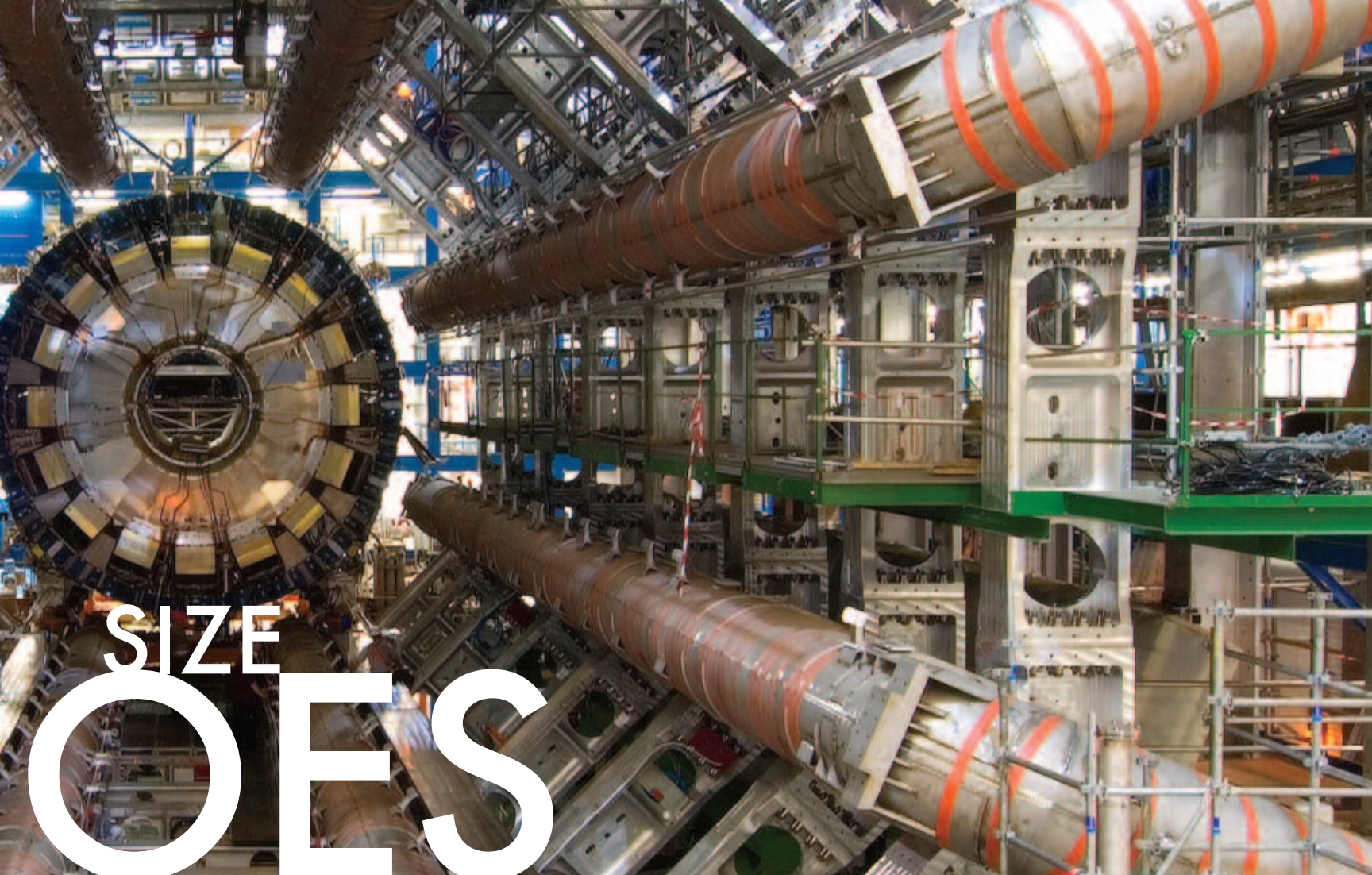
BEAT
(PERMANENT PRESS)
AMY BOAZ
GSAS '91



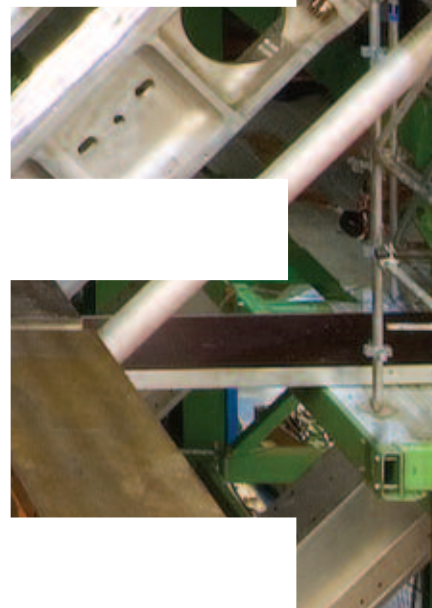
In this lyrical novella, a mother flees to Paris to escape both the drudgery of an unfulfilling marriage and the fallout of a passionate affair. Frances, a New York magazine editor and our narrator, drags her young daughter, Cathy, from the Louvre to many cafés, and the pair is constantly at odds. Frances is consumed by memories of her lover, Joseph, a rugged Beat poet from Boulder, and she contemplates how deeply their free-wheeling romance has alienated her from her prim East Coast family. What Cathy doesn't know is that Joseph's common-law wife, a domineering star poet, has mysteriously disappeared—and her mother is a potential suspect. Part mystery, part romance, Amy Boaz's book is an intricate, satisfying yarn, even if some strands are left to hang loose. —E.N.



**BY STUDYING BOTH THE TINIEST AND MOST MASSIVE
PUSHES THE FRONT LINES OF PHYSICS RESEARCH**



SIZE OF



PHENOMENA, A PIONEERING CENTER

BY JASON HOLLANDER / GAL '07

LOCATED NEAR GENEVA, SWITZERLAND, THE 27-KILOMETER, \$6 BILLION LARGE HADRON COLLIDER WILL ALLOW SCIENTISTS TO SIMULATE THE MOMENTS JUST AFTER THE BIG BANG—THE “BIRTH” OF THE UNIVERSE 13.7 BILLION YEARS AGO.

FOR SOME KIDS, AGE 10 IS WHEN THEY START TO MEMORIZE PLAYERS ON THEIR FAVORITE BASEBALL TEAM OR GROW OBSESSED WITH A CERTAIN CARTOON OR VIDEO GAME. FOR DAVID W. HOGG, 10 IS WHEN HE FIRST BECAME AWARE THAT “WE LIVE ON AN ABSOLUTELY, MICROSCOPICALLY INSIGNIFICANT FLECK OF DUST IN THE MIDDLE OF NOWHERE IN THIS GINORMOUS UNIVERSE.” IT MIGHT SOUND LIKE THE SETUP FOR A WOODY ALLEN PROTAGONIST, BUT THE REALIZATION CAST A LINGERING SPELL ON HIM. NO ONE—NOT HIS PARENTS, TEACHERS, OR FRIENDS—COULD PROVIDE RELIEF FROM THE UTTER FEAR BROUGHT ON BY IT. OUT OF NECESSITY, YOUNG HOGG FINALLY SETTLED ON A CREED: “THE FACT IS, WE ARE COMPLETELY INSIGNIFICANT. SUCK IT UP.”

But he didn't stick to that. Instead, Hogg, now 39, eventually channeled his distress into the search for a more precise and, perhaps, *significant* understanding of our place in the cosmos.

This colossal pursuit is shared by his colleagues at NYU's Center for Cosmology and Particle Physics, or CCPP. The 11 professors, 11 postdoctoral researchers, and 20 graduate students in CCPP are members of the world's first center to formally merge the study of fundamental (concerned with the smallest particles) and grand-scale physics (focused on celestial bodies)—with the hopes that this cross-pollination will help reveal the elusive mysteries of space and time. Teams at CCPP are behind some of the field's most provocative theories and projects, aspiring to find evidence of extra dimensions, explain dark matter and dark energy, create micro black holes, and build the largest three-dimensional map of the universe ever made.

It's okay if the last couple of sentences don't

resonate. It means you're among the 99.9 percent who aren't versed in physics talk. So here's a quick primer: Particle, or fundamental, physics examines the essential elements of the universe. These include photons, electrons, and the subatomic particles that comprise protons and neutrons. Research in the properties of these particles has established Quantum Mechanics—the ac-

cepted set of laws for the microscopic world. Cosmology, on the other hand, is concerned with the physics of the largest structures in the universe—galaxies, and their clusters or superclusters—and is still much rooted in Albert Einstein's General Theory of Relativity. As of yet, the fields are scientifically incompatible because the natural laws of each realm don't match up.

Now take these two seemingly antithetical areas of study, crisscross them intellectually, experimentally, socially, and philosophically, and you get CCPP. The center has experts from both arenas working side-by-side on big-picture questions. As a result, from its tiny home base in Greenwich Village, NYU has become a major player in the largest experiments being conducted from Switzerland to Argentina and beyond.

The creation of CCPP required the vision of someone who could see past walls. Glennys Farrar became the first woman to earn a PhD in physics from Princeton University in 1971 and still remembers her grad school admissions interview there, when she was asked, “Why, in spite of being a woman, they should admit me.” So when the professor came from Rutgers University to NYU in 1998, she was impressed to see the cosmologists hanging out and debating with the particle gurus—at lunch, after lectures, in the halls. This fit her notion that most physics departments “shoot themselves in the foot” by keeping their faculty in separate silos. “It was clear to me that the underlying, important questions were entangled,” says Farrar, who found the Faculty of Arts and Science administration immediately receptive when she pitched the idea for the center in 2001.

As the director of CCPP from its inception to 2008, Farrar wanted to attract the world's most talented scientists and, ironically, it was an expan-



sive, nonacademic space in its home on the fifth floor of Meyer Hall that helped to lure them. With oversize windows, funky couches and stools, and a treasured espresso maker, the CCPP lounge could pass for a typical Village coffeehouse, but the per capita PhDs and the algorithms on the communal chalkboard are a giveaway that this isn't Caffe Reggio. And at lunchtime, just about everyone emerges from his or her office to sit together and talk about everything from physics to baseball—and sometimes the physics of baseball. For Hogg, who was recruited as an assistant professor in 2001 along with several others from the prestigious Institute for Advanced Study in Princeton, the sense of community that existed even before the center came to be was a huge draw. “In a lot of disciplines a scholar is rewarded for isolating himself from the world and getting something done,” he says, “but physics doesn't work that way. Really great science requires not just smart people, great instruments, and hard work, but also friendships, relationships, and community. Glennys convinced the university to put a structure to something that emerged very naturally.”

Far away from the sun-drenched offices on Washington Place, some CCPP faculty are at work on an experiment that will take place 100 meters below the ground at the European Organization for Nuclear Research, or CERN, which sits on the Swiss-French border near Geneva. With hundreds of scientists representing 20

CCPP'S FACULTY, FROM LEFT: GLENNYS FARRAR, GREGORY GABADADZE, DAVID HOGG, ANDREW MACFADYEN, MASSIMO PORRATI, NEAL WEINER, MATTHEW KLEBAN, MICHAEL BLANTON, AND ROMAN SCOCCIMARRO. NOT PICTURED: GIA DVALI (SEE PAGE 36) AND ANDREI GRUZINOV.

member states, it is expected to replace the famed Fermilab as the world's leader in the business of “finding out what the universe is made of and how it works.” CERN's premier project currently centers on the Large Hadron Collider, or LHC, a \$6 billion particle accelerator located in-

side a 27-kilometer tunnel. The LHC collides protons at 10 million times per particle the energy of an atomic explosion, simulating the moments just after the Big Bang—the “birth” of the universe 13.7 billion years ago—and enabling scientists to study a model of its evolutionary process. Gia Dvali, NYU's Silver Professor of Physics, who spends about two-thirds of the year working at CERN, says that the experiment, which began this fall and continues through spring 2010, is something even Einstein couldn't have imagined. “This would have been considered science fiction 30, 40 years ago,” Dvali says. “It's absolutely a dream.”

One unexpected bit of fanfare for the LHC came in the form of a global media crush last year when news outlets announced the possibility, according to some scientists, that the world could be swallowed by a

COLLIDING PROTONS AT 10 MILLION TIMES THE ENERGY OF AN ATOMIC EXPLOSION, THE LHC “WOULD HAVE BEEN CONSIDERED SCIENCE FICTION 30, 40 YEARS AGO,” GIA DVALI SAYS. “IT'S ABSOLUTELY A DREAM.”



black hole born during the experiment. A week before the accelerator powered up for the very first time in September 2008, *Time* magazine reported that a German chemist had, unsuccessfully, filed an emergency injunction to stop the activation. For Gregory Gabadadze, associate professor and director of CCPP since 2008, who helped lay the theoretical groundwork relevant for this experiment at CERN, the hullabaloo was

IF DIMENSIONS ARE REVEALED BEYOND THE KNOWN FOUR—HEIGHT, WIDTH, DEPTH, AND TIME—IT WOULD OPEN A “PANDORA’S BOX” OF EXOTIC PHENOMENA.

completely unfounded. The possibility of a catastrophic accident is, he estimates, “One over 10 to the many, many, many zeroes. It’s so many zeroes that I don’t even care.”

Creating a micro black hole is, indeed, part of the aim of the project, which has been riddled with some early electrical and magnetic glitches that make some doubt it will ever reach its anticipated power level. But, if successful, it would send shockwaves through the physics community and would be much credited to work done at CCPP. It would effectively confirm the existence of extra dimensions (the known four are height, width, depth, and time) and explain several modern physics mysteries, including the dark components of energy and matter. Although the universe’s expansion should be slowing due to a gravitational pull, it’s actually increasing, which some scientists attribute to “dark energy,” a force spread throughout the universe. Another element, called “dark matter,” surrounds galaxies like our

own Milky Way, and determines much of their properties. These two dark phenomena are so named because they radiate no light, but they demand attention, accounting for some 96 percent of the universe’s total density.

The discovery of this dark realm in 1998 actually stimulated the ties between cosmology and particle physicists, because its implications could impact the known laws for both. A number of major theories surrounding these phenomena have been born or properly nurtured at NYU. In 2000, Dvali co-wrote, with Gabadadze and professor Massimo Porrati, a paper now known by their initials as “the DGP model”—an outline of gravity that laid the groundwork for many of the experiments in dark energy being conducted by NASA, and which has already been cited more than 1,000 times. Assistant professor Neal Weiner’s research focuses on the possible relationship between neutrinos (small particles that travel near the speed of light) and dark energy, as well as theories of “electroweak symmetry breaking,” which calls into question the foundation of particle physics laws and

will be tested in the LHC. And a more thorough understanding of “supersymmetry”—the particle theory pioneered in part by former NYU professor Bruno Zumino and developed early on by Farrar—will also be explored in work there. “There’s always a temptation among theorists to *not* make very specific predictions because then you won’t get ruled out,” Hogg notes. “People here are willing to put their name on the line. We’re really unusual in that respect.”

Observation is as crucial to understanding space today as it was in Galileo’s time. In Argentina’s Mendoza region, NYU is part of another huge effort, the Pierre Auger Collaboration, which includes some 200 physicists from 15 countries. At the Auger Observatory, scientists are examining ultra-high-energy cosmic rays and NYU, specifically, is using the results to test the validity of particle interactions. The

speed of these rays is significant because, since they occur naturally, they dwarf those that may be achieved even by the LHC.

Back in North America, at the remote Apache Point Observatory near Roswell, New Mexico, a telescope scans space around the clock as part of the SDSS-III, the third installment of the Sloan Digital Sky Survey, a 20-institution collaborative project that started in 2000 and will continue through 2014. The latest effort will map in meticulous detail more than one-quarter of the visible sky and will process roughly 6.5 billion light-years worth of information. That’s a lot of numbers, but for astronomer and NYU assistant professor Michael Blanton, who is data coordinator of the project, he’s happy to sort through what most people can’t even contemplate. “A lot of science happens by people doing rather mundane things very, very carefully, and making incremental progress,” Blanton explains.

This “mundane” work will provide physicists the world over with theoretical tools for years to come. NYU is the primary data center for the survey, which in turn makes CCPP its intellectual home. The statistics are public information, and Blanton, along with CCPP’s Andrei Gruzinov, Andrew MacFadyen, and Roman Scoccamarro, must anticipate how scientists may want to use them. As Hogg notes, “It’s pretty hard to just give someone 750,000 galaxy positions and have them run with it.” So NYU is charged with packaging the data for those like assistant professor Matthew Kleban, who works on new models in string theory, as well as those doing analysis at the LHC. It’s a job perhaps only Blanton could make sound easy: “The fact is there’s so much interesting stuff out there and we know so little about it that you can almost make these large maps and then just go fishing [for information]. And you’re gonna find something interesting.”

Because the light being viewed for SDSS-III has been traveling toward Earth for more than 6.5 billion years, astronomers are essentially watching a home movie playing backward halfway toward the birth of the universe. The closest points reveal recent cosmic activity, while the farthest points expose the workings of deep space as they occurred billions of years ago—allowing astronomers to “time travel” via projected images. Eventually, scientists hope to map back to the moments right after the Big Bang, when Blanton says estimates

THIS NEW MEXICO-BASED TELESCOPE, USED AS PART OF THE SLOAN DIGITAL SKY SURVEY III, WILL HELP MAP IN METICULOUS DETAIL MORE THAN ONE-QUARTER OF THE VISIBLE SKY AND PRODUCE ROUGHLY 6.5 BILLION LIGHT-YEARS WORTH OF INFORMATION.



show that everything in our universe could have existed, literally, in a space the size of a thimble.

All this sky searching begs the inevitable question of what else astronomers may find—namely, signs of intelligent life elsewhere in the universe. Blanton believes “it’s hard to imagine that there isn’t” another form of life out there, noting that both Mars and Saturn’s moon, Titan, are teeming with organic compounds. And it seems that we may not have to wait long for an answer. As telescopes soon expand to a projected 30 meters in diameter, Blanton thinks that the technology to detect life on exoplanets—those outside our solar system—should be available within 50 years. At that point, it’s just a matter of zooming in on those places with characteristics similar to Earth’s. “We know where to look,” he says.

Whether alien contact is on the horizon or not, the 21st century is already proving to be one of the most revolutionary moments in the history of physics. There is a chance that news will emerge from CERN this spring that rivals the headlines of 1919, when a solar eclipse set the stage for Einstein’s General Theory to be tested and proven. If extra dimensions are revealed, CCPP director Gabadadze says, it would open a “Pandora’s box” of exotic phenomena for physicists to document and make sense of. But the experiments will prove win-win regardless of the outcome. In physics, as with all science, the goal is to advance knowledge; everything is a building block. As Gabadadze says, “Old theories aren’t wrong, they just get embedded into a bigger and more precise one.”

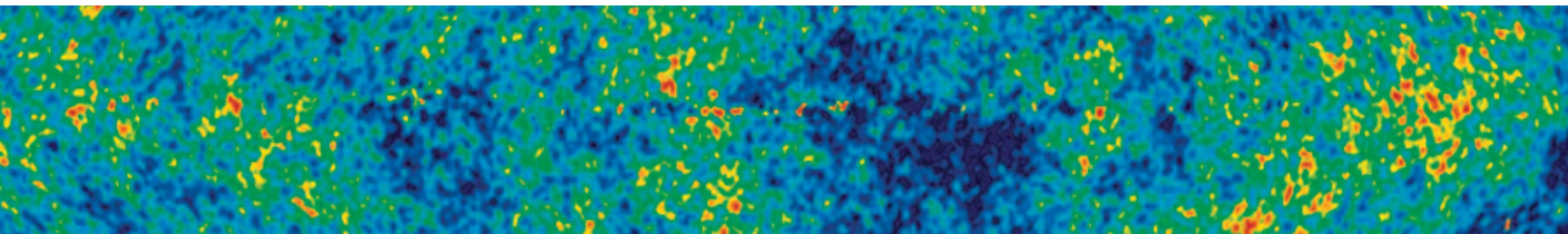
Most scientists agree that it’s impossible to predict what value this next stage of progress will bring to the general public. After all, chemist Michael Faraday was uncertain how the electromagnetic field—which, for example, now helps charge your electric toothbrush and powers hybrid cars—might be used when he discovered it in the early 19th century. And CERN was the place where the first crude version of the World Wide Web was designed for the unglamorous means of helping physicists share data more easily. Some dream of a future full of radical technologies and Stanley Kubrick-inspired space travel, but scientists labor daily, heads down, because they know the work is



more important than imagining the reward. Still, finding clues to our existence remains a pretty good motivator, and if the upcoming LHC experiments are successful, there will be a treasure trove. Whatever happens, one thing is sure, says Dvali from his office at CERN: “We’re opening a new chapter.” ■

TOP: GIA DVALI SPENDS TWO-THIRDS OF THE YEAR AT CERN, AND WILL ANALYZE DATA AS IT EMERGES FROM LHC TESTS. **BOTTOM:** USING AN ASTROMETRY ENGINE DEVELOPED AT NYU, SCIENTISTS CAN ANALYZE IMAGES LIKE “WISPS SURROUNDING THE HORSEHEAD NEBULA” TO DETERMINE THE SCALE OR ROTATION OF CELESTIAL BODIES.

PHOTOS: TOP © IRANLI MINASHVILI; MIDDLE © STAR SHADOWS REMOTE OBSERVATORY; BOTTOM © NASA



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BLACK BEAUTY

BY ANDREA CRAWFORD

WITH ADDITIONAL REPORTING BY HANA TANIMURA / CAS '09



*Photographer Deborah Willis
focuses on the African-American portrait*

Willis forcefully reveals the nature of beauty as a “visual expression of power.”

IN 2001, PHOTOGRAPHER AND SCHOLAR DEBORAH WILLIS WAS diagnosed with cancer. As she underwent chemotherapy and lost her hair, she was surprised by how people responded to her baldness in the hospital. Even in illness, she realized, beauty was significant. “People had a hard time looking at me,” recalls Willis, who was a 2000 recipient of the MacArthur Foundation “Genius” Award. “Even the people who had cancer asked the nurses to put me in a back room because I didn’t wear a wig or a hat or a scarf. That’s when I started photographing my bald head, my pitiful look, and started thinking how beauty matters.”

Since then, Willis has turned her artistic eye, scholarly research, and teaching talents to the subject. This month, the NYU University Professor and chair of the photography and imaging department at the Tisch School of the Arts publishes *Posing Beauty: African American Images From the 1890s to the Present* (W.W. Norton). In this follow-up to her best-selling *Obama: The Historic Campaign in Photographs* (Amistad), Willis has collected more than 200 images in black-and-white, color, and digital formats from some of the most famous photographers of decades past—such as

Weegee, Walker Evans, Richard Avedon, Cornell Capa, Lee Friedlander, and Annie Leibovitz—along with those snapped by unknown sources.

Even though the images are not chronological, they nevertheless trace an historic arc of how black beauty has been represented, constructed, and defined over the course of more than a century, from the end of slavery



PHOTO © TEXAS AFRICAN AMERICAN PHOTOGRAPHY ARCHIVE

LEFT: BODYBUILDING WAS ON THE RISE IN 1949, WHEN BURT GLINN CAPTURED THIS MUSCLEMAN SHOW AT CARNEGIE HALL IN NEW YORK CITY. NOTHING SAID BEAUTY AND POWER LIKE A SCULPTED CHEST. ABOVE: TO DISPEL NEGATIVE STEREOTYPES, BLACK NEWSPAPERS FROM THE TURN OF THE 20TH CENTURY FREQUENTLY SPONSORED BEAUTY CONTESTS AND RAN PHOTOS OF GLAMOROUS BLACK WOMEN, SUCH AS THIS ONE BY AN UNIDENTIFIED PHOTOGRAPHER.

through Civil Rights and on to today. Many of these—along with additional images and videos—were featured in the recent exhibition, “Posing Beauty: The Portrait in African American Culture,” at Tisch’s Gulf + Western Gallery. The exhibit will tour until December 2011, with stops in Ontario, Los Angeles, Newark, and elsewhere.

Researched over 10 years, the book forcefully reveals the nature of beauty as, in Willis’s words, a “visual expression of power,” and demonstrates why it should be taken more seriously. At a time when one can argue that many people already take it too seriously—resulting, for example, in eating disorders and dangerous surgical procedures—Willis says this sometimes fatal drive to attain what society imposes as beauty is precisely why it needs to be studied artistically and academically. Willis, who wears bright red lipstick and nail polish, and has been told that both are inappropriate for a scholar, wants her viewers to question their assumptions about beauty. “Anyone who walks into a room has assumptions about people—assumptions based on popular culture and the media,” she says. Popular culture, parents, and even scientists try to define what beauty is—often decreeing, Willis says, that only pale skin is beautiful, that a preference for clear skin is the result of an evolutionary drive for healthy partners, or that beauty cannot exist alongside intelligence, feminism, or serious scholarship. Willis sets out to challenge such ideas.

To do so, the curator, historian, and accomplished artist delves into

“Our shoes were shined, our pants pressed. We had a lot of self-pride, and pictures provided an affirmation of how clean we were in our own mind.”

beauty as a symbol of power and as a force that shapes history—as it did, for example, in the 1960s and ’70s “Black Is Beautiful” movement—and as a way that people construct, shape, and alter their identities. Willis, who has spent three decades studying the portrayal of African-Americans in photography, places contemporary and historical icons alongside casual, environmental portraits of unknown subjects. Portraits of Josephine Baker, Malcolm X, Rosa Parks, Muhammad Ali, James Baldwin, Denzel Washington, Lena Horne, Miles Davis, Lil’ Kim, and Michelle Obama are interspersed among the anonymous patrons of barbershops and bars, and passers-by.

One of the earliest images is a “Runaway Slave Wanted” poster from 1863. In the notice, the woman is described as “rather good looking, with a fine set of teeth,” which Willis notes is a surprising admittance “of beauty and desire voiced in the public arena.” That this woman’s image even exists suggests that the slave owner, Louis Manigault, had her photographed to “memorialize his lover and concubine,” notes NYU historian Barbara Krauthamer.

A notably rich turning point in this history was the “New Negro” movement, which gained momentum in the early

20th century and peaked in the 1920s. Images from this time show the ways in which people, buoyed by a growing sense of race consciousness and pride, constructed their identities using refined poses, elegant clothing, or elaborate backdrops to signify their enhanced social status. Many of the subjects were among the first generation of workers after emancipation; it was



PHOTO © WEEGEE (ARTHUR FELLIG)/INTERNATIONAL CENTER OF PHOTOGRAPHY/GETTY IMAGES

WEEGEE, AKA ARTHUR FELLIG, WAS ONE OF SEVERAL MID-CENTURY PHOTOGRAPHERS WHO PORTRAYED AFRICAN-AMERICANS DRESSED IN THEIR FINEST, WHETHER FOR CHURCH OR GOING OUT ON THE TOWN, AS IN THE SHOT ABOVE FROM A JAZZ CONCERT CIRCA 1944.

an era when a number of African-American periodicals began organizing beauty contests (some of which are featured in the book) in an effort to end negative stereotypes and establish new paradigms for black beauty. “Possibly for the first time, the black press encouraged their black readers to discuss the fundamentals of what constituted black images,” Willis writes. It was in the 1920s, too, that figures such as W.E.B. Du Bois and Langston Hughes noted the inability of many to photographically portray African-Americans. “So few photographers know how to capture with the lens the shades and tones of the Negro skin colors, and none make of it an art,” wrote Hughes in 1928. Numerous examples from the 1930s, ’40s, and ’50s are the work of two groundbreaking African-American photographers: Robert H. McNeill of Washington, D.C., and Charles “Teenie” Harris of Pittsburgh.

The act of using beauty to represent prestige or power carried through into the middle of the century. “We had our portraits made to reinforce our own stereotypes,

which were positive,” explained D’Army Bailey, a judge and Civil Rights veteran from Memphis. “We saw ourselves as sharp.

Our shoes were

shined, our pants were pressed, and we were well presented. We had a lot of self-pride, and pictures provided an affirmation of how clean we were in our own mind. We weren’t sending messages to white people. We were sending messages to each other...for us, photography provided an extension of ourselves at our best.” The images of people in their Easter Sun-

When asked about flawless skin, Willis replies, “What is a flaw?”

day finest—taken by Henri Cartier-Bresson (Harlem, 1947), Weegee (Harlem, 1943), Russell Lee and Edwin Rosskam (both in Chicago in 1941)—are notable examples of this act of “posing” as well.

The idea culminates with the emergence of “Black Is Beautiful,” and Willis has included numerous important images from this era. One stunning example is of political activist Angela Davis in a studio image taken by Philippe Halsman, the renowned portrait photographer known for his images of Albert Einstein, John F. Kennedy, Pablo Picasso, and Marilyn Monroe. Pictures by Richard Avedon—who also trained young African-American photographers to document the activities of the Civil Rights movement—show Donyale Luna, one of the first black cover girls, in two images from the 1960s. And then moving through to the latest cultural shift signifying beauty and power, Willis includes an image of first lady Michelle Obama (the subject of the author’s next book), who “has basically changed the landscape of beauty,” she says, with her sense of style, example of motherhood, and devotion to certain causes.

Throughout her life, Willis has watched that landscape slowly give way. As the daughter

of a beautician in Philadelphia, she spent many childhood hours in her mother’s shop, listening to the stories of women who came in weekly. “It gave me a sense of importance and of self-reflection,” she explains. “I remember the blue-haired ladies...how proud they felt about their selves and their identities when they walked out of there.” And she remembers the



PHOTO COURTESY THE PHOTOGRAPHER KEN RAMSAY

SUSAN L. TAYLOR, THE LONGTIME EDITOR OF *ESSENCE* MAGAZINE AND AN ICON OF AFRICAN-AMERICAN FASHION AND BEAUTY, POSED BALD FOR JAMAICAN PHOTOGRAPHER KEN RAMSAY CIRCA 1970—THE HEIGHT OF THE “BLACK IS BEAUTIFUL” MOVEMENT.

to enforce with my bald head was to get people to reflect on cultural notions of beauty, that hair is not the only appropriate way of identifying beauty,” she says.

As it were, a striking image of *Essence* editor Susan L. Taylor—head shorn of hair—graces the book’s cover. ■

stories of these women, many of whom were domestics, “about how they were treated by their employers based on the way they presented themselves.”

While Willis knows well the power of beauty, she never sets out to define it. Despite what designers dictate through runway models or what scientists attempt to prove when a baby’s gaze lingers upon more symmetrical faces, beauty, Willis argues, cannot be defined objectively. “I know it’s corny, and my students laugh at me all the time,” she says, “but I really believe that it’s individually defined, socially defined, and—people hate for me to say this—that it’s also within.” When asked about flawless skin, she replies, “What is a flaw?” In Africa this summer, Willis was awed by women with artistic scarifications, carved into their skin when they were babies. And what about symmetry? No, she says, not for women who have survived breast cancer and have two different-size breasts.

This is why Willis emphatically states that she did not lose her beauty, or power, when she was sick and her hair fell out. Rather, she actually felt sad for the people who could not deal with their own discomfort at her less conventional appearance. “What I tried

MIND GAMES

ONCE RELEGATED TO THE "CULTURAL WASTELAND," VIDEO GAMES MAKE IT TO THE NEXT LEVEL—ACADEMIA
BY KEN STIER

Last year, when former Supreme Court Justice Sandra Day O'Connor spoke at the fifth-annual Games for Change conference in New York City, she acknowledged that she was an unlikely keynote. If anyone had suggested at her retirement a few years prior that she would soon address a digital games conference, she told her audience at Parsons the New School for Design, "I would have been very skeptical, maybe thinking you had one drink too many." But in spending more time with her family, she noticed that her grandchildren play video games with surprising intensity. They were learning, she realized, and having fun, too.

O

'Connor has applied this insight to one of her own passions: teaching about our country's ongoing constitutional debate. The result is an interactive game-based civics curriculum (www.ourcourts.org) for seventh-, eighth-, and ninth-grade students, which puts players smack in the middle of animated legal dramas. In one of two games released in August, students assume the coveted position of law clerk to a Supreme Court Justice, whom they assist on pressing issues of free speech: Should school administrators, for instance, be able to censor students' newspapers or the T-shirts they wear? "The better educated our citizens are, the better equipped they will be to preserve the system of government we have," O'Connor avows. "But knowledge about our government is not handed down through the gene pool—every generation has to learn it, [and...] we learn by doing."

By that logic, if you want kids to understand ecology, have them play *WolfQuest*, a National Science Foundation project in which they become a wolf living in Yellowstone National Park. For a unit in world history, tap into one of 18 chapters of *Civilization*, where students inhabit a famous leader—from Otto von Bismarck to Mahatma Gandhi.

This notion, that we learn by doing, is central to what makes games such a potentially protean force in education. "When today's learning scientists talk about the mind, it sometimes seems as if they are talking about video games," notes James Paul Gee, a professor at Arizona State University and a leading advocate for gaming. Not long ago, our brains were commonly compared to a digital computer; humans thought and learned by manipulating abstract symbols via logical rules. Newer research, however, suggests that people primarily think and learn according to experience. "Good games

don't just tell you things," Gee says. "Good games have you *do* things."

Studying good games—and then designing even better ones—is the mission of the new Games for Learning Institute, or G4LI, a first-of-its-kind, multidisciplinary, multi-institutional research alliance housed at NYU, which draws on collaborators from Columbia University, the City University of New York, Dartmouth College, Parsons the New School for Design, Polytechnic Institute of NYU, the Rochester Institute of Technology, and Teachers College. The aim is to create a premier center for games research, and then implant this technolo-



With more than 100 million copies worldwide, *The Sims* is the best-selling PC game series of all time. Users "play house" in a simulated world where, in the latest version, they can choose among 60 personality traits, including a hopeless romantic and a devious kleptomaniac.

"Like gaming, the novel was not taken seriously at first. Only women wrote and read them."

- DESIGNER KATHERINE ISBISTER

gy throughout the nation's school systems. This effort is complemented by the formation of NYU's new Game Center, which will train the next generation of designers, developers, entrepreneurs, and critics—and advance the art, science, and culture of gaming. A university-wide enterprise for both undergraduates and graduates, the center will draw on faculty from computer science, education, engineering, new media theory, and the arts under a new degree program. The first undergraduate classes started this past September, with graduate-level courses slated to follow in the next few years.

Together, the G4LI and the Game Center should establish a solid NYU role for games that may come to rival its stature in the film world. That has not stopped a nagging sense in some quarters that the place of games at a university still needs justification. "It often happens at the beginning of new cultural forms that eventually have a huge impact on people," observes Katherine Isbister, a game designer and researcher at Polytechnic Institute, which has long been a pioneer in the study of gaming and recently became affiliated with NYU. "At one point, the novel was not taken seriously, only women wrote and read [them]." In a recent interview with *Wired* magazine, filmmaker Guillermo del Toro, who wrote and directed *Pan's Labyrinth* (2006), predicted that gaming was on the verge of a high-minded breakthrough. "In the next 10 years," he said, "there will be an earthshaking *Citizen Kane* of games."

“Where do you turn if your kid is having trouble with math but spends hours a day playing *World of Warcraft*?”

—MICROSOFT RESEARCH'S JOHN NORDLINGER

One way to measure games' legitimacy today is in their sheer reach. Already 97 percent of American kids play computer and video games. There are approximately 100 million Nintendo DS handheld game machines and 50 million Nintendo Wii consoles in use. Many more players just use their computers; casual online gaming sites counted some 86 million visits in 2008. It's a \$30 billion industry—which grew more than 20 percent in 2008, despite the economic meltdown.

That industry has been slowly building since rocket ships dueling in *Spacewar!*, a two-dimensional arcade game spawned at MIT in

1958 as the true pioneer.) A long line of *Pac-Man*-like games followed, but it wasn't until *Adventure* (1976) that narrative appeared, with coding that allowed players to instruct their characters. This was the first example of what some call a progression game and became the prototype for many of the most popular titles of today, including *Halo* and *Grand Theft Auto*, where players work their way up criminal organizations and whose vivid graphics are fast approaching film's verisimilitude.

The top sellers in recent years have been sports games, such as *Madden NFL*, where players become managers and build their

own dream teams, and a series of *Star Wars* adventures. Another popular title, *World of Warcraft*, is a rich online battleground that pits the “colossal, metallic-skinned” Titans against the “malefic, demonic beings” of the Twisting Nether in a universal struggle that famed mythologist Joseph Campbell might have approved of. And then there is *The Sims*, the best-selling PC game series ever (*The Sims 3* was released in June). A simulated life game, it takes place in the suburbs of SimCity and has been described as a virtual-world version of that classic children's game “playing house.” Players control virtually all aspects of managing a family, including the mundane rituals of sleeping, eating, and bathing. Little wonder that *SimCity 2000* is being used to study urban planning or that *Second Life*, another wildly popular virtual world, has been co-opted by hundreds of universities as a novel, low-cost teaching platform.

The fact is that games are already revolutionizing how both young people and adults learn, in and out of the classroom. Sophisticated simulations, a core component of games, are standard training for a wide range of professionals, from pilots to surgeons. The Swedish National De-



PHOTOS COURTESY OF NYU



fense College uses a game to teach United Nations peacekeepers to pacify agitated civilians with a minimum of force, and the U.S. military is now instructing troops about tribal differences in Afghanistan through virtual-world simulations before they are deployed to the field. These practices are only bound to become more commonplace as younger generations that have grown up immersed in digital media assume the real-life roles of educators.

To play a game, one must understand its mechanics and rules. These are often revealed gradually, requiring players to engage in a mini-version of the scientific method, poking around, experimenting to see what works. This is part of the reason why game design has become a popular pedagogical tool. Completing games can take dozens, if not hundreds, of hours, requiring persistent trial and error, and problem-solving. Research has also shown that playing can improve one's ability to process visual information and manipulate spatial information, and some contend that gamers' IQ levels actually increase as well. Another virtue is that players control the speed of their learning and may quickly recover from momentary stumbles—a far more felicitous arrangement than having to stew about a poor test score. "Games are all about graceful failures," says Ken Perlin, a longtime gamer and co-director of G4LI. That's

Since premiering in 1989, *Madden NFL* has exploded in popularity and functionality—the 10th installment of the game features weekly blog updates, message boards, live drafts, trades, and new animation that portrays starting

quarterbacks with their real-life snap stance and throwing motion. The game even offers a "Madden IQ" evaluation, in which a player's skills are gauged and the level of difficulty is then set accordingly.



PHOTOS COURTESY OF EA SPORTS

vital for maintaining motivation and confidence, traits that make people better learners.

The way Perlin sees it, games stimulate a range of brain activities—problem-solving, social interaction, and cognition—which he likens to "learning food groups." Ideally, says Perlin, a computer scientist at the Courant Institute of Mathematical Sciences, "You want all [the food groups] to be present at the same time for maximum learning, which is not the case in traditional education, in which you are fed one at a time"—as in, for instance, listening to a lecture. "For me, games are actually an opportunity

to [explore] what is the best way to feed the brain."

That assignment—how to feed the brain—falls to Jan L. Plass, an educational assessment expert and associate professor at the Steinhardt School of Culture, Education, and Human Development. As G4LI's other co-director, he will lead a team studying a variety of commercial and educational games to discern what patterns make some games more effective for specific audiences. "The whole point is to have something that game designers can rely on, so that they don't have to constantly reinvent everything," Plass explains.

G4LI's initial focus will be on computer



Darfur Is Dying, one of many new "Games for Change," has proved a less evangelical way to teach values. Players inhabit a character from a Darfurian family and live in a refugee camp, from which they must fetch water or wood for cooking—all while avoiding capture by Janjaweed gunmen. With the help of mtvU, the music channel's school outreach arm, the game is stoking letter-writing campaigns and disinvestment initiatives.

games for teaching middle-school students in science, technology, engineering, and mathematics—the “STEM” subjects. This age is considered the most fragile along the educational chain, where achievement can drop precipitously as distracted pubescents turn off and, perhaps eventually, drop out. G4LI will work with a range of students at 19 New York City public schools, from the Lower East Side to the Bronx, with special focus on groups, such as girls and minorities, who tend to score lower in STEM subjects. “Right now, where do you turn if your kid is having trouble with math but spends hours a day playing *World of Warcraft*? There is nowhere,” notes John Nordlinger, who manages gaming inquiries at Microsoft Research, which is providing half of G4LI’s initial three years of funding—roughly \$500,000 a year.

The trick with educational games seems to be embedding important skills into a game that kids find fun—a kind of cerebral sugar-

The trick with educational games is to embed important skills into a game that kids find fun—a kind of cerebral sugarcoating.

coating. To play, and especially to play well, they must master those skills. That’s how *DimensionM*, an immersive 3-D video game

world works. It follows Darienne Clay, a University of Hawaii biotech student who is shipwrecked on an island, and teaches pre-algebra and algebra by setting up a series of adventure missions that students, playing individually or in a fast-paced multi-player format, want to join—but can do so only by using math. When classes, or schools, compete against one another in the multi-player format, the excitement can rival sporting contests.

Games may also be the least evangelical way of passing on values. This is the starting point for so-called “Games for Change,” which require that players contend with the most pressing world problems, from the spread of HIV/AIDS to the genocide in Darfur. One of the more explicit forays in this direction is *Quest Atlantis*, a 3-D multi-user game where more than 10,000 students between the ages of 9 and 15 on five continents engage in a range of “quests” that promote values such as environmental stewardship. For example, an aquatic park with polluted fish habitats prompts students to become field investigators, where they gather information from virtual characters—and real-life mentors associated with the game—before proposing solutions.

Another sophisticated example of this

genre is *PeaceMaker*, which grew out of a student project at Carnegie Mellon University in Pittsburgh. Players take on the role of Israeli or Palestinian leader to find a peaceful two-state

solution in the midst of multiple political minefields. The game is being widely played in Israel and Palestine—the Peres Center for Peace distributed 80,000 copies as an insert in local Arabic, Hebrew, and English newspapers. Erik Nilsen, a psychology professor at Lewis and Clark College in Portland, Oregon, found that after six hours of play, a student’s “preexisting negative perceptions of Palestinians” were “significantly reduced,” while views of Hamas and Israeli settlers tended to worsen.

By most measures, these are the winning efforts. But there are far more losers—well-meaning games

that just don’t resonate with the playing public. So while it’s nice to imagine a future where school teachers use gaming to accompany lessons on World War I or advanced algebra, innovators will be charged with making them accessible and inspiring. After all, what good is a game that nobody wants to play? As Perlin says: “Making a game is easy, but it is a little harder to make a game that is fun, and it is quite difficult to make a game that is fun and that is demonstrably teaching.” ■



World of Warcraft is an online fantasy that pits the Titans against demons of the Twisting Nether. With 11.5 million monthly subscribers, it is among the most popular multi-player games.

PHOTOS COURTESY OF BLIZZARD ENTERTAINMENT

NYU Students **Need Your Help**

Dear NYU Alumni and Friends:

I'm a junior at NYU. Until recently, **I was uncertain if I could afford to return this fall.** Fortunately, NYU was able to come to my rescue with emergency aid, and I'm so grateful. The emergency aid I received was made possible in part by gifts from alumni and friends like you.



When the economic downturn forced my dad into an early retirement, he could no longer supplement my education costs. My mother is blind and disabled, and I do everything I can to help her. While I have a student job and several loans, I still could not completely cover my tuition. **Thankfully, the emergency aid I received has allowed me to continue pursuing my education.**

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Katie Ellis
Steinhardt '11



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NYU

CLASSES

NOTES



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CLASS CLOWNS

SENIORS IN THE COLLEGE OF NURSING TOOK A BREAK FROM PEDIATRIC ROUNDS LAST FALL TO PRACTICE IMPORTANT SKILLS, SUCH AS OPTIMUM BUBBLE BLOWING. IN A CLASS LED BY THE NONPROFIT BIG APPLE CIRCUS, THESE NOW-RECENT GRADS CHanneled THEIR INNER CLOWNS AND LEARNED HOW TO BALANCE COMPASSION AND COMEDY WHEN CARING FOR CHILDREN.

1930s

JONATHAN STERNBERG / WSC '39 / was awarded the Conductors Guild's Lifetime Service Award for his contributions to the art and profession of conducting. Sternberg has influenced the lives of many students worldwide and corrected numerous editions of standard orchestral literature.

JULIUS S. YOUNGNER / ARTS '39 / is a Distinguished Service Professor at the University of Pittsburgh, where he has taught since 1949. Youngner has worked for the U.S. Public Health Service Commissioned Corps, the U.S. Army Corps of Engineers, and the National Cancer Institute.

1940s

LEONARD R. SUSSMAN / WSC '40 / received the first-annual Dana Bullen Press Freedom Advocacy Prize, awarded by the World Press Freedom Committee. Sussman was recognized for his lifelong advocacy for press freedom.

SAMUEL GARRY / STEINHARDT '47 / won third place in the F.E.G.S. Haym Salomon Arts Awards Competition for his work *Israeli Tribal Formation in the Sinai Desert*. Garry will be named Haym Salomon Fellow and receive a limited-edition medal.

MAX OPPENHEIMER, JR. / WSC '41 / authored *Is That What It Means? III—Metaphors: The Source of Meaning in Language* (Lulu.com), which is available on Amazon.com. He also recently published his second autobiography, *Cultivating Gratitude and Playing Your Cards as They are Dealt* (KS Publishing).

JUDY WERNER SALOMON / STERN '47 / wrote the book *When Do You Stop Getting Surprised?* (Vantage Press) and also co-edited the magazine *Time for Poetry*, which won first prize for elementary school publications from Columbia University. She is active in the Long Island Meadowbrook Chapter of Brandeis University National Women's Committee.

LOUIS M. SOLETSKY / ARTS '45 / published *100 Years of Medicine* (iUniverse), a collection of stories, gaffs, and triumphs gathered from the combined 100 years of medical practice of Soletsky and his late father, David Soletsky.

MILTON N. BRADLEY / ENG '48, '52, '54 / published his new book, *Improve Fast in Go*, online at <http://users.eniinternet.com/bradley/Improve%20Fast%20Index.html>.

(CONTINUED ON PAGE 51)

■ alumni profile

TYLER FLEET / TSOA '99

STEP RIGHT UP!

by Renée Alfuso / CAS '06

TYLER FLEET REMEMBERS THE FIRST TIME HE SAW THE RINGLING BROS. AND BARNUM & BAILEY'S GREATEST SHOW ON EARTH IN

Atlanta in 1982. Like many 6-year-olds, he went home that day with dreams of running away with the circus. For years thereafter, he entertained family and friends by any means—from reading gypsy fortune-telling cards to shooting spaghetti and meatballs out of his nose. But it wasn't until Fleet took a circus class as an elective, while studying dra-

matic writing at the Tisch School of the Arts, that he learned the arts of juggling, trapeze, and tightrope walking. It was in this class that the Amazing Blazing Tyler Fyre was born.

Today Fleet is a veritable sideshow superstar—defying death and dazzling audiences by swallowing swords, escaping straitjackets, and eating fire. He's racked up 15,000 shows in

less than 15 years, including an appearance on *Late Show With David Letterman*, performing at P. Diddy's infamous White Party, and sharing the stage with rock legends such as the Who and Red Hot Chili Peppers. Now the 33-year-old tours the country with his wife, Thrill Kill Jill, in the Lucky Daredevil Thrillshow, for which they won a Candlelight Award—the

Oscar of the circus world. The show transforms the classic carnival sideshow act to the level of a glitzy, high-energy Las Vegas production, complete with music, costume changes, and a theatrical narrative arc.

The road to daredevil fame required a good deal of practice in both physical skills and stage persona. After graduating from NYU, Fleet found a job at Coney Island's Sideshow by the Seashore as an "outside talker," whose lofty task is to draw people away from

the games and attractions of the midway. "That experience shaped me more than any other because I had 12-hour days on the microphone where all you have to work with is words to put on a show," he says.

But Fleet wasn't content to just bring in the crowds—he wanted to entertain them on stage, too. His roommate, Frank Hartman, was a Coney Island sword swallower but refused to share his technique; carnie tradition is to teach one person your act

JILL AND TYLER FLEET, HUSBAND-AND-WIFE PERFORMERS, TOUR WITH THE LUCKY DAREDEVIL THRILLSHOW.

only upon retiring. Not willing to wait, Fleet spent months painfully teaching himself and throwing up in the kitchen sink while his roommate tried to keep him alive. As he recalls: "I would try to swallow a sword and not be able to do it and Frank would holler from the sofa, 'Oh, God no, not like that! You'll kill yourself!'"

Sword swallowing has been around for 4,000 years, but there are only a few dozen people in the world who still practice it today. Accidents are often fatal, so Fleet, who can swallow swords as long as

their act, including lying on a bed of nails while he carves a watermelon in half on her stomach using a chainsaw. "The show is so therapeutic for our marriage," says Jill, who is also a snake charmer. "If we're arguing about something beforehand, as soon as we hit the stage we forget what we were even talking about."

Funny how fire and chainsaws can put things like whose turn it is to take out the trash into perspective. Jill was working as a talent scout for an oddities museum/vaudeville venue when she met Fleet at a show in 2006.

Fleet can swallow swords as long as 27.5 inches.

27.5 inches, considers himself lucky to have had only one injury in more than a decade. On a Sunday at Coney Island, with just eight people in the audience, he swallowed a brand-new glass sword and heard a crack, which, he says, felt akin to hitting your teeth with a hammer. As he pulled the sword back up, the broken glass dragged along both sides of his throat. It took him weeks of drinking aloe vera juice and whiskey on ice to recover.

The incident didn't hinder Fleet; he simply replaced the glass sword with a steel one that has a flaming torch on the end. His wife, Jill, also swallows swords—Fleet taught her all the stunts in

A year later they were married on Valentine's Day by an Elvis impersonator in Las Vegas. Today they winter in the mountains of West Virginia, and spend the other eight months touring in a vintage 1974 Airstream trailer, along with their Doberman, two Burmese pythons, and a red-tailed boa.

They're planning to start their own circus family soon, which will require a pregnant Jill to swallow a much shorter sword, topped with a baby rattle. "We're hoping they don't grow up to be doctors and lawyers," says Jill, laughing. "But of course, that'll be what happens with our kids." ■

(CONTINUED FROM PAGE 49)

S. SPENCER GRIN / ARTS '48 / published *Norman Cousins: Why This Man Matters* (Xlibris), a biography of Cousins and history of *Saturday*

Review, the literary magazine he helped to sustain.

ARNOLD B. BLUMENTHAL / WSC '49 / is volunteering as a paralegal for Nassau/Suffolk

Law Services' Senior Unit after more than 50 years with Cygnus Business Media. He also serves as secretary and treasurer of the Metropolitan Burglar and Fire Alarm Association.

1950s

ARNOLD MORSE / WSC '50 / has penned many books under the name Jim Morse. Three of his books on musical history are listed at the Library of Congress in Washington, D.C.

count of the Allied amphibious invasion of the French Riviera on August 15, 1944. Sussna served on D-Day as helmsman of one of the many landing ship tanks.

has had more than 40 one-person exhibitions of work on paper in the U.S. and abroad, including at the National Association of Women Artists, Gallery Anthony Curtis, and the Mona Lisa Gallery.

HERBERT F. SPASSER / WSC '51, DEN '56 / is a retired clinical professor at NYU College of Dentistry and a certified wine educator in Atlanta. He published "Wine and Dental Health" in the online digest *Alcohol in Moderation* and was named vice-chanson honoraire of the Atlanta Chaîne des Rôtisseurs.

WILLIAM E. SILVER / DEN '53 / published his first book, *Dental Autopsy* (CRC).

WARREN J. PEARLMAN / STEINHARDT '56 / was inducted into the Oceanside, NY, School District Hall of Fame after teaching physical education for 50 years in Massachusetts. He has been voted Teacher of the Year and cited for many achievements during his tenure.

STEPHEN SUSSNA / WAG '51, GSAS '64 / authored the book *Defeat and Triumph: The Story of a Controversial Allied Invasion and French Rebirth* (Xlibris), a panoramic ac-

WILLIAM PARROTT / WAG '54 / is a board member of Try God, an organization composed of members of the three major religions whose goal is to get people to attend church and participate more productively in society. Parrott helped create the Try God Video Workshop Program.

JAMES A. HARRIS SR. / GSAS '59 / was appointed as a member of the Economic Development Authority/Portsmouth Port and Industrial Commission.

CECILY BARTH FIRESTEIN / STEINHARDT '55 / is an artist, teacher, and author who

1960s

JOHN V. McDERMOTT / GSAS '60 / published his book *Flannery O'Connor and Edward Lewis Wallant: Two of a Kind* (University Press of America). McDermott received a Doctor of Arts

degree from St. John's University in 2000 and is a professor of English at Farmingdale State College and Suffolk Community College.

GIL ZWEIG / ARTS '60, ENG '60, '65 / is president of Glenbrook Technologies and was awarded a U.S. patent covering Glenbrook's X-ray microscope technology.

(CONTINUED ON PAGE 52)

gy and its application to diagnostic and interventional radiology. This groundbreaking technology can

provide more accurate, detailed, and comprehensive motion studies of implanted devices in real time, with significantly lower radiation exposure.

MICHAEL A. BRODY / ARTS '62 / practices psychiatry and wrote the book *Messages: Self Help Through Popular Culture* (Cambridge Scholars Publishing).

PETER A. HOWLEY / ENG '62, STERN '70 / married his wife, Jeanine, on New Year's Eve 2007. Their early-stage consultancy, the Howley Management Group, continues to help entrepreneurs turn great ideas into great businesses.

JOHN A. OLSEN / WSC '62 / authored the novel *A World Just There* (Vantage), which follows Chris Halvorsen, a 55-year-old woman of Norwegian descent and a Long Island schoolteacher, through an intellectual, moral, and emotional crisis in the 21st century.

MARIA MAZZIOTTI GILLAN / GSAS '63 / is the founder and the executive director of the Poetry Center at Passaic County Community College in Paterson, NJ. She is also the director of the

creative-writing program and a professor of poetry at Binghamton University-State University of New York. Gillan has won numerous awards for her poetry.

DAVID HUBLER / WSC '63 / has been in the technology publishing field for the past decade after a career in the federal government, which included seven years abroad with the CIA and 14 years with the Voice of America international radio. He is the author of two books and countless newspaper and magazine articles. While at NYU, Hubler was the co-editor-in-chief of *Washington Square News*.

HERMAN E. ROSEN / GSAS '63 / authored the book *Gallant Ship, Brave Men* (Xlibris), which chronicles Rosen's World War II service in the Merchant Marines aboard the cargo ship *S.S. John Drayton*. It profiles Rosen's voyage, a torpedo attack, and his struggle to survive on a lifeboat with other survivors.

FRED GROSS / STEINHARDT '64 / is the author of a new Holocaust memoir, *One Step Ahead of Hitler: A Jewish Child's Journey Through France* (Mercer University). The memoir is an account of his family's escape from Nazi persecution while Gross was a young boy and also examines the tenuousness of memory. The book can be purchased through Amazon.com and Barnes & Noble.

BARBARA JOANS / TSOA '65 / authored the ethnography *Bike Lust: Harleys, Women, and American Society* (University of Wisconsin Press), about the Harley-Davidson subculture in California, from a woman's perspective. It also looks into changing the world of male bikers.

In May 2009, **JOEL M. LEVY / STEINHARDT '65** / received the Burton Blatt Institute's Lifetime Achievement Award for his four decades of contributions to the study of intellectual and developmental disabilities.

JUDITH GERBERG / STEINHARDT '66 / is president of the Career Counselors Consortium, creator of the Passion Projects workshops, and director of Gerberg & Co., a New York-based career development organization. She discussed her four-step program, "How to Keep Going When the Going Gets Tough," in interviews with ABC News and *Time Out New York*.

MARIAN LIEF PALLEY / GSAS '66 / and **JOYCE GELB / GSAS '69** / co-edited *Women & Politics Around the World* (ABC-CLIO).

THOMAS WYSMULLER / ARTS '66 / addressed the Johnson Space Center chapter of the NASA Alumni League and the American Institute of Aeronautics and Astronautics Houston section on his research titled, "The Cold-Side of Global Warming." His presentation was

highlighted in the 50th anniversary of NASA issue of *Horizons*, a quarterly publication of the AIAA.

ALAN A. WARTENBERG / ARTS '67 / was awarded the Nyswander/Dole Award given by the American Association for the Treatment of Opioid Dependency to those who have advanced the field of treatment for narcotic abuse. Wartenberg is semi-retired but still practices part-time at the Providence Veterans Medical Center and in a private addictions practice in North Kingston, RI.

LAWRENCE ZIPPIN / WAG '67 / has been named CEO of the Blue Ridge Area Food Bank Network in Verona, Virginia.

WILLIAM G. EMENER / NUR '68 / co-authored a companion set of two self-help books with his University of South Florida colleague, William A. Lambos. The books, *My Loving Relationships* and *Our Loving Relationships*, are being used as textbooks in graduate classes in marriage and couples counseling.

MAX D. LEIFER / STERN '68 / is an attorney and owner of Brandy Library in Tribeca.

FRED R. SHAPIRO / LAW '68 / published *The Yale Book of Quotations* (Yale University Press), the first major quotation book to emphasize modern and American sources, and the first to use state-of-the-art research methods.

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gsas.alumni@nyu.edu

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ifa.alumni@nyu.edu

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Q&A with NYU Trustee and Alumnus

EVAN CHESLER (ARTS '70, LAW '75)



What inspired you to create a scholarship at NYU?

I received a scholarship when I was an undergraduate, and I was then, and still am, very grateful for that. I absolutely would not have been able to go to NYU had I not been given that scholarship. And I want students to have the same benefits that I had.

Do you keep in touch with students who've received your scholarships?

I've gotten to know almost all of the students. I often receive and send notes back about their progress as they get through school and go through their careers. In fact, the very first recipient of our scholarship is now a young lawyer who is coming to work at my firm this fall.

You received a scholarship to attend NYU. How did that make a difference in your life?

I received a wonderful education at NYU that enabled me to go to NYU's School of Law. When I faced serious financial difficulties

in my third year, I was awarded a fellowship from NYU that allowed me to finish my degree. So the University paved the way for me to get a college education and then enabled me to finish law school when I had no money to pay my last year's tuition.

What advice would you offer to others who are considering giving to NYU?

Open up your checkbook. In my experience, you get so much more back from giving a scholarship than it ever costs.

Q&A with Chesler Pre-Law Scholarship Recipient

TANESHA THOMAS (CAS '10)



What initially attracted you to NYU?

I knew that NYU has really high standards and that I would have a lot of flexibility in choosing my major/minor combinations. I also appreciated the fact that NYU participates in the Higher Education Opportunity Program (HEOP), which is a financial aid initiative for people from low-income families. And while I wasn't aware of the extent of NYU's global programs when I applied here, I've become a big advocate of studying abroad. I spent the past spring semester

studying in Ghana, and it was a truly eye-opening experience.

What made you apply for the Chesler Pre-Law Scholarship?

I believe in what it stands for, and I respect Mr. and Mrs. Chesler for their commitment to promoting diversity and integrity in the legal profession. Aside from the obvious financial importance, this scholarship supports people who have a desire to reach back and help others and the community.

Was financial aid an important factor in your decision to attend NYU?

Absolutely. I'm the first person in my family to go to college, and,

because my family lacked the necessary economic resources, it was essential for me to get financial assistance to go to college. Fortunately, my financial aid package to NYU was generous enough to allow me to come.

Now that you know the power of a scholarship gift, would you support scholarships at NYU after you graduate?

Definitely. I would hope that the NYU community would recognize the potential in investing in students who are willing to commit themselves to helping others—especially students who come from situations in which there are extra barriers to overcome to get into schools like NYU.

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SUSAN B. FELDMAN / ARTS '70 / is the founder and artistic director of St. Ann's Warehouse. From 1979 to 2000, she oversaw the restoration activities and performing-arts series in the National Historic Landmark Church of St. Ann and the Holy Trinity.

ELLEN LANGER / ARTS '70 / published the book *Counterclockwise: Mindful Health and the Power of Possibility* (Ballantine). The book is about how opening minds to what's possible, instead of presuming impossibility, can lead to better health at any age.

DEBORAH E. KOOPERSTEIN / WSC '71 / is counsel to Farrell Fritz in East Hampton, NY. Kooperstein has been invited to join the bench of the Alexander Hamilton American Inn of Court in Suffolk County, NY.

FRANCIS C. SPATARO / STEINHARDT '71 / is the retired bishop of the Association of Independent Evangelical Lutheran Churches. He also authored *Charles Mason Remey and The Baha'! Faith* (Carlton) and *Images of Godly Living* (Tober), and had poems published in periodicals, such as *Stopinder*, *Haiku Harvest*, *The Rose*, *The Journal of Pastoral Care*, and *Templar Phoenix Literary Review*.

MARTIN E. KARLINSKY / WSC '72 / has been elected president of the American Friends of the Hebrew University. Karlinsky will receive an honorary fellowship from the Hebrew University of Jerusalem in recognition of his long-standing leadership in the American Jewish community and advocacy for and defense of the State of Israel.

HOWARD LISCH / STERN '72 / moved his accounting, legal, and investment management practices to Jersey City, NJ. For the first time since 1945, there will not be a Lisch practicing accounting on 34th Street in Manhattan.

SOLOMON OLIVER JR. / LAW '72 / is a U.S. district judge from Cleveland. He has been elected to the Judicial Conference of the U.S., the policymaking body of the federal judiciary, which is chaired by the Chief Justice of the U.S.

JANE RUBINO / WSC '72 / co-authored *Lady Vernon and Her Daughter* (Crown) with her own daughter, Caitlen Rubino-Bradway. It is a novel-length reconstruction of Jane Austen's early novella, *Lady Susan*. Rubino is also the author of a mystery series set at the Jersey shore and a volume

of Sherlockian novellas.

JOAN I. SIEGEL / GSAS '72 / published a new collection of poetry, *Hyacinth for the Soul* (Deerbrook Editions).

MAXINE FEINBERG / DEN '73, '80, '85, WSUC '77 / was reappointed to a second term on the New Jersey State Board of Dentistry by Governor Jon Corzine. Feinberg was also elected to the trustee-elect position from the American Dental Association, Fourth District.

RICHARD T. FOLTIN / ARTS '73 / was appointed director of national and legislative affairs at the American Jewish Committee in Washington, D.C. He served a number of years as co-chair of the First Amendment Rights Committee of the American Bar Association's Section

of Individual Rights and Responsibilities, and was elected last year as a member of the IRR's governing council. In May 2009, Foltin received the Dorothy Height Coalition Building Award from the Sikh American Legal Defense and Education Fund.

MICHAEL B. RUBIN / ENG '73 / is a mechanical engineer working as a project manager and thermal-hydraulic analyst for the U.S. Nuclear Regulatory Commission Office of Nuclear Regulatory Research in Rockville, MD. He also teaches piano and accordion, and performs regularly in the Washington, D.C., area. Rubin is an active volunteer in his community.

(CONTINUED ON PAGE 57)

alumni perk

JOIN THE NYU CLUB



Wouldn't you like to get away from the frenzy of city life once in a while? Have a quiet drink with friends or play a game of squash? Then head to midtown Manhattan, where the NYU Club offers alumni a members-only haven in the heart of the city.

Located on West 43rd Street in the nine-story building that houses the Princeton Club, the NYU Club

is a refuge for alumni, faculty, and administrators. The space features formal and casual dining, meeting rooms, banquet facilities, and hotel rooms.

Members have access to free Wi-Fi, cozy lounges, a library, and a fitness center, which features two international squash courts, massage, steam rooms, and much more.

For those looking to meet other alumni, the club offers exclusive events, such as a distinguished speaker series, topical lectures, networking programs, as well as Broadway theater packages, wine tastings, and holiday and specialty dinners. At the NYU Club, alumni always have a warm, welcoming place in the city, whether they live, work, or frequently travel to New York.

To learn more about the NYU Club, contact the membership office at the Princeton Club at 212-596-1240 or visit <http://www.nyu.edu/alumni/benefits/nyuclub.shtml>.

Alumni profile

HOWARD CEDAR / MED '70, GSAS '70

Methylation
Man

by Kevin Fallon / CAS '09

HOWARD CEDAR HAS A PHILOSOPHY WHEN IT COMES TO RESEARCH: IT'S ALL ABOUT THE BASICS. "IF YOU LOOK UNDER THE HOOD OF

a car to see what's wrong, looking at the surface and moving one thing or changing another may help," he says. "But if you really understand how the car works at a basic level, you could find the problem easily." This curiosity propelled him into the burgeoning field of cellular biochemistry and human genetics. It was the early 1970s and scientists were just learning the genetic code and developing methodologies for defining a gene and deciphering how it works in a cell. As one of the first graduates of NYU's combined MD/PhD Medical Scientist Training Program, he started working for the U.S. Army's Public Health Service and the National Institutes of Health in Bethesda, Maryland. "It was all so brand-new and exciting," Cedar says.

Nearly four decades later, the native New Yorker—and Harry and Helen L. Brenner Chair in Molecular Biology at the Hebrew University Hadassah Medical School

in Jerusalem—is gaining international recognition for pioneering research on human development and genetic expression. More specifically, he, with fellow HU professor Aharon Razin, has advanced the knowledge on DNA methylation—or the chemical changes in a DNA molecule—for

which he was awarded the 2008 Wolf Prize, the Israeli version of the Nobel. The work could substantially alter how doctors approach disease treatments—and just might lead to a cure for cancer.

Every cell in the body contains the same genetic information, or operating instructions, but they must

be regulated according to their different functions. DNA methylation is a form of regulation and determines when a gene is turned on or off. This ensures, as Cedar puts it, that "liver cells behave as liver cells and kidney cells as kidney cells." When a gene methylates abnormally, it can generate cancer cells. So if researchers can find a way to inhibit the abnormality, they could alleviate certain types of cancer. Methylation may also revolutionize the way diabetes is treated and may help understand the programming of stem cells.

Cedar humbly describes his work the way someone might recite a recipe. But Andrew Chess, professor at the Center for Human Genetic Research at Massachusetts General Hospital, says it applies to the develop-

ment of basically every animal and plant: "Because many human diseases, including cancer, are caused by perturbations in the readings of genes and the genome, it's an outstanding contribution to the basic knowledge of medical science."

While he may downplay his accomplishments, Cedar seems cognizant of his *bracha vehazlaha*—Hebrew for blessings and success—over the past year. In addition to winning the prestigious Wolf award, which includes a \$100,000 prize, his son Joseph Cedar (TSOA '95) wrote and directed the Israeli film *Beaufort*, which received a 2008 Academy Award nomination for Best Foreign Language Film. And last June, Cedar welcomed his twelfth granddaughter into the family. "Even after 12," he says, "it's still very special." ■



HOWARD CEDAR BEGAN HIS CAREER AS SCIENTISTS WERE UNRAVELING THE GENETIC CODE. "IT WAS ALL SO BRAND-NEW AND EXCITING," HE SAYS.

PHOTO © SASSON TIRAM

JARED SMITH / WSC '73, GSAS '76 / is a widely published and acclaimed poet and critic with experience in public- and private-sector technology and policy development. He has published his seventh book of poetry, *The Graves Grow Bigger Between Generations* (Higginum Hill).

ABRAHAM KUPER-SMITH / GSAS '74 / published his book *Twain and Freud on the Human Race: Parallels on Personality, Politics, and Religion* (McFarland).

HAIG R. NALBANTIAN / WSC '74 / and his colleague Richard A. Guzzo published a feature article on leadership development in the March 2009 issue of the *Harvard Business Review*. The article, titled "Making Mobility Matter," is a critical assessment of "the mobility equation," which is the wisdom that mobility develops breadth, which in turn is required for leadership.

JERALD PODAIR / ARTS '74 / published his book, *Bayard Rustin: American Dreamer* (Rowman & Littlefield).

NANCY KRASA / GSAS '76 / published *Number Sense and Number Nonsense: Understanding the Challenges of Learning Math* (Brookes). The book is an in-depth discussion of the difficulties students encounter while learning essential math skills. It provides educa-

tion professionals with insight for helping children who struggle with math.

SHERRY L. REITER / STEINHARDT '76 / is a clinical social worker and registered poetry therapist who combines talk therapy with writing therapy. She is director of the Creative *Righting* Center, teaches at Touro College and Hofstra University, and has a private practice. She is also the coordinator of Poets Behind Bars, a writing therapy program for inmates of the Indiana State Maximum Security Prison. Reiter published her first book, *Writing Away the Demons* (North Star), in 2009.

JOAN ROSSOFF / WSUC '76 / has been named co-chair of the Real Estate and Institutional Finance Practice Group at the firm of White and Williams LLP. Rosoff advises clients in commercial real estate and finance matters and represents financial institutions, such as banks, insurance companies, and other lenders, in sophisticated lending transactions.

THOMAS W. MEAGHER / WSUC '77 / is the senior vice president and practice leader of Aon Consulting's National Tax & ERISA Practice. He has co-authored a chapter titled "Benefit Planning: Strategies and Risks in Business Transactions—All's Well That Ends Well" for the *NYU Review of*

Employee Benefits and Compensation.

STEVE CROMITY / WAG '78 / began a new career as a jazz vocalist after retiring from the Port Authority of New York and New Jersey. He has since performed in New York clubs, including Cleopatra's Needle, the Lenox Lounge, and Sweet Rhythm. His Web site is www.stevetricromity.com.

JOSEPH P. ESPOSITO / LAW '78 / has joined the law firm of Hunton & Williams LLP as a partner in the Washington office, where he practices complex civil litigation.

ADRIENNE M. LAMIALIANDER / NUR '79 / earned a New York State License as a nursing home administrator. She is the vice president for nursing services at Eger Health Care and Rehabilitation Center in Staten Island, NY.

SPENCER D. LEVINE / WSUC '79 / has been named chief operation officer of Broward Health. He will oversee a variety of administrative support services and will have direct involvement in hospital operations and project management.

BARRY MAZOR / TSOA '79 / authored the book *Meeting Jimmie Rodgers: How America's Original Roots Music Hero Changed the Pop Sounds of a Century* (Oxford University).

1980s

DEBORAH CARTER / WSUC '80 / is working as an independent literary agent.

LORI PERKINS / WSUC '80 / is the editorial director of a new e-publishing venture, www.ravenousromance.com. The company's books have been featured in the *London Times* and *The New Yorker*.

ROBERT PERSHES / LAW '80 / is a member of the litigation and intellectual property practice at the firm of Buckingham, Doolittle & Burroughs LLP, where he has also been elected vice president and member of the firm's board of managers.

JANET GOLDNER / STEINHARDT '81 / has been selected for a Fulbright Specialists project at the Balla Fasseke Kouyate Conservatory of Arts and Multimedia in Bamako, Mali. Goldner will conduct a three-week seminar for visual art and multimedia students.

CAROL M. JOSEPH / STERN '81 / joined the firm of Blank Rome LLP as a partner in the real estate development group.

ROBERT H. ZEILER / GSAS '81 / accepted a position as associate professor at the University of New England's College of Pharmacy after 25 years in corporate America.

JOHN A. BARNES / WSUC '82 / has been appointed

executive speechwriter at BP America in Houston.

GAYLE BERG / STEINHARDT '83 / was appointed an overseer of Boston University and is a current member of the Dean's Advisory Board at the College of Health & Rehabilitation Sciences and the Center for Psychiatric Rehabilitation. Berg has served as chair of Psychologists for Legislative Action in New York and of Nassau County Psychological Association's legislative committee. She is a board member of New York State Psychological Association's Council of Representatives and conducts a full-time private practice in Roslyn, NY.

W. BRENNAN CARLEY / WSUC '84 / has been appointed to the board of directors of Marketcetera, which specializes in open-source platforms for automated trading.

MATTHEW GRABELL / STERN '84 / is CEO of Employee Relations Solutions, Inc., a national consulting firm specializing in training managers and employees in the area of discrimination and harassment.

ERIC COMSTOCK / WSUC '85 / made his fifth appearance with Lincoln Center's *American Songbook* series in 2008. He performed his March 2009 concert, *Wrap Your Troubles in Dreams*, with his wife, Barbara Fasano.

(CONTINUED FROM
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JEAN M. FARRELL / WSUC '85, LAW '88

/ is married with three children and lives in New Jersey. Farrell practices law

at Reed Smith LLP in New York City, specializing in insurance recovery.

SHARON E. SARKISIAN / STERN '85 / authored the book *Tender Trysting: Cari*

Chesterfield and the Coat of Arms, Book I (Xulon).

The book follows the adventures of a young woman who returns to her ancestral home and how her homecoming touches the lives of those around her.

SUSAN CHRISTOFFERSEN / GSAS '86, '90

/ was awarded a U.S. Department of Education Business International Education Grant and now serves as director of the East Asia Business Center

at Philadelphia University.

MARY JANE HAYES / STEINHARDT '86 / wrote the children's book *Emma's House of Sound* (St. Augustine's), the story of a deaf child. The book was turned into a three-act play, which was performed at the Limelight Theatre in St. Augustine, FL.

ELODIE LAUTEN / STEINHARDT '86 / composed music for the avant-première of improvisations by the Zendora Dance Compa-

ny, presented by Lower East Side Performing Arts.

MARGOT MIFFLIN / GSAS '86 / published *The Blue*

Tattoo: The Life of Olive Oatman (University of Nebraska). The book is a biography of a 19th-century Mormon pioneer who became a celebrity after she was captured, raised, and tattooed by Native Americans, then ransomed back five years later.

NANCY BALBIRER / TSOA '87 / authored the

memoir *Take Your Shirt Off and Cry* (Bloomsbury), about her time as an actor in the trenches of show business. The first chapter concerns her time as a student at NYU.

CHRISTOPHER BOWEN / WSUC '88 / wrote *Our Kids* (Outskirts). The book was published just after Bowen was named Los Angeles County Teacher of the Year and contains 36 stories from his classrooms over the years.

(CONTINUED ON PAGE 60)



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RALLY FOR REUNION REPS

This fall, NYU welcomes all graduates back to their alma mater for a series of events and programs on Alumni Day. It's an occasion to meet some of our most dynamic alumni and faculty, and to celebrate classes that are reaching their milestone anniversaries.

We are already planning festivities for Alumni Day 2010, which will honor the classes of 2005, 2000, 1995, 1990, 1985, 1980, 1975, 1970, 1965, and 1960. And we hope you will help us make the celebration more successful than ever by becoming a Reunion Rep!

Reunion Reps work with fellow alumni to spread the word about



upcoming reunions and encourage former classmates to take part in Alumni Day activities. Being a Reunion Rep is a fun, easy way to show your school pride. However you choose to take part—from stirring enthusiasm among friends and classmates to lending your name as a show of support—your participation empowers the university. You not only help draw together the NYU community but also show the world you're excited to be a part of it.

To learn more about becoming a Reunion Rep, call 212-998-6902 or visit www.alumni.nyu.edu/alumniday.

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MARVIN J. CASHION / LAW '88 / launched Cashion ADR International, which provides mediator and arbitrator services in English and Spanish for South Florida and Latin America.

WENDY HILLIARD / GAL '88 / has been inducted into the USA Gymnastics Hall of Fame. Hilliard was the first African-American to represent the U.S. in rhythmic gymnastics. She founded the Wendy Hilliard Foundation to provide quality programs for young people in gymnastics and its related disciplines.

WILLIAM J. LIPKIN / WSUC '89 / specializes in podiatric medicine and surgery, and has several practices in New Jersey. He is also a consultant for the athletic teams at Stevens Institute of Technology. Information regarding his practice can be found at www.hobokenankleandfoot.com.

1990s

WILLIAM McCANN / WSUC '90 / was hired as provider communications manager at Healthfirst, a health plan managed by hospitals and medical centers in New York.

LANCE LAVERGNE / STERN '91 / has been named vice president and chief diversity officer at New York Life Insurance Company. He will oversee all the company's diversity programs.

KRISTINA RIOS DE LUMBRERAS / GSAS '91 / is partner and director of sales at FANDANGO Catering, a boutique catering business that she founded with her husband, executive chef Jesús Lumbreras-Calvo, whom she met while studying at NYU in Spain. She is active in historic preservation in Houston, and is also managing partner for FANDANGO Properties, a family-held real estate investment firm.

GERARDO SANTIAGO / DEN '91 / is the first recipient of the Humanitarian Award, presented by the "Let Our Actions Speak" committee on behalf of the Collier County Dental Association.

VALDIVIA S. BEAUCHAMP / GSAS '92 / authored the book *Because of Napoleon* (BookSurge).

JON DENHAM / WAG '92 / is principal of Denham Wolf Real Estate Services, a real estate consulting firm specializing in representing not-for-profit organizations. The firm is co-developing the renovation of the historic Bank Note building in the Bronx. It is the site of two charter schools and the organizations Sustainable South Bronx, the Bronx Arts and Dance Association, and LightBox-NY.

JACOB WISSE / IFA '92, '94, '99 / has been ap-

pointed director of the Yeshiva University Museum. He is a tenured associate professor and has been head of the art-history program at Stern College for Women of Yeshiva University since 2005.

LOUIS VLAHOS / LAW '93 / has been appointed to the Long Island City Business Development Corp. board of directors. He also serves on the board of directors of the Queens Theatre in the Park, the Queens Chamber of Commerce, and the Long Island City YMCA.

MONA ELYAFI / GSAS '94 / has published her memoir *DisCOEnnected* (iUniverse). The book chronicles her terrifying descent into addiction and sheds light on what the human spirit can destroy, endure, and overcome.

JEFFREY HOFFMAN / GAL '94 / was elected to the city council

of Woodcliff Lake, NJ.

KEVIN R. KOSAR / GSAS '95, '03 / has been a researcher at the Library of Congress since 2003 and has been named contributing editor to *Public Administration Review*.

CLAIRE OLIVIA MOED / TSOA '95 / was the recipient of the 2009 Elizabeth George Foundation Grant in Fiction for her trilogy, *Wire Monkey*.

DAWN SCIBILIA / TSOA '95 / co-produced, directed, shot, and edited the documentary, *Home*, which aired on PBS in March 2009. She received two Emmy nominations, for Best Documentary and Best Photography. *Home* includes candid interviews with Susan Sarandon, Mike Myers, Woody Allen, Liam Neeson, Rosie Perez, Fran Lebowitz, and many others. For more information, visit <http://homethe movie.com>.

JULIE BUCKNER ARMSTRONG / GSAS '96 / is an associate professor of English at the University of South Florida, St. Petersburg. She is editor of the new anthology *The Civil Rights Reader: American Literature From Jim Crow to Reconciliation* (University of Georgia Press).

MIGUEL CENTENO / WAG '96 / was named one of Crain's "40 Under 40" up-and-coming New Yorkers for 2009. He is a vice president at Aetna.

ABBY S. PHON / TSOA '96 / is the executive producer and star of *Life Without Green*, a TV series about a young Jewish woman's struggle to keep her life together after her fiancé vanishes. Environmental politics clash with the gambling underworld in this new political drama by the NYC-based company, Aces Deuce Productions.

JANUARY GILL O'NEIL / GSAS '97 / has had her poems and articles appear in numerous publications, including *Seattle Review* and *Stuff*. She is a Cave Canem Fellow, and will publish her first poetry collection, titled *Underlife* (CavanKerry Press), in November. She is a senior writer and editor at Babson College, runs the Poet Mom blog, and lives with her husband and two children in Beverly, MA.

MATTHEW SUMMY / WAG '97 / has been named the president and CEO of the Illinois Science & Technology Coalition.

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alumni art

LET THERE BE LIGHT

Art in New York City subway stations easily disappears behind the rush of commuters. But when **LEO VILLAREAL**'s 800-square-foot honeycomb of full-color LED tubes is mounted to the ceiling of the 6 train's Bleecker Street station next year, it should give even frenzied New Yorkers pause.

Villareal (TSOA '94) creates art that you experience more than see. His sculptures employ thousands of LED lights, often sequenced to reflect natural systems, such as waves or clouds. Villareal studied sculpture at Yale University and computer programming at NYU, in what he calls a "long journey," before he began combining the two in the late 1990s. "It was a unique

way to visually manifest sequencing and programming," he says. "I could break out of the computer screen."

Since then, Villareal has built site-specific public works from Long Island City to Istanbul. "Multiverse," an installation now on view at the National Gallery of Art in Washington, D.C., spans 200 feet with more than 41,000 lights. His subway station piece, "Hive," will open in 2010. Although these works are massive, Villareal's motive isn't to overwhelm, but rather to provoke. "If I create a dialogue between my piece and the motion around it," he says, "that piece will resonate." —Emily Nonko

RISA YANAGI-SAWA WILLIAMS / TSOA '97, '98 / co-authored the book *Cinescopes: What Your*

Favorite Movies Reveal About You, which gives accurate personality assessments based on a person's favorite films. The book's Web site is www.cinescopes.com.

LAURA R. BRADEN / GSAS '98 / has rejoined the Washington, D.C., office of Fish & Richardson P.C. as an associate in its litigation group.

JESSICA CHICLACOS / CAS '98 / was awarded

the 2008 Cornerstone Award by the Lawyers Alliance for New York, honoring outstanding pro-bono legal services to nonprofits. Chiclacos was honored for her work with personnel policies for organizations such as Friends & Relatives of Institutionalized Aged.

TRACI R. STEIN / STEINHARDT '98 / received a PhD in clinical psychology from Columbia University's Teachers College. She is completing a post-doctoral fellowship in pain psychology in the department of anesthesiology at Columbia University Medical Center.

CHARLES E. STULL / STEINHARDT '98 / graduated with a Doctorate of Education degree in adult

learning and leadership from the department of organization and leadership at Columbia University's Teachers College. After 17 years in the substance-abuse counseling field, Stull has launched his own consulting business, providing leadership development and executive coaching services.

GABRIEL BELLMAN / GSAS '99 / is the co-founder of the San Francisco Frozen Film Festival (www.frozenfilmfestival.com) and started his own law firm, Bellman Legal. Bellman has also written three books and directed the feature documentary *Duffy's Irish Circus*.

JESSICA COLEMAN / STERN '99 / published her first book, *Crisis Com-*

munications—Weathering the Storm (Healthy Learning). Written specifically for youth programs, the book touches on all aspects of handling a crisis, including prevention, management, and post-crisis communications. Other versions of the book, including one for schools, are expected to be published over the next two years.

BOOKER T. MATTISON / TSOA '99 / published his first novel, *Unsigned Hype* (Revell). The teen novel chronicles a high school student's desire to quit school and pursue a career in music.

TERENCE NESBIT / SCPS '99 / released his second novel, *My Prerogative* (PublishAmerica).

2000s

JACOB M. APPEL / GSAS '00 / had his short story "The House Call" included in the Winter 2008 issue of *Shenandoah: The Washington and Lee University Review*. Appel's short fiction has appeared in *AGNI*, *The Missouri Review*, and *StoryQuarterly*. He also teaches at the Gotham Writer's Workshop in New York City.

CINDY PON / STEINHARDT '00 / authored her debut young-adult fantasy novel, *Silver Phoenix: Beyond the Kingdom of Xia* (HarperTeen). The book was named one of the top-10 sci-fi/fantasy reads by the American Library Association for 2009. Pon is penning a sequel for release in 2010.

KEVIN RYAN / LAW '00 / has been named the new president and CEO of Covenant House, the largest privately funded nonprofit agency helping homeless youth in North and Central America.

SHANE VOGEL / TSOA '00, '04 / authored the book *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (University of Chicago Press). Vogel is an assistant professor of English at Indiana University, Bloomington.

JANELLE BENJAMIN / STERN '01 /, **SHAUNA GRAY / STERN '01** /, and **DIANE HENRY / GAL '01** / have launched the real estate company Red Real Estate in Manhattan.

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TIMOTHY HULL / GAL '02 / completed a research trip to Egypt. He produced artwork related to the trip that was featured in a solo exhibition at the Taylor De Cordoba Gallery in L.A.

ASHWIN MADIA / LAW '02 / joined the U.S. Marines after graduation and served a tour of duty in Iraq, where he worked as a prosecutor, defense attorney, and legal counselor to senior officers. Madia ran for the open seat in the Third Congressional District in 2008, and is opening his own law firm, Madia Law LLC.

MATTHEW BARON / STERN '03 / is the author of the *Perspectives* newsletter at Simon Development Group, which discusses New York City's macro real estate trends.

BENJAMIN MATI / CAS '03 / is a first-year medical student at Thomas Jefferson

University in Philadelphia.

SYLVIA MOHEN / CAS '03 / graduated with a MD from Wake Forest University School of Medicine. She will intern at Albert Einstein College of Medicine, training in neurology.

EMILY FRANCES SCHLEICHER / CAS '03, LAW '06 / has rejoined the communications and appellate practice at Wiley Rein, LLP in Washington, D.C., after completing a one-year clerkship with Judge Andrew J. Kleinfeld of the U.S. Court of Appeals for the Ninth Circuit.

ROSARIO TORRES / CAS '03 / graduated with her Juris Doctor from the University of San Francisco and was admitted to the California Bar in 2008.

ALFREDO J. URQUIDI / CAS '03 / was conferred his Master's of Government Administration degree from

the Fels Institute of Government at the University of Pennsylvania. He works in the private sector as an in-house economist for a professional services firm.

ALEXIS ANNE HOLROYDE / CAS '05 / is finishing her third year at the University of Pennsylvania School of Veterinary Medicine.

DAVID SCHMID / WAG '05 / is now assistant commissioner in the New York City mayor's community affairs unit. He joins the Bloomberg administration after four years at the department of housing preservation and development.

JOEL A. BROOKS / CAS '06 / started a new job at 1199 Service Employees International Union New England in Hartford, CT.

ANNE A. BROOKSHER / LAW '06 / joined the law firm of Winston & Strawn

LLP as an associate.

PRISCILLA HERNANDEZ / STEINHARDT '06 / started a private practice specializing in speech-language therapy and special instruction services for children, ages 0 to 3. She also provides both monolingual and bilingual intervention services to a variety of age groups.

PETER SANDERS / GSAS '06 / released the feature-length documentary *The Disappeared* in 2008, which has been licensed to History Channel International, History Channel Español, and the Documentary Channel. The film relives the military dictatorship in Argentina through the lens of a young man kidnapped in his infancy.

YVONNE FULBRIGHT / STEINHARDT '07 / published two books in 2008: *Pleasuring: The Secrets of Sexual Satisfaction* (Ster-

ling/Ravenous) and *Your Orgasmic Pregnancy: Little Sex Secrets Every Hot Mama Should Know* (Hunter House).

LILY GUTNIK / CAS '07 / is the 2008-09 national coordinator for the American Medical Student Association Surgery Interest Group, which provides networking opportunities for medical students and physicians.

HARRY OSTRANDER / WAG '08 / is now the director of research at Sustainability Roundtable, Inc.

LAURA MARIA PALAU / CAS '08 / moved to Los Angeles after graduation and now works at MySpace Latino in Beverly Hills, CA.

JASON SEVIER / STERN '08 / has joined the public accounting firm McGladrey & Pullen as a partner in the SEC audit practice in their mid-Atlantic region.

Obituaries

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

CLARENCE W. SPANGENBERGER / STERN '27
DOROTHY DOBSON KETTEL / STEINHARDT '31
MILTON M. STUCHINER / WSC '32, LAW '35
JESSE J. DOSSICK / STEINHARDT '34, FACULTY
MAX E. CYTRYN / ARTS '35, MED '38
LESLIE SCHWARTZ / WSC '35, LAW '77
ALBERT R. CROCKER / ENG '36, GSAS '37
FRANK E. BEHRMAN / LAW '37
WILLIAM J. HORVATH / GSAS '38, '40
RUBY BLUM SEGAL / STERN '42
NATHAN LAVENDA / GSAS '47, STEINHARDT '52
DONALD MORGAN SWINGLE / ENG '47
EUGENE STUART BROWN / WSC '48
PAUL R. CHANIN / ENG '48
MURIELLE POLLACK KLEIN / WSC '48
HARRY HOCHSTADT / GSAS '50, CIMS '56
LOUIS LAUER / WSC '50, SCPS '97
LAWRENCE SAMUELSON / MED '50
PERRY LUNTZ / STERN '51

FRANK G. JOHNSON / STERN '52
KENNETH GOLD / ARTS '53, GSAS '59, '62
GERVASE V. KEOGH / STERN '53, '54
MARILYN COOPER / WSC '54
ROGER E. EGAN / GSAS '54
THEODORE N. MILLER / STERN '54
LEONARD A. SCHONBERG / ARTS '55
ALFRED R. BRANDT / STERN '56
JOHN VLAVIANOS / ENG '56
FRANK McCOURT / STEINHARDT '57, HON '00
DAVID M. FRIEDLAND / STEINHARDT '60
FRANCIS LUIZ / ENG '63
STEVEN LEE CARSON / ARTS '64, GSAS '65
HAROLD HAGER / GSAS '65
ROSA LEE RANDOLPH / STEINHARDT '66
ELLIOT L. JUDD / ARTS '69, STEINHARDT '71
PETER G. BERGMAN / ARTS '70
ESTHER SENITZKY MARCUS / GSAS '70
MILTON HASSOL / GSAS '72

JAMES MAYNARD / GSAS '73
WILLIAM Z. LANDIS / STERN '78, '79
STUART C. GRUSKIN / STERN '83
PAMELA R. CHAMPINE / LAW '90
CURTIS CROSSLEY / LAW '92
LEMUEL MARTINEZ-CARROLL / STEINHARDT '92
MICHAEL A.X. LEAVITT / TSOA '00
AMY COMEAU / STERN '03
ERIK B. BLUEMEL / LAW '04
HUANG FENG / LAW '08
JOHN H. LAMENDSORF / TSOA '09
LARRY BENTSON / FRIEND
RUDOLPH W. BERNARD / SCPS FACULTY
BOB COHEN / OGCA STAFF
THOMAS FRANCK / LAW FACULTY
WILLIAM MURRAY-O'GRADY / SCPS STAFF
ROBERT RAYMO / FAS FACULTY
JACOB T. SCHWARTZ / CIMS FACULTY
GEORGE ZASLAVSKY / CIMS FACULTY



WHAT

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WHO

“A BUNCH OF NERVOUS FRESHMAN WHO BECAME UNCOMFORTABLY CLOSE TO ONE ANOTHER WHILE HYPNOTIZED,” SAYS STUDENT PHOTOGRAPHER EMILY NONKO (CAS '10).

WHY

RENOWNED HYPNOTIST MICHAEL C. ANTHONY TOLD VOLUNTEERS FROM THE AUDIENCE THAT THE ROOM WAS FREEZING, SO THEY HUDDLED TOGETHER FOR WARMTH, NOTES NONKO, WHO STILL REMEMBERS CATCHING ANTHONY'S SHOW BACK WHEN SHE WAS A FRESHMAN.

—Renée Alfuso



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