

ISSUE #16 / SPRING 2011

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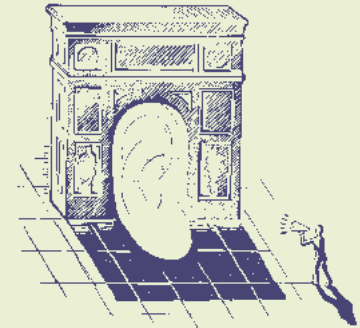
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"I kind of like democracy, so I think we should start practicing it in the U.K. Because at the moment we've got an electoral system [that] gives thumping majorities...to parties, even though only a minority of people have voted for them."

—NICK CLEGG, DEPUTY PRIME MINISTER AND LIBERAL DEMOCRAT PARTY LEADER IN THE UNITED KINGDOM, ANSWERING QUESTIONS AT AN EVENT SPONSORED BY THE ROBERT F. WAGNER GRADUATE SCHOOL OF PUBLIC SERVICE

HEARD ON CAMPUS



"If anyone wants inspiration, be inspired by the fact that there was never any sign in me of any kind of excellence.... What I think I do have is a desire to work incredibly hard. Take it from a kid who didn't pass one math or science class in high school. You can do anything you want if you're willing to work hard for it."

—PULITZER PRIZE-WINNING AUTHOR AND NYU FACULTY MEMBER JUNOT DÍAZ AT THE CREATIVE WRITING PROGRAM'S FALL 2010 READING SERIES

"Music used to come out of the community. Now you've got Walmart and you don't even have to talk to anybody anymore. Today, the music is a reflection of that."

—ACCLAIMED JAZZ MUSICIAN AND PRODUCER DELFEAYO MARSALIS DELIVERING THE FALL 2010 ALBERT GALLATIN LECTURE, TITLED "NEW ORLEANS JAZZ: OLD SCHOOL TO MODERN," AT GALLATIN'S JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

"Don't accept what everyone *knows*. If there's one thing we learned these past three years in economics, it's that what everybody *knows* can be totally wrong."

—PAUL KRUGMAN, NEW YORK TIMES COLUMNIST AND NOBEL LAUREATE, GIVING THE KEYNOTE ADDRESS AT THE NEW YORK PRESS CLUB FOUNDATION'S JOURNALISM CONFERENCE AT NYU'S KIMMEL CENTER FOR UNIVERSITY LIFE

CONTENTS

FEATURES

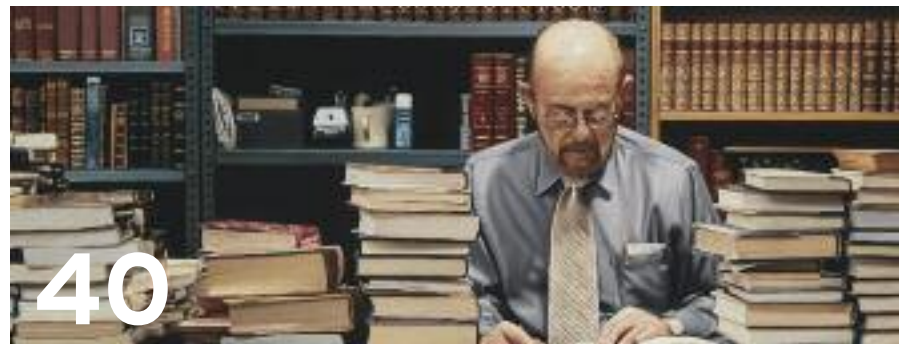


34

PATIENT, HEAL THYSELF

MIND-BODY BENEFITS ARE WELL-KNOWN, BUT MORE DOCTORS ARE NOW RESEARCHING JUST HOW MUCH POTENTIAL THEY HOLD

/ BY JASCHA HOFFMAN



40

MASTER OF THE CRAFT

ARTIST MAX FERGUSON CAPTURES THE GRACE OF WORKING-CLASS NEW YORKERS IN HIS RICHLY LAYERED PAINTINGS

/ BY MEGAN DOLL / GSAS '08



46

THE ART OF CONFESSION

NOVELIST DARIN STRAUSS VENTURES INTO MEMOIR TO REVEAL A TRAGIC ACCIDENT

/ BY ANDREA CRAWFORD

COVER: OPTO DESIGN

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DEPARTMENTS

THE SQUARE

8 / GENETICS

HARRY OSTRER MAPS OUR GENOMIC PAST

10 / POLITICAL SCIENCE

UNEARTHING THE NATURAL DISASTER DISPARITY

11 / BUSINESS

FUNDING NYU'S ENTREPRENEURS

12 / CONVERSATION WITH

PRESIDENT JOHN SEXTON
PIONEERING A GLOBAL SHIFT FOR UNIVERSITIES

14 / PUBLIC POLICY

WAGNER STUDENTS GET LESSONS IN DESIGN

15 / CAMPUS LIFE

A NEW GI BILL SENDS VETERANS BACK TO CLASS

16 / IN BRIEF

FORMER BRITISH PRIME MINISTER APPOINTED AT NYU, AND MORE

18 / CUTTING-EDGE

RESEARCH
MUSIC TO YOUR EARS, ULTRASOUNDS STEP IN FOR ANGIOGRAPHS, HOW LOCAL CRIME LOWERS TEST SCORES, AND KEEPING PEACE AMONG CELLS

IN NYC

20 / NEW MEDIA

STUDENT REPORTERS GET A TASTE OF THE *TIMES*

22 / SOCIAL WORK

TEACHING PARENTS TO TEACH SEX ED

24 / THE INSIDER

SUMMER IN THE CITY BRINGS THRILL RIDES AND AN OUTDOOR SHOPPING MECCA

CULTURE

26 / ART CONSERVATION

MUSEUMS TURN UP THE HEAT

28 / FASHION

ASIAN-AMERICAN DESIGNERS ROCK THE RUNWAY

29 / CREDITS

AWARDS SEASON FOR ALUMNI

IN PRINT

30 / NONFICTION

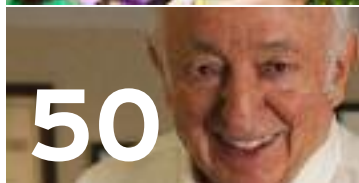
BIOGRAPHER KENNETH SILVERMAN TURNS HIS PEN TO OFFBEAT COMPOSER JOHN CAGE

32 / PUBLISHING

HILARY THAYER HAMANN'S DEBUT GOES FROM CULT HIT TO MAINSTREAM LIT

PLUS MORE BOOKS
BY NYU ALUMNI AND
PROFESSORS

CLASS NOTES



ALUMNI PROFILES

52 / TSIPI BEN-HAIM /
TSOA, GSAS '81
PEACE OF ART

54 / DAVID FREEDENBERG /
CAS '01

FAMOUS FAT DAVE'S
TASTY TOURS

61 / MELISSA KUSHNER /
WAG '06

TURNING SURPLUS INTO
SUPPLIES

ALUMNI Q&A

58 / ROGER KAHN / ARTS '48
THE DEAN OF AMERICAN
SPORTSWRITERS

PLUS ALUMNI NEWS,
BENEFITS, AND UPDATES

EVERY ISSUE

1 / HEARD ON CAMPUS
4 / PRESIDENT'S LETTER
4 / CONTRIBUTORS
5 / STAR POWER
6 / MAILBAG
64 / CAMPUS LENS

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LETTER FROM THE PRESIDENT

The end of the academic year and arrival of commencement season turn our thoughts to change.

How do we account for the past? How do we make the most of the present? How do we embrace an unpredictable future? The Spring 2011 issue of *NYU Alumni Magazine* considers these questions.

Our cover story (“Patient, Heal Thyself,” p. 34) on the mind-body connection explores a growing understanding about the role we play in healing ourselves through the powers of suggestion and belief. The works of Max Ferguson (STEINHARDT ’80), realist painter of urban scenes (“Master of the Craft,” p. 40), invite us to linger on fleeting images of an ever-changing New York City. In a profile and excerpt from his recent prize-winning memoir, novelist Darin Strauss (GSAS ’97) discusses the lasting effects of a tragic accident that occurred just as he crossed the threshold into young adulthood (“The Art of Confession,” p. 46).



ON MARCH 28, A GROUNDBREAKING CEREMONY WAS HELD IN CHINA FOR THE UNIVERSITY'S THIRD ANCHOR CAMPUS. PRESIDENT JOHN SEXTON (ABOVE) ANNOUNCED THAT NYU SHANGHAI WILL OPEN IN FALL 2013, AND WILL EVENTUALLY BE HOME TO UP TO 3,000 STUDENTS. FOR MORE INFORMATION, GO TO WWW.NYU.EDU/GLOBAL.

From the effects of the current G.I. Bill to a new way of covering local news, the stories illuminate numerous issues we confront in our changing world.

Perhaps nowhere is transition more apparent than in NYU's role on the international stage. In this issue, I sit down for an in-depth interview (p. 12) on NYU's emergence as a global network universi-

ty and the promises and challenges that entails in an increasingly interconnected world. Today, with a presence on six continents, NYU, long “in and of the city,” is now “in and of the world.”

We hope this issue inspires you to contemplate your time spent here at NYU, as well as your bright futures, wherever they may lead.

—JOHN SEXTON

CONTRIBUTORS

SCOTT BARROW is a friendly man who loves beautiful lighting and meeting people. He has chosen to be a photographer and for 35 years it has worked out very well.

MEGAN DOLL (GSAS '08) is a graduate of the cultural reporting and criticism program at NYU. She has written for *Salon*, *ARTnews*, *Bookforum*, *Poets & Writers*, and *The Believer*.

JASCHA HOFFMAN writes on science and culture for *Nature* and *The New York Times*. He is also a songwriter and lives in San Francisco.

JOEL HOLLAND is an award-winning illustrator/hand-letterer and amateur pizza maker based in Brooklyn. A book of his drawings, titled *Mundanes*, will be published later this year.

LARS LEETARU is an illustrator who lives in Philadelphia. His work has appeared in *The New York Times*, *The Wall Street Journal*, and *Esquire*. He recently illustrated the book *Broetry: Poetry for Dudes* (Quirk).

ERYN LOEB (GSAS '07) is a writer and editor living in New York. She

is a graduate of NYU's cultural reporting and criticism program.

JUSTIN WARNER is a NYC-based freelance writer, playwright, and lyricist. He has contributed to a variety of publications, including *American Theatre*, *New Scientist*, and *McSweeney's Internet Tendency*.

RACHEL WOLFF is a Brooklyn-based critic, writer, and editor. She covers art for *New York* magazine, *Town & Country*, *Bloomberg Businessweek*, *Art + Auction*, *Modern Painters*, *Chicago Magazine*, and various *Modern Luxury* publications.

NYU

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GRAMMY AWARD-WINNING SINGER-SONGWRITER ZIGGY MARLEY, SON OF REGGAE LEGEND BOB MARLEY, PERFORMED TWO SOLD-OUT SHOWS AT THE SKIRBALL CENTER FOR THE PERFORMING ARTS.



THE DAILY SHOW HOST JON STEWART SURPRISED STUDENTS AS A GUEST SPEAKER DURING A STEINHARDT MEDIA STUDIES CLASS, WHICH WAS FILMED FOR HIS APPEARANCE ON OPRAH.



ARIANNA HUFFINGTON, AUTHOR AND CO-FOUNDER OF THE HUFFINGTON POST, ARGUED AGAINST THE TWO-PARTY SYSTEM OF GOVERNANCE AS A PANELIST IN THE INTELLIGENCE SQUARED U.S. DEBATE AT NYU'S SKIRBALL CENTER.



ACTOR HUGH JACKMAN SPOKE ON BEHALF OF THE GLOBAL POVERTY PROJECT DURING THE 1.4 BILLION REASONS EVENT AT SKIRBALL CENTER.



AUTHOR SALMAN RUSHDIE VISITED THE ARTHUR L. CARTER JOURNALISM INSTITUTE AS PART OF ITS "PRIMARY SOURCES" CONVERSATION SERIES.

STAR

TOP-DRAW PERSONALITIES SPOTTED ON CAMPUS

POWER



We Hear From You

Thanks to everyone for the tremendous response to the Fall 2010 issue. We're delighted that the magazine continues to provoke comments and conversation.

COURANT MEMORIES

Amy Rosenberg's fine article about Richard Courant ("The Irrepressible Courant") reminds me of an exchange I had with him when I wrote a two-part series on the Institute of Mathematical Sciences for the *NYU Alumni Newsletter*—in 1957. The Institute was in great demand among graduate-level students, and I asked Courant how it would distinguish between two equally qualified applicants if there were only one opening. As Rosenberg notes, Courant loved music. His reply: "That depends on whether our ensemble was, say, short a cellist, oboist, or some other position."

*Richard Magat
ARTS '47
Bronxville, New York*

I was head of the math club in 1963. It never occurred to me that Richard Courant was still alive. After all, most people don't get their name on a building until they are dead. But I found out he was alive, so I asked him if he would speak to the math club. He agreed and told me his lecture would be about [German mathematician David] Hilbert. I got the largest auditorium that NYU had at the time. Once word got out, students and professors came from all over the country.

*Ira Solomon
CIMS '63
Lowell, Massachusetts*

Most mathematicians are pleased to read anything about mathematics in the popular press. However, Amy Rosenberg's excellent article was

marred by this sentence: "[Jews] were often excluded from the faculty of top-tier universities such as Harvard, Yale, and Princeton." This may have been true of Harvard and Yale, but it is not true of the department of mathematics at Princeton University. When I came to Princeton, as a graduate student in 1947, the chair of the department was Solomon Lefschetz, the first Jewish president of the American Mathematical Society. The very small faculty included Salomon Bochner and Valentine Bargmann, both Jewish refugees from Nazi persecution. In 1950, they were joined by Willi Feller. As early as 1933, John von Neumann and Eugene Wigner had shared an appointment. This is hardly exclusion from a faculty that numbered no more than 15 in those years.

*Harold W. Kuhn
Professor Emeritus of Mathematical
Economics, Princeton University
New York, New York*

Editors' Note: Our sincere apologies. Columbia University, not Princeton, should have been the third school on that list.

I appreciated the fall issue of the magazine—especially the article on Richard Courant, a great teacher who taught me calculus!

*Prof. Robert F. Brodsky
ENG '48, '50
Redondo Beach, California*

TO LABORERS LOST

I attended classes in the Brown Building, scene of the tragic Triangle Shirtwaist factory fire ("Remember the

Triangle"). I often paused to say a prayer at the plaque then. Every Labor Day, I tell the story of the fire as part of my sermon. (I am a priest of the Episcopal Church.) I point out—as you did—that it was a turning point in the labor unions' fight to protect workers from abysmal conditions. I get choked up every time I think of the young women injured and dead. I was not aware of the seven unidentified women and their memorial stone "a borough away."

*Fr. Robert Warren Cromey
WSC '53
San Francisco*

What a horror the Triangle fire must have been. Yes, we workers owe a lot to the memory of those women. They helped us gain many protections that we did not have or might not have even now!

*Bernadette D. Chapman
STEINHARDT '85
New York, New York*

BUILDING DISCORD

Having lived across from Coles Sports Center for 20 years, I want to express how outraged and appalled I am at the overbuilding that NYU has planned for the next 30 years ("Looking to the Future"). These plans will forever change the bohemian atmosphere that both students and professors have so enjoyed throughout NYU's history. [...] I urge my fellow alumni, who have cherished walking the sacred blocks of Greenwich Village, to write to [NYU President] John Sexton and state your objections to the massive designs and encroachment upon historic and

cultural ground. If you would like to learn what the community is doing, visit CAAN2031.org.

*Lee Schwartz
WSC '65, STEINHARDT '72,
SSSW '89
New York, New York*

Editors' Note: NYU recently presented updated submissions of its plans for public review. See them at www.nyu.edu/nyu2031.

PROVOCATION

I read with shock that *NYU Alumni Magazine* had seen fit to print, on Page 1 no less, a quote by Lee Smith, [Middle East correspondent] for *The Weekly Standard*, positioning Zionism between colonialism and imperialism (Heard on Campus). As a proud Jewish person who has actively fought racism both at the domestic and international level, and followed the ideology of Tikkun Olam, I am unreservedly branding your de facto endorsement of Smith's disturbing words as neo anti-Semitism.

*Daniel Berg
WSUC '79
Brooklyn, New York*

Please send your comments and opinions to: Readers' Letters, *NYU Alumni Magazine*, 25 West Fourth Street, Room 619, New York, NY, 10012; or e-mail us at alumni.magazine@nyu.edu. Include your mailing address, phone number, 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
- HON** - Honorary Degree
- IFA** - Institute of Fine Arts
- ISAW** - Institute for the Study of the Ancient World
- LAW** - School of Law
- LS** - Liberal Studies Program
- 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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HARRY OSTREER MAPS THE GENOME—LITERALLY

by Sally Lauckner / GSAS '10

The idea that all Jews originated from one Middle Eastern tribe several thousand years ago—as accounted in the Book of Genesis—has been the subject of much scholarly and political contention. But with recent breakthroughs in genomic science, researchers have uncovered evidence to support this theory and many others. Harry Ostrer, professor of pediatrics, pathology, and medicine at NYU’s Langone Medical Center, has been on the forefront of genetic research that traces the migration patterns of people around the world. The work has yielded scientific proof for some key historical narratives, including the dispersal of Jews following the Babylonian captivity, a population boom among Ashkenazi Jews, and the variable mixing of Native Americans with their colonizers and African slaves.

NYU Alumni Magazine asked Ostrer about the connection between history and science—and the role it plays in medical research.

YOU STUDY THE GENETIC MAKEUP OF JEWS, HISPANICS, AND AFRICAN-AMERICANS. WHY THOSE THREE GROUPS?

Together these groups make up the majority of New York City’s population and have interesting genetics and health issues.

We study Jewish populations that for the past 1,000 to 2,000 years have married within their membership and have been remarkably homogenous. We also study Hispanic populations that show significant admixture—that is, the genetic mixing of distinct populations through breeding—during their recent history. Those

grandchildren share a quarter of their segments. If two populations have a recent shared history, then the sizes of their shared fragments will be large.

WHAT ARE SOME OF THE SIGNIFICANT EVENTS THAT YOU WERE ABLE TO TRACE THROUGH GENETIC MAPPING?

We see signals of *La Convivencia* in Spain, which refers to a pattern of coexistence among Moors, Christians, and Jews, especially

The work has yielded scientific proof of the dispersal of Jews following the Babylonian captivity, and the variable mixing of Native Americans with their colonizers and African slaves.

two groups provide different perspectives on gene organization.

HOW ARE YOU ABLE TO LINK THE RESULTS OF YOUR STUDIES TO HISTORICAL EVENTS?

We do that by looking at the sizes of DNA fragment sharing between populations. Identical twins share 100 percent of their fragments, while grandparents and

during the 12th and 13th centuries. Spanish Jews show significant North African admixture in addition to their Middle Eastern and European admixture; this suggests mixing between Moors and Jews during that time. Among Ashkenazi Jews, we also saw signs of the “Demographic Miracle”—a period between the 15th and 19th centuries when that population grew from 50,000 to five

million people. Their fragment sizes are smaller despite the high degree of relatedness among them. Any two Ashkenazi Jews are related to each other in a way that fourth or fifth cousins might be, so the smaller fragments suggest that there was a period of very rapid growth in Ashkenazim history.

YOUR STUDIES ON HISPANIC POPULATIONS SHOWED THAT GENETIC MAKEUP VARIES THROUGHOUT DIFFERENT COMMUNITIES. WHAT DOES THAT TELL US?

It tells us admixture with local Native American populations was important and that it differed between North and South America. Proximity to the slave trade was also crucial; people who worked along the Caribbean coast show high degrees of African admixture.

There were differences between the paternal and maternal lineages of Hispanic populations: The maternal lineages were Native American or African whereas paternal lineages were European or African. That matches the colonization of the New World: European male settlers and enslaved African men came to Latin America and mixed with Native American or enslaved African women.

PROVING THE MIDDLE EASTERN ORIGIN OF JEWS HAS RESULTED IN VARIOUS RELIGIOUS CLAIMS. HOW DO YOU FEEL ABOUT YOUR WORK BEING INTERPRETED THIS WAY?

Well, I think we will see people

increasingly trying to do that. When one looks at the history of physical anthropology, people use measurements, whether they are precise or predictive, as a basis for political agendas. That cer-

tainly happened with IQ. For that reason, I think it's important for the public to understand human and population genetics so that they aren't swayed by misinformation.

WHAT ARE THE SCIENTIFIC BENEFITS OF GENETIC MAPPING FOR SPECIFIC ETHNICITIES?

Different health issues occur within different populations. For instance, we're doing a study about the prostate-cancer health disparity among African-American men. Each population can have personalized medicine. The risks that are predicted for Caucasians may not necessarily be applicable to others.

COULD THIS LEAD TO "RACE-BASED MEDICINE," AND ARE THERE DANGERS IN PURSUING THAT?

Using race as a proxy for genetics is imprecise. Saying, for example, that all African-Americans with hypertension will have a certain physiological response to blood pressure medication is an oversimplification; some will and

some won't. It's important to determine individual differences, but many of those will be reflected through ancestry. Recently, researchers linked a gene to the higher risk of kidney disease in African-Americans with hypertension. That's a major public-health problem. Understanding who is at risk is crucial in early identification and aggressive treatment. I don't think that's something to be shunned; it's something to be embraced. ■



Death, Dictators, and Democracy

WHAT NATURAL DISASTERS REVEAL ABOUT POLITICAL POWER STRUCTURES

by Wesley Yang



In January 2010, a 7.0 magnitude earthquake in Haiti killed 222,000 people. A month later, when a stronger earthquake hit Chile—at a magnitude of 8.8, some 500 times more potent—only 500 people died. Chile is a much wealthier country than Haiti, but wealth doesn’t account for the vast disparity in lives lost. The resilient infrastructure and competent emergency services that make the difference between life and death in a disaster can exist in poor or in

rich societies, two NYU political scientists, Alastair Smith and Alejandro Quiroz Flores (GSAS ’10), argue. The difference, they say, is politics.

Consider two earthquakes that struck in Peru: In 1970, a 7.9 magnitude quake killed 66,000 people. In 2001, an even stronger one killed fewer than 150. The wealth of the country had not changed: Between 1970 and 2001, income remained nearly identical in real terms. But in 1970, Peru was under military rule; in 2001, it was a democracy. And while Haiti is now a democracy, years of autocratic rule had left the country without the infrastructure and response services it desperately needed.

After mining a database of historical disaster statistics dating to the early 20th century, the professors confirmed that this pattern holds. “You have a better chance surviving a disaster in a poor democracy than a rich autocracy,” says Smith, who with Flores published a paper on the findings in last July’s issue of *Foreign Affairs*.

“You have a better chance surviving a disaster in a poor democracy than a rich autocracy.”

And the reasons behind the difference are based entirely upon the structures through which rulers remain in power. Democratic and autocratic politicians face very different sets of incentives, Smith says, which end up motivating their actions when faced with crisis.

Democrats have to please a large segment of the voting public and will be punished if they fail to provide public goods, such as the enforcement of building codes, or contingency plans to protect people when disaster strikes. Public protests and a change in leadership

ILLUSTRATION © LARS LEFTARU

become twice as likely in the aftermath of a major earthquake. The Bush administration's lag-gard response to Hurricane Katrina, in which nearly 2,000 Americans died, Smith says, probably contributed to the Republican party's poor showing in the 2006 and 2008 elections. It's too early to predict what impact the March 11 earthquake and tsunami in Japan will have on its politicians, although Smith, who co-authored this fall's *The Dictator's Handbook* (PublicAffairs Press) with NYU professor Bruce Bueno de Mesquita, believes the strong infrastructure and efficiency of Japanese relief services saved many lives that would have otherwise been lost.

In the case of autocrats, however, they have to please a small minority of the governing power elite—either generals at the top of a military hierarchy or a tiny group of wealthy cronies—who will punish them if they fail to dedicate the public purse to their private enrichment. The fact is, an autocrat has an incentive to do as little as possible to protect the majority of his people. “Deaths are actually good for autocrats,” he says. “They help them stay in office.” This is partly because, as Smith and Flores observe, “Dead people cannot revolt.” But it's also because the flow of international aid is often a boon to autocrats; dispensing funds to their cronies helps them consolidate their hold on power.

Both autocrats and democrats are rational actors seeking to maximize their self-interest, Smith says. Changing their behavior is a matter of changing the incentives they face. It would do no good to exhort an autocrat whose rational self-interest is to do little or nothing for his people. But, Smith adds, democrats do not necessarily deserve the moral credit they seek when they act to protect citizens. They too are ultimately serving their rational self-interest. ■

■ business

SILICON SQUARE

NYU BECOMES A VENTURE CAPITALIST FOR HOMEGROWN TALENT

by Kevin Fallon / CAS '09

It was a science fair of sorts, but with no tiny volcanoes and no biology teacher awarding blue ribbons. The students, crammed into the bright Henry Kaufman Management Center auditorium on West Fourth Street, were burgeoning entrepreneurs from seven NYU schools participating in the university's first technology expo, an offshoot of the newly launched NYU Innovation Venture Fund. They showcased their information-technology ideas—among them a networked water-testing device for disaster relief and a “dark flash” for low-light photography—to an audience of more than 100 investors, venture capitalists, tech experts, and fellow start-up entrepreneurs offering feedback and advice.

Set to dispense its first investments this spring, the fund seeks to commercialize research, technologies, and discoveries by NYU students and faculty with a \$20-million venture-capital pool headed by managing director Frank Rimalovski. It makes the university a venture capitalist, investing in its own community's research, ranging from biotechnology to computer software. “We're looking for technologies that are addressing a measurable need with a team that can make that happen,” Rimalovski says. A sum of \$2 million from the sale of an undisclosed IT company spun out of research conducted at the Courant Institute of Mathematical Sciences launched the fund, and donors are supplying the rest.

Like any other venture capitalist, the fund wants to invest in start-ups—about six per year—that will generate a financial return to be reinvested in the fund, making it evergreen and self-financing. If the fund has net returns, donors may direct excess proceeds within NYU or toward the university-approved project of their choosing.

In years past, NYU has had much success in tech transfers—that is, in creating a legal entity within the university and then transferring ownership to another company. In fact, it has been the top university in technology licensing, beating out both MIT and Stanford in income from such transfers.

But, according to Rimalovski, those schools excel at—and NYU and New York City lag behind in—creating a group of locally based start-ups. He points to their legacy of entrepreneurship and strong ties to their communities: The legendary Sand Hill Road, for example, Silicon Valley's hub of venture companies, forms the northern border of Stanford University's campus. Rimalovski plans to capitalize on the university's position in the city. “Entrepreneurship is really an industry that is newer to New York, and ties are not as deep and entrenched as they are at MIT or Stanford,” Rimalovski says. “I'm trying to create some of that connective tissue.”

In order to be competitive with the other major entrepreneurial universities, the fund will supplement its start-up funding

with a network of support. Beyond the initial investment—ranging from \$100,000 to \$1 million—Rimalovski will offer introductions to service providers such as law and PR firms, connections to other entrepreneurs and investors, incubators, staff, recruiters, and other tools that will create the early infrastructure for the companies and help launch their businesses. He's modeling a mentorship program after one at MIT and plans to work closely with student clubs in the Leonard N. Stern School of Business, with the idea of fostering a new community.

One young alumna, Dennis Crowley (TSOA '04), co-founded the location-based social networking site Dodgeball while a student in the Tisch School of the Arts' Interactive Telecommunications Program. In 2005, Crowley sold Dodgeball to Google and has since developed the even more popular “check in” service Foursquare. Stern student Trevor Owens (STERN '11) made national news for his GoGo Chinese, an iPad and iPhone app that teaches Mandarin to children. Rimalovski hopes to use these examples to inspire others.

The ultimate goal for the fund is to create what Rimalovski calls the “virtuous circle,” an entrepreneurial culture that attracts like-minded students and faculty as well as more resources for research. One priority so far has been to get that message out to the NYU community. “[Recently] had a meeting with a faculty member at the med school, and he whips out the press release for the Venture Fund,” Rimalovski recalls. “He points at it and says, ‘Before I read this, I didn't even know I was allowed to do that.’ That's the mind-shift change we're driving here. Letting people know that entrepreneurship is permitted, supported, and encouraged.” ■



BRAND-NEW GAME

NYU REIMAGINES ITS PLACE ON THE WORLD'S STAGE

by Jason Hollander / GAL '07

Sitting on a shelf in John Sexton's office is a photo of him on the field at Nationals Park in Washington, D.C. It was a steamy evening in July 2009, and while in town to launch the university's latest study-away site, he had been invited by the team to throw out the game's first pitch. Many who perform this ceremonial act freeze up in the moment, all too aware of the thousands of fans focused on their motion. But Sexton strode to the mound intently. Without hesitation, he coiled his body and launched the ball across 60 feet, six inches. In the photo, one can see the fire in his blue eyes.

Not unlike that moment, Sexton—and the university he leads—is now being watched more than ever as NYU sets to redefine itself as a global institution. The effort has triggered a range of opinions—and, perhaps, emulators: Yale University recently announced plans to build a campus in Singapore, saying it believes all major universities will follow suit by the middle of this century. So the new venture requires NYU to be more self-aware—and self-assured—than perhaps any time since its founding in 1831.

This transformation, into the world's first global network university, isn't just about expanding study-abroad options or offering degree programs in foreign locales. It's about the construction of two brand-new universities—one in Abu Dhabi, where the inaugural class completes its freshman year this May, and one in Shanghai, which will open in

fall 2013. Both will join New York to become the three portal campuses of the global NYU network, reconstructing the architecture of a 21st-century university.

Sound different? It should, because nothing on this scale has been undertaken in higher education. And as with any such giant leap, there have been no shortage of questions, concerns, confusion, and excitement. *NYU Alumni Magazine* recently sat down with President Sexton to understand the reasons behind this pursuit and how the university will be changed.

ONE QUESTION ON MANY PEOPLE'S MINDS IS: WHY? WHY DO WE NEED TO BECOME A GLOBAL NETWORK UNIVERSITY?

For the moment, the American university in its traditional form is still the standard for the world, and much of that preeminence can be measured by our ability to attract the huge reservoirs of talent from outside the United States. But our continued preeminence is not inevitable.

In recent years, as the effects of globalization have become more pronounced, a subtle but fundamental reformulation of the great universities has occurred—one that promises to become even more dramatic in the decades ahead. Nations that traditionally have sent their intellectual talent to the United States now strive to keep students at home by creating their

own great universities. And they are attracting talent from other countries as well. At the same time, it's been reported that fewer than 30 percent of American citizens have passports and only 10 percent of America's college students have studied abroad. American scholars are falling behind while academics from other countries have become increasingly globalized.

Our plan embraces a new landscape in which cultures around the world meet at their creative centers to learn from one another. From this, a relatively small number of idea capitals will emerge, and the global network university will be a principal connection among them. In the new NYU model, all students and faculty, regardless of where they're situated, will be members of a system structured to facilitate mobility. The opportunity to live, study, teach, and

conduct research unbound by borders will strengthen our ability to continue attracting the very best.

NYU is a complex organism. This university has never organized itself in traditional ways—not around Saturday football games or around a campus quad. For us the unifying element has long been the cosmopolitan opportunity that NYU offers those preparing to lead and shape the world. The evolution of that experience now requires that we move beyond the borders of the city—and the country.

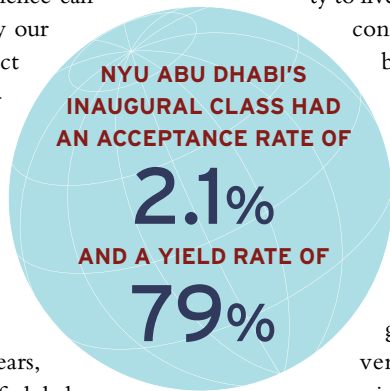
WHAT ABOUT CONCERN THAT THESE NEW NYU CAMPUSES IN THE MIDDLE EAST AND ASIA, AS THEY FORGE THEIR OWN IDENTITIES, MAY BECOME DISCONNECTED FROM THE WHOLE?

The circulatory nature of the network is designed to prevent that from happening. The global network we're creating will allow the brightest students, faculty, and staff to experience unparalleled options for research and learning. And the structure of our network is key to this. Each part is designed to connect to and be enhanced by the whole; ideas, activity, conversation, and people will flow freely.

This allows us to overturn the assumptions of classically linear educations. Upperclassmen traditionally have been the ones studying abroad, but NYU has observed that many entering students prefer to begin their studies at foreign sites. They can then move to New York as sophomores, study at yet another network site in their third year, then return to New York as seniors. One 2010 graduate told me that she completed her bachelor's degree with five semesters [out of the required eight] spent at sites abroad.

Many faculty will be drawn to a similar model for teaching and research. So, for example, if the economics department in New York could say to a scholar interested in sovereign wealth funds and Middle Eastern markets that he or she could spend semesters on the Abu Dhabi campus, they increase the likelihood of attracting that professor. Same thing if the Courant Institute could say to a renowned computer scientist that he or she could spend one out of every four years at our campus in Shanghai.

Still, the global sites will indeed develop their own "personalities," much as our schools here at Washington Square have their own personalities now. One of the joys of creating new global sites—and in particular the portal campuses—is



that they are tabula rasa; NYU and its faculty have an opportunity to keep our same high standards of academic excellence while creating brand-new curricular models at these sites.

WITH SO MANY DYNAMIC CITIES IN THE WORLD, WHY CHOOSE ABU DHABI?

Early in this century, two truths came into focus. First, the study-away programs NYU offered were Eurocentric. Second, less than 10 percent of NYU students were going abroad for a semester. For a major university rooted in New York, neither of these things was acceptable, and we've made huge strides since. More than 40 percent of students now study abroad, and we have sites in South America, Asia, and Africa, with Australia under way.

When we conceived of the global network, the question then became: Is there an appropriate partner in the Middle East? Several options were considered, but when we spoke with some of the most prominent, thoughtful consultants, we kept being led toward one realization: The leadership and the culture of Abu Dhabi made it the best choice, and they shared an unswerving commitment to academic excellence.

WHAT ELEMENTS OF THEIR CULTURE STOOD OUT?

That city and New York are not identical, of course, but both possess a similar cosmopolitan ethos. People from three-quarters of the world's countries call Abu Dhabi home, and roughly the same number of languages is spoken there as in New York. It is a crossroad city blessed with a visionary government, economic dynamism, and an increas-

ingly tolerant and welcoming society. It is both a repository of a great culture and a symbol of adaptation to modernity.

This is evident in the response we've received. While we expected the initiative to interest senior NYU staff and faculty, even our high expectations proved modest. Some are attracted by the mission. Others are drawn by research interests, as in the case of a Middle Eastern studies professor who is organizing definitive translations of major Arabic works and of a linguistic neuroscientist interested in the languages of the region.

And it can be seen in the results: NYU Abu Dhabi has already proven itself to be one of the most selective universities in the world. Its inaugural class had an acceptance rate of 2.1 percent and a yield

rate of 79 percent. Our students there—whose SAT scores ranked fifth among all colleges in the U.S. on critical reading and sixth in the U.S. on math—declined offers from eight of the top 10 liberal arts universities in the U.S. and 18 of the top 25 research universities.

Still, the students and faculty themselves testify that the key factor in their choice was the desire to be exposed to the other campuses of the global network university. For all of its advantages, were NYU Abu Dhabi a traditional, single-campus institution rather than a portal campus, it would not have this level of interest. A key attraction of NYU Abu Dhabi, as will be for Shanghai, is the circulatory nature of the network.

YOU HAVE SPOKEN ABOUT CERTAIN CORE PRINCIPLES—AMONG THEM "TOLERANCE OF DIFFER-

ENCE" AND "COMMITMENT TO TRUTH"—AS FOUNDATIONS OF NYU'S MISSION. HOW DOES THE UNIVERSITY INTERACT WITH CULTURES WHERE THESE PRINCIPLES ARE NOT SHARED? NYU's global network will operate in many cultural contexts where values will not always be defined and prioritized in familiar ways. But it is not the case that to accommodate these differences we must compromise our core values. Indeed, our values will be defended most effectively if we realize the destructiveness of cultural hubris. NYU's core values will not be sacrificed, but smug insularity must be. Such cultural humility is perfectly consistent with, and perhaps demanded by, the traditional values of the university.

So far, the experience is encouraging. Al Bloom, the vice chancellor of NYU Abu Dhabi and former president of Swarthmore, has noted that students there, because of the unprecedented degree of diversity, have been challenged to develop relationships with one another despite differences on even the most personal, significant issues. That's the kind of evolution we dreamed of when we started this venture.

And there is an additional, essential point here: Ethnocentrism is an intellectual mortal sin. Americans, unfortunately, are specialists at living ethnocentrically; it is one of our primary vices. We tend to think we have the right view of the world and that others should just get in line. We frequently do not see our own imperfections, and we rarely consider different perspectives valid. In addressing matters of cultural difference, we must avoid defining "progress" in terms of the

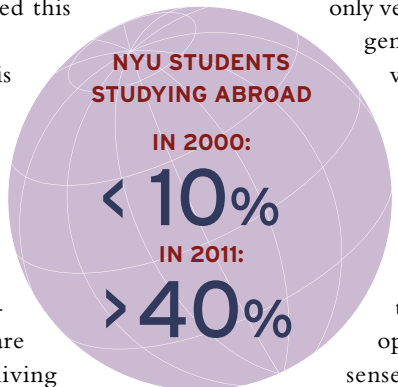
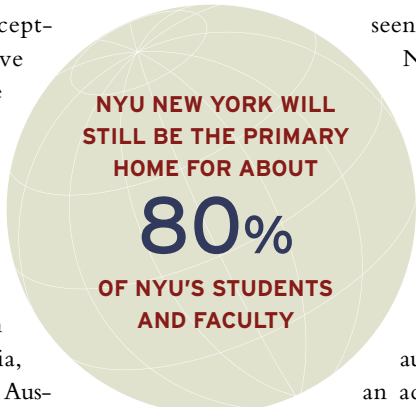
degree to which others accept our positions.

TWENTY-FIVE YEARS AGO, NYU WAS PRIMARILY A COMMUTER SCHOOL, AND IN SOME WAYS WE'RE STILL SETTling INTO THE CHANGES WE'VE MADE. IS THE UNIVERSITY PREPARED FOR YET ANOTHER DRAMATIC TRANSFORMATION?

It was NYU's boldness in the 1980s and '90s that provided the groundwork for becoming the nationally recognized research institution we are today, the "dream school" we've become for so many students and faculty. We didn't achieve that by waiting for a period of long-term stability. Such a thing is never promised, as we've learned over the past decade. Instead, we chose to, as Jack London said, "Light out after it."

Inherent in NYU's DNA is a distinct lack of self-satisfaction and a perennial search for improvement through innovation. Of course, ours will not be the only version of the next generation of universities; there will be other successful responses to the forces of globalization inside higher education. Different options will make sense for other universities. But for NYU to fail to embrace the structure and spirit of a global network university would be to break faith with our founding spirit. ■

To read John Sexton's recent global network university reflection, go to www.nyu.edu/president and click on "speeches and statements."



HIGH-MINDED DESIGN

A NEW AESTHETIC FOR FIXING THE WORLD'S UGLIEST PROBLEMS

by Assia Boundaoui / GSAS '12 and Nicole Pezold / GSAS '04

A team of four gathers around a table, mulling how to improve public transportation in New York City. Wesley Cook sketches one idea, an interactive map for commuters, on a Post-it note and pastes it to a wall littered with other drawings. Heather Diaz adds, "Right before you swipe the Metro-

The term "design thinking" might sound like the title of a new show on HGTV, but it was coined by the global design firm IDEO, and it describes a creative process that favors nonlinear thinking and brainstorming, where the outcome (whether a product or a service) is almost secondary to the enterprise of building ideas. Intrigued by this notion, Wagner Dean Ellen Schall

er, the class aims to unsettle the usual approaches to public-policy questions with the assumption that innovative answers lie in a messy, failure-prone process. "The fact is you *never* see a design course in a public-policy setting," says Peng, who uses this idea to "get students really uncomfortable and thinking about a problem in a totally different way."

The pilot class in fall 2010 filled immediately, attracting students from other schools within the university. Associate Dean for Academic Affairs Rogan Kersh was so impressed that he foresees it becoming a "signature part of the curriculum" and believes its value will draw students to Wagner not only from around NYU, but from across the country.

Before IDEO entered the classroom, they were already known as the brains behind the Apple computer mouse and the mechanical whale

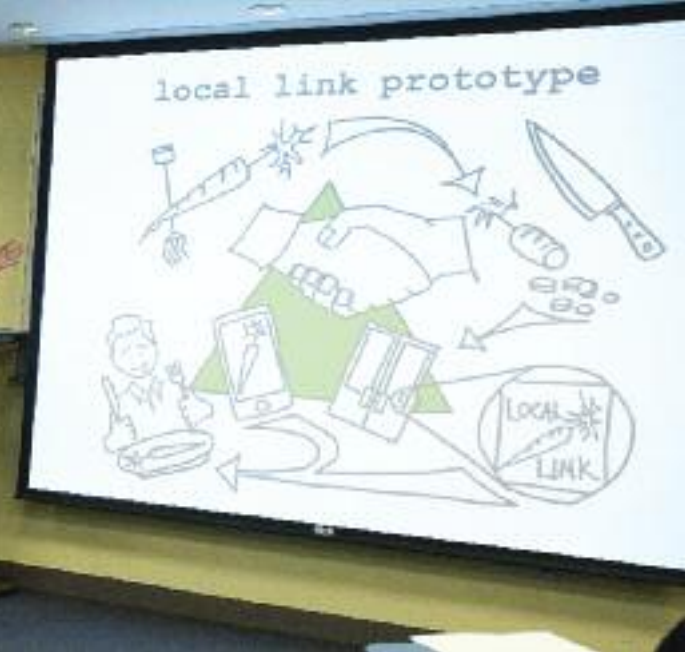
in the 1993 film *Free Willy*. The ABC *Nightline* episode "Deep Dive" followed its designers as they reinvented the shopping cart. In fact, IDEO improved a number of products we take for granted today. Lately though, the firm has turned to "innovating" ideas.

At Wagner, this meant understanding what motivates students. For several months, Peng and his team hung out at Wagner's home in the Puck Building, attended classes, interviewed scores of students, faculty, and alumni, and concluded that there were three types of people studying there: those who are passionate but unsure what to do after graduation; those who like to

"We teach in public policy that you can't bite off the apple in one go. But through a design thinking alchemy, [the class] tackled enormous problems."

Card—that's the most stressful moment." The team ponders what to do. They aren't professional designers, engineers, or even MTA officials—they're students in a new course, called Design Thinking, at the Robert F. Wagner Graduate School of Public Service—yet they just may revolutionize how New Yorkers get around.

hired IDEO last year, she says, to "enhance the overall student experience" at the school. Administrators found the experience so transformational—upending their notions of what draws applicants to the school—that they decided to offer it as a course. Taught by Michael Peng, the IDEO project manager who worked with Wagn-



AT LEFT AND BELOW: STUDENTS PRESENT THEIR RESEARCH AND SOLUTIONS TO IDEO DESIGNERS.

deeply explore one field at a time; and those who're certain where they want to end up. "IDEO's framework enabled us to craft and design additional support mechanisms for our student body," Kersh recalls. Understanding the diversity of their mind-set, the school is now investing in more sophisticated ways of welcoming new students and is developing informal study areas and an academic networking site.

To teach design thinking, Peng split the class into teams and charged each with a mammoth question. To answer it, they had to create a lean and tangible solution using design methods, such as interview-focused research, prototyping, and experimentation. He gave one team the task of providing sustainable living in the city and another of improving the U.S. health-care system. All would present their ideas at the end of the semester.

When presentation day came, Peng gathered several IDEO designers, as well as Kersh and other Wagner faculty, to critique each group's idea. Wesley Cook, Heather Diaz, and the transportation team screened a video to walk viewers through the daily frustrations of a New York City subway commuter. They zeroed in on the system's shortcomings and then presented a string of solutions, including a smartphone app that alerts riders of service changes, a digital panel outside subway stops to inform people—before they descend into the station—when the next train is arriving, and signage to channel and diffuse the human traffic jams at rush hour.

"We teach in public policy that you can't bite off the apple in one go," Kersh says. "But [the class] tackled enormous problems, reduced them to an important essence, and devised process-based solutions that made sense. I can't imagine a more valuable blending of theory and practice." ■

campus life

Fortunate Sons and Daughters

THE POST-9/11 GI BILL SENDS A NEW GENERATION TO SCHOOL

by Assia Boundaoui / GSAS '12
and Nicole Pezold / GSAS '04

In 2003, as most of Kevin Torres's friends were taking their seats in air-conditioned college classrooms, he was dressed in U.S. Army fatigues, baking in the Mesopotamian sun 6,000 miles away. Torres, a Brooklyn native, enlisted right out of high school and was among the first soldiers deployed to Iraq as the American invasion began. While friends back home fretted over upcoming exams, he faced challenges with potential life-or-death consequences, from his immediate security objectives to more nuanced worries about striking the right tone with the Iraqi civilians filing past his checkpoint. To treat them disrespectfully, he reasoned, might inspire support for future attacks against Americans, but he also had to be vigilant in his work.

Four years and two tours later, Torres (STEINHARDT '11) rejoined his old friends in the classroom—just as most of them were finishing bachelor's degrees. Now a social studies undergraduate at the Steinhardt School of Culture, Education, and Human Development, Torres is one of thousands of veterans returning from battlefields to enroll in college through the Post-9/11 GI Bill. The program took effect in 2009, just as Torres started his first semester at NYU, and it has significantly increased the educational support—providing tuition, plus a monthly living stipend and yearly books allowance—available to a new

generation of vets. Since August 2009, the Veterans Administration has paid more than \$8 billion in benefits to over 440,000 students. While this pales in comparison to the original GI Bill—which sent nearly half of the 16 million World War II veterans to a college or training program—the numbers continue to rise.

The bill covers veterans who've served on or since September 11, 2001, and vastly reduces the financial obstacle to an education. But many vets still face social hurdles on campus. Fitting in with other students can be a challenge—they're often younger and, Torres believes, sometimes make assumptions about vets being depressed, violent, or spokespeople for unpopular U.S. foreign policies. In his first semester, he told no one about his combat duty. "I didn't want to be the kid who wears it on his sleeve," he says. "The veteran who every time there's a mention of the [Iraq] war or war in general, it's like, 'Oh, yeah, Kevin can speak to that.' I can't speak to the American Revolution—it was 1776!"

This reaction is common among enrolling vets, notes Jodi Bailey, former associate director of NYU's Student Resource Center. "Coming back into the everyday-

ness of things can be disconcerting when the people around you cannot relate to what you have just experienced," she says. The center offers assistance in navigating the civilian world—addressing admissions questions, resolving issues with housing or classes, and connecting them to VA services in the city. It also regularly hosts speakers and is one of several ways that the estimated 270 former soldiers enrolled at NYU can meet others who share the experience of war. Another is the Military Veterans Club at the Leonard N. Stern School of Business and NYU's Military Alliance, an affinity group for students and alumni. Torres, an active member of the Military Alliance, has only recently become more comfortable identifying himself as a vet to classmates, but even so he wonders whether "that will change their perception [of me], like, 'Look at that guy.



KEVIN TORRES SERVED TWO TOURS IN IRAQ.

PHOTO © MATTHEW SEPTINUS

He was in the army. He loves killing people.' "

One thing Torres is unburdened by, however, is debt. Between the GI Bill and additional scholarship aid from Steinhardt, he will finish his degree in May able to channel all his energy into graduate school. He's applying to master's programs in education and hopes that his own experience in Iraq will give future students a rare and intimate view of recent history. ■

IN BRIEF

PRIME MINISTER-IN-RESIDENCE

To be a global leader in education, it's helpful to have a global leader at hand. NYU has just that since naming former Prime Minister of the United Kingdom Gordon Brown as the university's first "distinguished global leader in residence." During the two-year appointment, which started last fall, Brown will spend two weeks each year at the New York campus, one in Abu Dhabi, and one at another study-abroad site, where he'll lead a study group on "global civil society," host discussions with other VIPs, and meet with students. The post neatly converges the university's and Brown's own focus on the ever-shrinking world. "The idea of a global network university, where barriers are broken down and people can use modern technology to debate and educate

each other, is incredibly appealing," he told *The New York Times*.

NEW SUPPORT FOCUSES ON RESEARCH AND SCHOLARSHIP

NYU students and faculty continue to benefit from the generosity of donors. The following are just some of the important gifts the university has recently received:

- An anonymous donor gave \$2.5 million to establish an endowment in support of Israel studies. The gift will provide support for visiting professors, doctoral and post-doctoral students, and general activities of the Taub Center for Israel Studies at NYU.
- Daniel Holmes (STERN '64, '65) has made a \$1 million gift to be split between the Leonard N. Stern School of Business's undergraduate college and the school's MBA program. Part of the gift will be used to

establish the Joan and Dan Holmes Scholarship.

- A Chinese donor gave a \$1 million anonymous gift to NYU to endow a visiting professorship in the Faculty of Arts and Science. This endowment will support visiting scholars in a number of academic pursuits and will allow the university to bring a scholar from China every year to teach undergraduates.
- The Jhumki Basu Foundation has made a leadership gift toward the development of the Science Education Center at NYU Steinhardt, inspired by the vision of Jhumki Basu, assistant professor of science education who passed away in 2008. Once established, the Center will transform science education and develop a master corps of highly trained teacher-scientists who will change the lives of urban children and underserved youth.

- Mounir and Caroline Guen have established the Guen International Study Scholarship Fund in the Liberal Studies Program at NYU's Faculty of Arts and Science. The gift will grant individual awards of \$5,000 to assist Liberal Studies study-abroad students who will be known as the "Guen Family Fellows."
- Edward Mermelstein (WSUC '91), who moved to the U.S. from Ukraine at age 8, established a scholarship fund for students with financial need—to be known as Mermelstein Scholars—who are immigrants or the children of immigrants from Eastern Europe.
- The Schleman family supported undergrad scholarships at the College of Arts and Science. The Schlemans have a rich history at NYU, with alumni dating to the 1930s, and are proud to "assist others starting on their academic journey."



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Geraldine *Inoa*

class of **2013**

Hails from: Rural Nebraska –
the opposite of New York City!

How I Got to NYU: Saving every
penny I earned since the age of
12 and studying hard!

Major: Dramatic Writing at Tisch.

 *Favorite Class:* Sitcom Writing.

★ *Best Place for Brain Fuel
on Campus:* Burger Creations
on 8th Street.

♥ *Favorite Thing About Living
in New York:* Walking home to
my dorm from the Metropolitan
Opera House at Lincoln Center.

👍 *How I Want to Make a
Difference:* I want to have an
emotional impact on those
who read my writing.

✦ *Without NYU's Generous
Scholarship Support:*
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about me!



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NYUAlumni



NEW YORK UNIVERSITY

CUTTING-EDGE

■ immunology

Keeping the Peace

Immune cells are divided into two types of T cells: the aggressors that fight infections, and the peacekeepers that monitor the fighters and prevent them from causing harm to healthy tissues. People with rheumatoid arthritis have normal numbers of both, but their peacekeeping cells are inactive and allow

the aggressive ones to wrongly attack healthy tissue. Boosting the activity of these peacekeeper or regulatory cells could hold the key to developing new treatment methods for diseases such as rheumatoid arthritis, psoriasis, and inflammatory bowel disease.

Michael Dustin, professor of im-

munology and pathology at NYU Langone Medical Center, has identified one potential target. "The protein kinase C theta enzyme is a lynchpin," he says. "It is present in both the aggressive and peacekeeping cells. When it is 'on' in both cells, you have a strong immune response and when it is 'off' in both cells, you have a weaker immune response."

By blocking this enzyme, Dustin and his team, whose findings were published last spring in *Science*,

discovered a molecule that boosted the activity of the regulatory cells. In addition to treating autoimmune diseases, this inhibitor molecule could also play a role in preventing tissue rejection following transplants. "Currently the best therapy for people with rheumatoid arthritis is a protein that is expensive and has to be injected with a syringe," Dustin explains. "An enzyme inhibitor is a small molecule, so it could be a pill. It could be as convenient as aspirin." —Sally Lauckner

■ sociology

MAPPING THE EFFECTS OF VIOLENCE

IT HAS LONG BEEN KNOWN THAT VIOLENCE IN CHILDREN'S LIVES AFFECTS THEIR COGNITIVE DEVELOP-

ment. But a violent crime in the neighborhood—even if it occurs many blocks away, and even if a child doesn't know the victim—has a direct impact on their ability to function, according to Patrick Sharkey, whose research was published last summer in the *Proceedings of the National Academy of Sciences*.

Sharkey, an assistant professor of sociology, analyzed the effects of local homicides on the test scores of African-American children in Chicago and found that living close to the location of a murder is enough to impair a child's performance on assessments of cognitive skill. To isolate the impact of specific incidents of violence, he compared the scores of children living within the same neighborhoods who, by chance, were assessed before

or after local homicides. Extreme incidents of violence cause children to perform substantially worse, he says. "The results imply that children

in the most violent neighborhoods of Chicago spend roughly one week out of every month functioning at a low level."

Sharkey mapped the location of the more than 6,000 murders reported in Chicago between 1995 and 2002, and then analyzed the cognitive test scores

from two surveys of children 5 to 17 years old who lived across the city's neighborhoods. He discovered that the closer the violent event was to the testing date, the worse the student's performance, regardless of whether the child had a direct relationship to the victim. Effects were strongest—and children's performance poorest—when the murder occurred within six to 10 blocks of a child's home, but effects were present when violence occurred farther away as well. "Most of the research that's been put forth makes the assumption that children have to actually witness a violent event in order for them to be affected," Sharkey says. "This research is saying that it may be a broader group of children who are in need of resources and support in the aftermath of violence."

Since the study's publication, police officers and teachers alike have approached Sharkey, telling him that his work confirmed



neurology

THE SCIENCE OF LISTENING

Why do listeners respond better to a Bach composition than to a toddler banging on piano keys? Is it innate, wondered Josh McDermott, a researcher at the Center for Neural Science, or are humans influenced by exposure to Western music? According to his study, published last summer in *Current Biology*, the human ear has indeed been conditioned—

but it's the general acoustic property of harmony, and not the chords per se, that listeners have been taught to like.

"We've wondered since the time of the ancient Greeks why certain combinations of music sound good to people and others just don't," McDermott says. To help answer this, he asked 250 subjects to rate musical chords and nonmusical sounds. By isolating beating rhythms—beats that char-

acterize dissonant chords—from the harmonic relationships believed to underlie consonance, he determined that those consonant chords give pleasure because they sound more like a single note. And this harmonic preference correlated with a listener's musical experience: the greater their exposure to music, the more they preferred harmonic sounds.

McDermott has now turned his ear to something he calls the Cock-

tail Party Problem. "In crowded, noisy rooms, most of us are able to focus and hear one thing in particular," he says. "A computer speech-recognition program can't do this. Why can we?"

If McDermott can understand how the brain discerns one specific voice in a loud crowd, he could build algorithms to imitate it, which could allow hearing aids—now mostly useless in noisy rooms—to focus on specific sounds, as the human ear does. "This type of hearing aid will definitely happen in my lifetime," McDermott says. —Emily Nonko

what they already suspected to be true. But the professor adds: "There are a lot of skeptics as well who look at gaps in cognitive test scores and assume that those gaps are due to underlying differences in innate ability or genetics, and have a hard time believing that environmental factors play a role in producing these gaps in achievement."

In what Sharkey notes is still "a puzzle," however, the study found that Latino students living in close proximity to a homicide didn't show diminished academic performance. A possible explanation might be that African-American children experienced especially adverse reactions because the victims in Chicago were predominantly black. "Identifying with a victim may have more of an impact on a child," Sharkey says. He hopes that a similar study mapping homicides and standardized testing in New York City public schools will shed more light.

—Assia Boundaoui

cardiology

Heart of the Matter

When patients develop symptoms of heart problems, one of the first things physicians test for is Coronary Artery Disease (CAD), the buildup of plaque commonly found in those who have reduced heart pump function yet no history of cardiac arrest.

But to diagnose CAD, patients have traditionally needed to undergo an angiography, a surgical procedure that runs catheters and wires from the arteries in the legs into the heart. Harmony Reynolds (WSUC '93, MED '97), an assistant professor in cardiology at NYU Langone Medical Center, aimed to change that. "Testing for CAD is expensive and invasive, and we wanted to simplify the whole procedure," she says. Moreover, for many patients it's often unnecessary, as one-third of those who undergo angiography are found not to have CAD.



A SIMPLE ULTRASOUND OF THE CAROTID ARTERY CAN BE AN EFFECTIVE SCREENING TOOL FOR CORONARY ARTERY DISEASE.

Reynolds and her colleagues believed a simple carotid artery ultrasound could be an effective screening tool. Like the more invasive test, it can capture images of plaque buildup in the arteries. And because previous research has shown plaque usually accumulates in all arteries, they looked at arteries in the neck.

Since testing the ultrasound with patients already scheduled for a coronary angiography, they showed 98 percent effectiveness in preliminary diagnosis. "Most importantly," Reynolds says, "we're now able to rule out the need for surgery associated with the angiography." After their findings were published last summer in the *American Heart Journal*, other hospitals followed suit in adopting the ultrasound testing, a procedure that almost every health-care facility has the means to perform. —E.N.

IMAGES COURTESY HARMONY REYNOLDS

NYU

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new media

THE *TIMES* ARE A-CHANGING

NYU PARTNERS WITH *THE NEW YORK TIMES* ON AN EXPERIMENTAL NEIGHBORHOOD NEWS SITE

by Kevin Fallon / CAS '09

When graduate journalism student Suzanne Rozdeba (CAS '01, GSAS '12) met up with artist James De La Vega on St. Mark's Place, he was leaning against the shuttered building that used to showcase his quirky street art: graffiti-style paintings often branded with the catchphrase *Realiza Tu Sueño* (Become Your Dream). As the two chatted, several neighbors interrupted to lament the closing and shake the hand of the area celebrity who could no longer afford to rent the space. It was an intimate neighborhood moment, easily lost to history without someone there to document it. And although only a student, Rozdeba reported this very local piece—alongside news about an East Village building fire, a fatal stabbing, and community reactions to service failures in the 2010 holiday blizzard—using an unusual introduction for someone in grad school: “I’m a reporter for a blog on *The New York Times*.”

Thanks to a new joint venture between the *Times* and NYU’s Arthur L. Carter Journalism Institute, a team of student reporters contributed to a news blog this year devoted entirely to Manhattan’s East Village. The site, called The Local East Village (LEV), is staffed by the Carter Institute’s



STUDENTS FROM THE HYPERLOCAL NEWSROOM CLASS STAFF THE LOCAL EAST VILLAGE AND PRODUCE CONTENT ALONGSIDE NEIGHBORHOOD CONTRIBUTORS.

Hyperlocal Newsroom class, which has students working alongside neighborhood contributors—local residents with no journalism background—to produce content. *Times* editors and developers troubleshoot, offer advice, and provide access to their wealth of databases and technological expertise. “It’s a teaching tool, a way to promote conversation, and it brings our neighbors in the community to the table,” says LEV editor Richard G. Jones, an award-winning former

Times reporter and now NYU professor.

The site (www.eastvillage.thelocal.nytimes.com), which launched last September, draws upon additional student contributions from across NYU, including marketing consultants from the Leonard N. Stern School of Business, information technology consultants from the Courant Institute of Mathematical Sciences, and students in Tisch’s Interactive Telecommunications Program who are working with



sensor technology to possibly monitor noise levels in the East Village—a major complaint in the neighborhood. The venture represents a necessary foray into community engagement using one of the industry’s most respected brands. For students now reporting with the promise of a *Times* byline, the effort brings a new dimension to the way journalism is taught. “They’re learning out loud,” explains Mary Ann Giordano, deputy Metro

come explosively popular and notable for their focus on very local news. The *Times* recognized this hunger and last year began covering the Fort Greene and Clinton Hill areas of Brooklyn in collaboration with the CUNY Graduate School of Journalism. Stopping short of acknowledging a “hyperlocal revolution,” Giordano admits that the *Times* had an urgent need to be part of the conversation: “We live in a Wiki world

Young reporters cover the East Village with a degree of footwork even the *Times* doesn’t possess, a change that follows an industrywide trend.

editor at the *Times* who also advises on the site.

In return, NYU students cover the East Village with a degree of footwork even the *Times* doesn’t possess, a change that follows an industrywide trend. Sites such as Examiner.com and Patch.com have be-

and reader engagement is becoming huge.” Still, like most other aspects of the changing media industry, there remains no solid business model for making hyperlocal news sites profitable and Giordano believes the assumption that millions of advertising dollars can be had in these ventures is misleading.

One way to keep costs down is to employ a “virtual assignment desk,” which provides an editorial work-flow system for assigning stories and for receiving and managing ideas, tips, and finished work from com-

LEFT: EAST VILLAGE RESIDENTS RALLY AT 35 COOPER SQUARE, A 185-YEAR-OLD TOWN HOUSE, TO SUPPORT ITS DESIGNATION AS AN HISTORIC LANDMARK. **RIGHT:** MEMBERS PLAY CARDS AT THE UKRAINIAN SPORTS CLUB, SOON TO CLOSE DUE TO RENT HIKES AND DWINDLING MEMBERSHIP.



LIVE COVERAGE OF A FOURTH-FLOOR FIRE IN NOLITA.

PHOTO © ADRIAN FUSSELL

PHOTOS: LEFT © SUZANNE ROZBERA; RIGHT © MEREDITH HOFFMAN

munity and student contributors. Any registered user of nytimes.com can go to a special page to see what assignments are available. In fact, community members are encouraged not only to pitch ideas for stories, but also to write them. Jones, who edits these posts as stringently as he does his students’, says that the eventual goal is for community collaborators to produce 50 percent of the site’s content. Thus, LEV offers valuable lessons to students who are learning this new business from the ground up, and it helps the *Times*, which may apply aspects of the LEV model across the country—and even around the world. “If the open-source assignment desk works in the East Village,” explains Jay Rosen, associate professor at the Carter Institute, “it can work in Grand Rapids, Michigan, too.” ■

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The Birds and the Bees, For Goodness Sake

WHY "THE TALK" IS THE BEST WAY TO KEEP TEENS HEALTHY

by Courtney E. Martin / GAL '04

One in two Latino girls in the U.S. will become pregnant by the age of 20," professor Vincent Guilamo-Ramos says. Suddenly the framed print of Salvador Dali's infamous melting clock, positioned just above the file cabinets that fill his office in the Silver School of Social Work, seems a foreboding symbol.

Guilamo-Ramos knows firsthand that we are failing another generation of teenagers when it comes to sexual education. To address this, Guilamo-Ramos is examining how parents can help prevent unintended pregnancies as

well as HIV/AIDS and other sexually transmitted infections (STIs) among adolescents through a five-year, \$3.2 million study involving 900 Latino and African-American families in the South Bronx. He reaches out to parents in physicians' offices when they bring their teens for checkups and offers them the latest sobering statistics: Nearly half of 15- to 19-year-olds have had sex, accounting for a disproportionate number of STIs among them. With these and other facts at hand, Guilamo-Ramos and his researchers coach parents on how to have "the talk."

It sounds simple enough, but the method is surprisingly innova-

ive. Until now, most sex-ed interventions have tended to neglect parental involvement altogether, or required already busy parents to attend ongoing meetings. Guilamo-Ramos saw an opportunity, however, to reach them at a time when they're focused on their child's well-being. Rather than flipping through a magazine in the doctor's waiting room, parents meet a social worker who provides them with information and concrete skills on how to navigate awkward discussions. "We've been approaching sex education in a way that's been inconsistent with the reality," Guilamo-Ramos explains. "Not

only do kids say that they go to their parents to discuss their biggest decisions, but boys, as much as girls, *want* to have these conversations."

While parents tend to worry about the ways risky sexual activity might prevent their kids from reaching full potential, teenagers are primarily concerned with their relationships and image. Social factors—wanting to be closer to a boyfriend or girlfriend, worrying about their reputations—provide the most pressure to become sexually active. Guilamo-Ramos has spent 10 years and received more than \$12 million in federal monies to support this research, with the ultimate goal of convincing policy makers and those in the nonprofit sector that bringing tools to parents right in their community buildings, schools, and medical clinics is key to changing youth habits. "We have to get over the barriers of communication if we want to reduce the negative health consequences associated with too-early adolescent sexual behavior," he adds.

As one of four siblings raised by a single mom in the Bronx, Guilamo-Ramos says that his mother, a native Puerto Rican, was passionate about her children's futures but unprepared to talk to them about sex. His goal is to meet parents, just like his mom, where they are. And what does his mother think of the work he's doing now? He chuckles when relaying the question she keeps asking him: "Where was all this when I was raising you kids?" ■



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the insider

BEST OF NEW YORK

NYU FACULTY, STAFF, AND ALUMNI OFFER UP THEIR FAVORITES

by Renée Alfuso / CAS '06

BRACE YOURSELF FOR HEART-POUNGING THRILLS IN BROOKLYN, THEN WIND DOWN WITH SOME MEDITATIVE YOGA

SUMMER FLING

There are plenty of ways to cool off at Coney Island (frozen drinks, a dip in the ocean), but nothing lets beachgoers feel the wind in their hair like the new **LUNA PARK**. The seaside amusement park debuted last year—attracting over 400,000 visitors who took more than 1.7 million rides—and reopened in April with even more daring roller coasters in the appropriately named Scream Zone. *NYU Alumni Magazine* sent courageous office intern Sahaiya Abudu (TSOA '11) to test the wild rides, and threw in some cotton candy to sweeten the deal. “I expected it would just be like a small, local carnival with shaky rides,” she says, “but it wasn’t. They were stable, so I didn’t feel like I was going to fall off.” Of the 23 attractions, her top pick was the Tickler, a spinning coaster with curves and drops that had Abudu so tickled she took a second turn. She also recom-

mends the towering Brooklyn Flyer, which swings riders across the sky at 100 feet and offers breathtaking views over the water. But true thrill seekers, Abudu says, should try the one-of-a-kind Air Race—in which mock propeller planes barrel along at extreme speeds, swinging out sideways and upside down. Luna also offers attractions for kids across its relatively small six acres, which Abudu says makes it more accommodating. “When you go to Six Flags or Disneyland, it’s a huge all-day thing,” she explains. “But this you could easily tackle in a couple of hours.” Just be sure to hold off on lunch at Nathan’s Famous until *after* the rides.

1000 SURF AVENUE (AT WEST 10TH STREET) IN BROOKLYN, 718-373-5862; WWW.LUNAPARKNYC.COM

MEALS ON THE MOVE

These days, the ubiquitous hot

dog and pretzel street carts have serious gourmet competition—food trucks outfitted with mobile kitchens now roam the city with surprisingly upscale menus. Take, for example, Dessert Truck, started by a former pastry chef at Le Cirque, and its vanilla crème brûlée or chocolate bread pudding with bacon custard sauce. There’s also the Mediterranean-inspired Bistro Truck, run by a Morocco native who doles out grass-fed beef burgers and roasted lamb over couscous. Instead of angling for reservations, hungry patrons simply track a truck’s location online. “It brings variety to areas that aren’t inundated with restaurants, like Washington Square Park,” says chef Jeramie Garlick, who oversees all of NYU’s dining halls. Before joining the university in 2007, Garlick studied at a prestigious culinary school in France, worked as a personal cook for former President Ronald Reagan, and earned the title of Certified Master Chef, which he shares with only 65 others in the world. The well-traveled

Brit says that for “a true European treat,” his hands-down favorite food truck is **WAFELS & DINGES**, run by Thomas DeGeest, who defeated celebrity chef Bobby Flay in a waffle challenge on Food Network’s *Throwdown!* DeGeest’s creations come in two varieties—the dense and chewy Liège or the light and crispy Brussels—and are topped with a variety of *dinges* (Flemish for toppings). But the key ingredient is Belgian-imported pearl sugar, which bursts and caramelizes in the iron. For lunch, try a savory BBQ pulled-pork waffle, or for dessert there’s a waffle-and-ice-cream sandwich. “It’s exactly as I remember tasting it in Belgium,” Garlick says. “I was very impressed because it’s made to a specific European recipe.”

TO FIND THE WAFELS & DINGES TRUCK, CALL THE HOTLINE AT 866-429-7329 OR CHECK TWITTER.COM/WAFFLETRUCK

STRIKE A POSE

This city never slows down, but everyone needs a break from the

LUNA PARK

OM YOGA CENTER

PHOTOS CLOCKWISE FROM LEFT: COURTESY CENTRAL AMUSEMENT INTERNATIONAL; COURTESY OM YOGA CENTER; © JOHN CHANGE COTTI; COURTESY WAFELS & DINGES



BROOKLYN FLEA



WAFELS & DINGES

frenzied pace. For a healthy way to refresh the mind and body, many enlightened New Yorkers turn to yoga. “It’s a great antidote to stress,” says Lauren Ginsberg (SSSW ’96), a counselor at NYU’s Student Health Center and a certified yoga instructor. “We have so many distractions and are so externally focused, but it helps us practice being present in the moment.” Still, choosing a studio to suit one’s personal needs can be overwhelming, so Ginsberg suggests the New York Yoga PassBook, which offers more than 425 free class visits through the American Health and Fitness Alliance. One of the many studios included is YogaWorks—a national chain that offers perks such as saunas and tea stations. Those looking for a more traditional studio can try the ashram and teaching center Integral Yoga Institute, which has been a West Village staple of spirituality since 1970. But Ginsberg’s favorite remains **OM YOGA CENTER**, where she trained as an instructor. OM was named the best yoga for beginners by *New York* magazine and

voted one of the top 25 studios in the world by *Travel & Leisure*. Budding yogis can stock up on clothing and equipment in the OM boutique, and ease in with workshops such as “brand-new beginners.” Specialized classes include “yoga express” for those on the go and weekly sessions for female cancer survivors. (There’s also a discount on classes for NYU students and faculty.) Still, Ginsberg says that the best way to select a studio is to go on instinct rather than recommendation: “Take some time to shop around and find a place that’s going to be a right fit. Even if you don’t know what you’re looking for, go to a few and see what resonates for you.”

826 BROADWAY (AT 12TH STREET), 212-254-9642; WWW.OMYOGA.COM

EDITORS’ PICK: FLEA SPREE

While doing research—and a bit of shopping—at the sprawling outdoor market just across the East River, this reporter stumbled upon a vintage ship in a bottle, a prize in

the **BROOKLYN FLEA**’s weekly “finders/keepers” scavenger hunt. The contest is one of many little touches that elevate “the Flea,” as it’s affectionately known, from typical market to weekend destination. Co-founded in 2008 by lifelong New Yorker Jonathan Butler (STERN ’98), the Flea has already become an attraction for locals despite its young age, averaging more than 10,000 visitors each weekend. Butler was a fan of the Chelsea markets before they were replaced by condos and thought it a “no-brainer” that Brooklyn should have one of its own. “I’m a bit of a cheapskate to start with, but I also enjoy the thrill of the hunt and the serendipity in that you never know what you’re going to find,” he explains. With around 150 vendors that change weekly, there are plenty of treasures to be discovered—from moss terrariums to antique furniture, vintage clothing to apartment-size beer-brewing kits. But one of the biggest draws—because this is Brooklyn, after all—is the food:

artisanal pickles, Asian hot dogs, homemade sodas and popsicles, Salvadoran *pupusas*, and brick-oven pizza all tempt shoppers away from the wares. The most popular vendor is the Red Hook Lobster Pound, which draws lines that sometimes require a two-hour wait for its live crustaceans and lobster rolls fresh from Maine.

The Flea moves indoors for winter, but this spring, shoppers can again enjoy the fresh air on Saturdays in Fort Greene and along the Williamsburg waterfront on Sundays. The market has created such a sense of community that the Municipal Art Society and the Citizens Union have bestowed awards for its use of public space. Says Butler: “It’s kind of evolved to serve as a modern-day town square.”

176 LAFAYETTE AVENUE NEAR CLERMONT AVENUE IN FORT GREENE (SATURDAYS) AND EAST RIVER BTW. NORTH SIXTH AND SEVENTH STREETS IN WILLIAMSBURG (SUNDAYS); WWW.BROOKLYNFLEA.COM

CONSERVATION

■ art conservation

IT'S NOT EASY BEING GREEN

MUSEUM CONSERVATORS WEIGH THE BALANCE OF HOW TO PROTECT THE ENVIRONMENT—AND THE ART

by Rachel Wolff

Come summertime, there are at least two venues you can rely on for a constant stream of unnaturally cool air: movie theaters and museums. But that might not always be the case. Under pressure to reduce expenses as well as carbon footprints, many institutions, including New York's Museum of Modern Art and Boston's Museum of Fine Arts, are going the now familiar "green."

But what does a museum's quest for reduced energy consumption mean for the precious objects within its walls? Hot lights and changes in air-conditioning can cause irreversible damage to art and artifacts. Take a painting on a wooden panel, for instance. Severe fluctuations in heat and humidity cause tension between the paint and the wood underneath, which can cause the paint to crack and flake. It's a serious threat: So much that precious works, such as Leonardo da Vinci's *Mona Lisa*, are even furnished with little sensors in the back that monitor every movement, every "breath" in the wood.

As a result, it's becoming the job of conservators—mostly known for their ability to safely touch up old paintings and mend fractured urns—to find ways to save energy, and cash, without

putting cultural patrimony at risk. "The role of conservators is going to increase in the future," says Hannelore Roemich, acting chairman of the Conservation Center at NYU's Institute of Fine Arts. The center, which celebrated its 50th anniversary last fall, recently received a \$190,000 grant from the National Endowment for the Humanities to study sustainability in cultural heritage. "And when it comes to these issues," Roemich adds, "it will be up to them to give the final okay."

In terms of air quality and environment, museums have long heeded the guidelines established in 1978 by the International Group of Organizers of Large-scale Exhibitions (of which many major museums are members).

rocketing energy costs, the organization presented new, more eco-friendly guidelines—raising the temperature range from 67–73 degrees Fahrenheit to 59–77 degrees. The range of relative humidity also rose to between 40–60 percent, up from 45–55 percent. The wider ranges were based, in part, on the argument that the original standards were overly cautious and, in this day and age, unrealistic.

Although conservation is a science, Roemich says, it's not always an exact one, and these new guidelines still need to be thoroughly tested. "About 90 percent of the items in a collection should be safe," she adds, but it's the other 10 percent (objects made of especially sensitive materials such as

"We don't have the full picture yet about what more relaxed standards [for temperature and humidity] will do to the art," conservator Sarah Nunberg says.

They were costly but effective measures that allowed for little fluctuation in temperature and percent of relative humidity. But last April, under pressure from museum directors facing new budgetary restrictions and sky-

wood, ivory, and ceramics) that conservators must monitor more carefully than ever. Some professionals are worried. "We determined that that wider range is okay now, but what if it's not okay down the road? There's no going



back,” says Steven Weintraub (GSAS ’75), an IFA grad and conservation consultant who worked at the Metropolitan Museum of Art and the Getty Conservation Institute before establishing his own New York advisory group, Art Preservation Services.

Without the guidance of a trained conservator, he says, museums might rely too heavily on the new guidelines and opt for cheap climate-control systems incapable of refinements. “To me, intelligent decision-making is spending the money upfront to have a flexible system so you can

work to find that sweet spot that gives you the best energy benefit without compromising your collection,” Weintraub says. He also worries that as more museums seek LEED certification—the environment design standards that are a major marketing boon these days—the sacrifices could be even more extreme.

Reduced lighting is another energy-saver, but one where museums and conservators tend to see things a bit more eye-to-eye. While it’s yet to be determined whether or not eco-friendly LED bulbs are the safest and most effi-

cient way to go, occupancy-controlled lighting—those little sensors that turn the lights on and off as you enter and leave the room—has proven to be a win-win, a way to both save energy and reduce artworks’ exposure to light. Natural lighting, however, is a different story. It might be good for a museum’s LEED campaign (and a star architect’s airy, statement-making design), but sunlight has ultimately proved more hazardous to artworks than any known artificial source.

The American Institute for Conservation is considering many

of these issues. Its recently formed Committee on Sustainable Conservation Practice seeks to raise awareness of how eco-friendly concessions will affect the field. “Our big push right now is to get the information out there,” says Sarah Nunberg (GSAS ’96), an IFA graduate and Brooklyn-based independent objects conservator, who co-chairs the AIC Committee. “We don’t have the full picture yet about what more relaxed standards will do to the art, but we have to realize that the original standards are very expensive and very difficult to maintain.” ■



DESIGNER JASON WU WITH FIRST LADY MICHELLE OBAMA, WHO WORE WU'S GOWN TO THE INAUGURATION BALLS.

fashion

ASIAN RUNWAY

HOW IMMIGRATION TRENDS HAVE BROUGHT A NEW GROUP OF DESIGNERS TO THE TOP OF THE FASHION WORLD

by Sally Lauckner / GSAS '10

For Taiwanese-born, New York-based fashion designer Jason Wu, Barack Obama's inauguration was a career-changing day. When the new First Lady appeared at the inaugural balls wearing—to his surprise—Wu's white, one-shouldered, chiffon creation, it catapulted the then-26-year-old from little-known designer to

household name overnight.

The growing success of Wu, whose perfectly tailored, ladylike dresses are now favored in Hollywood by stars such as Natalie Portman and Diane Kruger, marks a larger cultural trend: Asian-American designers are having their moment. And their rise, according to Thuy Linh Nguyen Tu (GSAS '03), NYU assistant professor of social and cultural analysis and the

author of *The Beautiful Generation: Asian Americans and the Cultural Economy of Fashion* (Duke Univ. Press), is part of the story of immigration in New York City.

Perhaps the best evidence that these designers have reached the top of the field was made clear last summer at Lincoln Center, when the Council of Fashion Designers of America (CFDA) presented its annual awards. For the first time,

Asian-Americans took the top three prizes for best new designers: Wu won for womenswear; Korean-American Richard Chai won for menswear with his grunge-meets-military style; and Chinese-American Alexander Wang—who has redefined downtown cool with slouchy knits and studded handbags—won for accessories. Tracey Lomrantz (GSAS '05), contributing style editor at *Glamour* magazine and a graduate of the journalism master's program at NYU, says the importance of that night cannot be overstated. “People call the CFDA awards the Oscars of fashion,” she says. “They have the ability to make or break a designer's career, and for Asian-

Americans to sweep the awards was huge.”

Their growing prominence is not limited to high-end fashion. In the past few years, a number of Asian-American designers have created lower-priced, limited-edition collections for mass-market retailers. Thakoon Panichgul, a Thai-American designer known for distinctive, colorful prints, and Chai both released widely popular, diffusion clothing lines for Target, while Wang, Panichgul, designer Phillip Lim (a Cambodian-American of Chinese ancestry), and Doo-Ri Chung (a Korean-American designer) created limited-edition clothes for the Gap.

This success, according to Tu, follows an historic pattern. “Fashion grows out of processes of immigration and labor,” she

Kors, and Marc Jacobs in the 1980s. Tu attributes this current rise in Asian designers to the Immigration Act of 1965. At that time, laborer positions in the garment district were filled by a wave of new immigrants from Asia, she says. And now, a generation or two later, the figurative heirs of those workers are behind the designs that others will stitch.

A significant influence on this cohort, Tu notes, were Japanese designers Hanae Mori, Issey Miyake, Rei Kawakubo, and Yohji Yamamoto, who took Paris runways and the fashion world by storm in the 1980s with avant-garde, deconstructed clothing that some journalists called “anti-fashion.” In addition to their aesthetic importance, the assistant professor

“Just as Ralph Lauren, Donna Karan, and Calvin Klein have all evolved into real powerhouses, this group has the same potential,” editor Tracey Lomrantz says.

says. “The first set of people who worked in the garment district were Jewish immigrants, and then we had a generation of Jewish designers,” she adds, noting the prominence of Donna Karan, Calvin Klein, Michael

adds, they “introduced the idea that there could be such a thing as an Asian designer. It wasn’t even a concept that we had floating around until then.”

This Asian-American moment is no passing trend. *Glamour’s* Lomrantz notes that several of the young designers, particularly Wu and Wang, have already shown signs of longevity. “Of course it’s fashion, so there are always going to be casualties, and not every one of these designers is going to be a long-term success story,” she says. “But just as Ralph Lauren, Donna Karan, and Calvin Klein have all evolved into real powerhouses, I think this group of young Asian-Americans has the same potential. It’s the classic American success story.” ■



ISSEY MIYAKE WAS ONE OF SEVERAL JAPANESE DESIGNERS WHO TOOK PARIS RUNWAYS BY STORM IN THE 1980S.

CREDITS

ALUMNI AWARDS FROM SUNDANCE TO HOLLYWOOD

At this year’s Academy Awards, four of the 10 films up for Best Picture had NYU roots, including the acclaimed *Western True Grit*, which racked up 10 nominations and earned **JOEL COEN** (TSOA ’78) and brother Ethan a nod for Best Director... *The Social Network*, produced by **MICHAEL DE LUCA** (TSOA ’95), scored Oscars for Best Adapted Screenplay, Best Film Editing, and Best Original Score... **MICHAEL ARNDT** (TSOA ’87) penned the screenplay for *Toy Story 3*, named Best Animated Feature at both the Golden Globes and the Oscars... Writer-director **DEBRA GRANIK** (TSOA ’01) was nominated for Best Adapted Screenplay for *Winter’s Bone*, which led nominees at the Film Independent’s Spirit Awards, where fellow alumna **NICOLE HOLOFCENER** (TSOA ’84) received the Robert Altman Award for writing and directing the quirky drama *Please Give*... **LUKE MATHENY** (TSOA ’10) won Best Live Action Short Film for the comedy *God of Love*, which he wrote, directed, and starred in as his senior thesis at NYU... **LORA HIRSCHBERG** (TSOA ’85) nabbed Best Sound Mixing for the mind-bending thriller *Inception*... HBO’s *Boardwalk Empire*, created by **TERENCE WINTER** (WSC ’84) and executive-produced by **MARTIN SCORSESE** (WSC ’64, STEINHARDT ’68, HON ’92), picked up statues at both the Golden Globe and Screen Actors Guild



THE SOCIAL NETWORK

awards... Meanwhile at the Sundance Film Festival, more than 200 NYU grads worked on almost a third of the films screened there—including eight features directed by alumni. **SEAN DURKIN** (TSOA ’06) received the dramatic Directing Award for his thriller *Martha Marcy May Marlene*, starring **ELIZABETH OLSEN** (TSOA ’11)... The dramatic Grand Jury Prize went to *Like Crazy*, which stars **CHARLIE BEWLEY** (TSOA ’92)... Writer-director **MARYAM KESHAVARZ’s** (TSOA ’10) *Circumstance* scored an audience

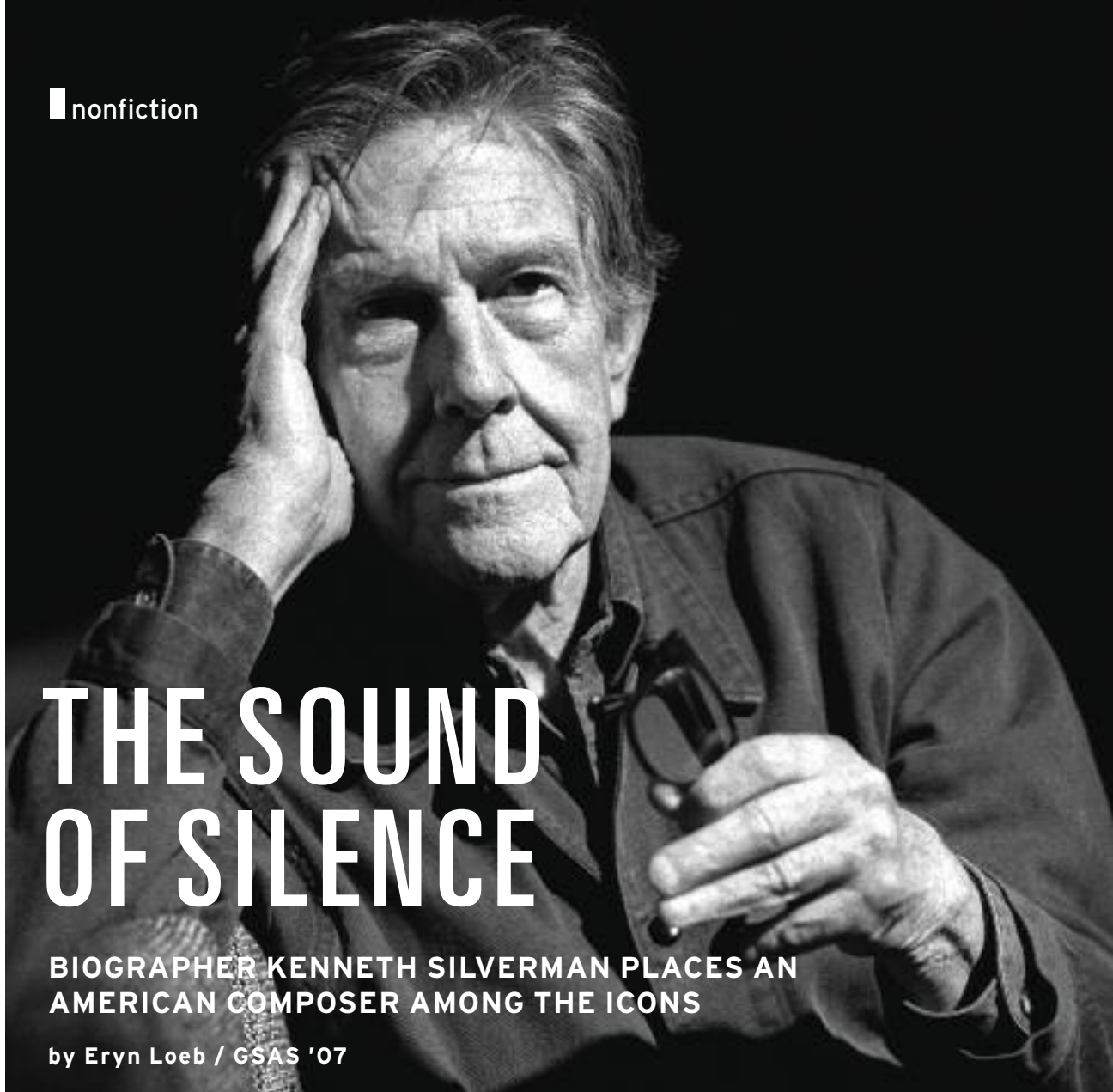


TRUE GRIT

award, while in the World Cinema Competition, audience awards went to the documentary *Senna*, executive-produced by **LIZA CHASIN** (TSOA ’87), and to the drama *Kinyarwanda*, written and directed by **ALRICK BROWN** (TSOA ’08) and starring **CASSANDRA FREEMAN** (TSOA ’05)... Special Jury Prizes were given to *Another Earth*, executive-produced by **TYLER BRODIE** (TSOA ’98) and **PAUL S. MEZEY** (TSOA ’96), and to the documentary *Being Elmo: A Puppeteer’s Journey*, edited and co-directed by **PHILIP SHANE** (TSOA ’93)... *Gun Hill Road*, written and directed by **RASHAAD ERNESTO GREEN** (TSOA ’03, ’11) and scored by **STEFAN SWANSON** (STEINHARDT ’08), was also nominated in the U.S. Dramatic Competition.

—Renée Alfuso

PHOTOS COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



THE SOUND OF SILENCE

BIOGRAPHER KENNETH SILVERMAN PLACES AN AMERICAN COMPOSER AMONG THE ICONS

by Eryn Loeb / GSAS '07

A recent Facebook campaign that has garnered more than 90,000 “likes” aimed to get John Cage’s 1952 composition “4’33””—which famously consists of four minutes and 33 seconds of silence—to the top of the music charts at Christmas. Though the effort was more tongue-in-cheek prank than earnest tribute, it speaks to the composer’s enduring influence. And it’s the kind of quirky homage that Cage, who died in 1992 just shy of his 80th birthday, would have probably loved.

In *Begin Again: A Biography of John Cage* (Knopf), a rigorous, understated biography of Cage, Kenneth Silverman opens a window

into the man who created that landmark avant-garde composition and other similarly challenging works. Silverman, a Pulitzer Prize-winning biographer and professor emeritus of English at NYU, makes a convincing case for Cage as one of the most important artists of the 20th century. “The modern musical world just would not sound the way it does today without Cage,” Silverman explains. His impact stretches to the music of Frank Zappa, Stereolab, and Sonic Youth, as well as that of hip-hop DJs, whose methods were prefigured by a 1939 work, “Imaginary Landscape No. 1,” which Cage wrote for turntables.

Experimentation was a hallmark of Cage’s life starting in his teenage

years. As a boy in Los Angeles, he was a voracious reader and a winning orator who began playing piano in the fifth grade. Valedictorian of his high school class, Cage enrolled at Pomona College when he was just 16 but dropped out after only two years and headed to Europe; there, for about 18 months, he immersed himself in painting and poetry. Upon his return to the States in the early 1930s, he channeled his interests in art and literature into musical compositions inspired by Aeschylus, *Ecclesiastes*, and later, Eastern philosophy. Cage’s forward-looking works for various instruments were always shaped by his insatiable curiosity, what he once described as “the incessant desire...to explore the un-

known.” When he wasn’t composing he pursued a range of interests as a printmaker, a poet, and, rather endearingly, an avid collector of mushrooms—he even co-founded the New York Mycological Society.

Cage was such an innovator, Silverman argues, that his role in American culture “places him beside such self-reliant individualists as Henry David Thoreau, Gertrude Stein, Charles Ives, and especially Walt Whitman.” And his impact can be seen beyond just music. Cage’s bold eagerness to use art to make people uncomfortable was a key influence

tinct thread runs through this list—Silverman believes that all his subjects are uniquely American figures made so “by their antagonism toward the way things have been done in the past—especially the way that they’d been done in Europe.”

As reflected by the book’s title, Silverman appreciates Cage’s enthusiasm for reinvention perhaps more than anything else. “You never could [anticipate] what he was going to do because everything he did was always fresh...you had never heard or seen it before,” he says. He particularly admires Cage’s “HPSCHD” (1969), so

John Cage’s musical impact stretches from Frank Zappa and Sonic Youth to hip-hop DJs, whose methods were prefigured by his 1939 work, “Imaginary Landscape No. 1.”

on Yoko Ono’s confrontational performances, and he frequently collaborated with Merce Cunningham, the avant-garde dancer and choreographer who was Cage’s creative and romantic partner for 50 years. Though Cage—who received grants from the Guggenheim Foundation and American Academy of Arts and Letters—focused mostly on music, it was his inquisitiveness and anarchic spirit that thrilled other artists and inspired their own envelope-pushing work. When Ono, a former concert pianist, first met Cage, she turned to her then-husband, Japanese composer Toshi Ichiyanagi, and said, “Do you realize this is it?”

It took Silverman seven years to research and write Cage’s story, but he says that’s what he’s come to expect after spending decades writing in-depth biographies of Edgar Allan Poe, Samuel F.B. Morse, Harry Houdini, and the Puritan minister Cotton Mather. It may seem unlikely, but a dis-

named as an abbreviation for “harpichord,” which Silverman describes as “a sort of musical love-in for seven harpsichords, more than 50 tape machines, and 64 slide projectors—to mention only three of the many giant ingredients.” It was the product, as Cage told a TV interviewer at the time, of his interest in “going to extremes.” This “gargantuan multimedia jamboree,” Silverman notes, best illustrated Cage’s broader goal: “Bringing people together and breaking down barriers.”

Ultimately, Cage’s complex, often esoteric work was about finding new ways to get people to listen—to music as well as to the world around them. That’s the essential point of “4’33,” which captures a different slice of time in every performance. What Silverman calls Cage’s “musical sermon” can also be seen as the composer’s groundbreaking statement of purpose: All sounds are worth listening to, and there is music even in silence. ■

■ bibliofile

ILLEGAL LIVING: 80 WOOSTER STREET AND THE EVOLUTION OF SOHO (JONAS MEKAS FOUNDATION) ROSLYN BERNSTEIN GSAS '67, '74 AND SHAEEL SHAPIRO



Few people strolling the chic streets of Soho these days probably recognize the name of Lithuanian immigrant George Maciunas. Founding member of Fluxus, the avant-garde artistic movement that counted Yoko Ono and George Brecht as members, Maciunas (1931-1978) helped give birth to Soho’s Bohemian community in 1967 by establishing the neighborhood’s first artists’ live-work experiment at 80 Wooster Street. Called the Fluxhouse Cooperative II, the building housed the hip New York Cinematheque, which hosted movies, events, concerts, and meetings as the lofts above filled with artists craving huge, cheap studio space. For several years, occupants lived there “illegally” as they waited for an old residential law to change. *Illegal Living* is a portrait of the building over 40 years, using numerous photos and scholarly details to archive the art—and the stories—created in those lofts as the neighborhood slowly, irrevocably transformed beneath them. —Jason Hollander

EDUCATING THE WHOLE CHILD FOR THE WHOLE WORLD: THE ROSS SCHOOL MODEL AND EDUCATION FOR THE GLOBAL ERA (NYU PRESS) EDITED BY MARCELO M. SUAREZ-OROZCO COURTNEY SALE ROSS PROFESSOR OF GLOBALIZATION AND EDUCATION AT STEINHARDT AND CAROLYN SATTIN-BAJAJ STEINHARDT '09, '11



A collection of 15 essays by prominent educators including Vartan Gregorian and Howard Gardner, *Whole Child* is a rallying cry to radicalize outdated education systems using the Ross School, a private Long Island institution, as a model. In order to prepare today’s students, the writers advocate holistic learning, including interdisciplinary programs that weave together world history, sciences, and visual arts. In one essay, UC Santa Cruz professor Ralph Abraham blames ineffective curricula for a “math anxiety” epidemic and urges educators to rethink the current emphasis on standardized testing. Instead, Abraham advocates a chronological syllabus that connects ancient geometry, advanced calculus, and chaos theory. —Sally Lauckner

Second Life

AN UNDERGROUND HIT BY A FILM-STUDENT-TURNED-AUTHOR GOES MAINSTREAM

by Renée Alfuso / CAS '06

Hitting bookstores this month is the paperback edition of Hilary Thayer Hamann's debut novel, *Anthropology of an American Girl*, which received a starred review from *Publishers Weekly* that begins: "If publishers could figure out a way to turn crack into a book, it'd read a lot like this." But it was eight years ago that Hamann (TSOA '85, GSAS '93) made the gutsy decision to publish the book herself—not for fear of rejection but rather in the spirit of independent artistry. She worked hard to get noticed, sending 500 galleys with letterpress covers and handwritten notes

to reviewers. Although it didn't receive national press, many college newspapers covered the book favorably and it soon became a cult hit among women, many of whom blogged about it online. After the novel sold through its first printing of some 5,000 copies in a matter of months, Hamann decided to reach out to mainstream publishers. Last year, Random House imprint Spiegel & Grau edited and released her labor of love.

Despite its 600 pages, *Anthropology* is an addictive read largely because of Hamann's poetic prose and highly detailed descriptions of life as a teenager in late 1970s East Hampton. But it isn't the Louis

Vuitton-toting, cocktail-clinking Hamptons you might find in the chick lit section; Hamann's introspective literary style has been compared by critics to that of J.D. Salinger. The semiautobiographical story follows Eveline Auerbach as she leaves home to attend NYU, where the author herself received a BFA in film and TV production and dramatic writing, an MFA in cinema studies, and a postgraduate certificate in anthropological filmmaking. "The idea came right out of my experience at NYU," Hamann says. "I just didn't have a camera, so I did it with words."

NYU Alumni Magazine sat down with the author to discuss her unusual publishing journey.

HOW WOULD YOU DESCRIBE EVELINE?

For all the social noise of being 16, there's an almost ironic internal simplicity that she has, and that I think a lot of girls have. She's emotionally sturdy and self-contained, so she doesn't need a lot of energy from the outside to convince her who she is and what her goals are. It's a very brave part of a woman's life to investigate.

MUCH LIKE HER, YOUR PARENTS DIVORCED WHEN YOU WERE 3 AND YOU GREW UP

SPLITTING TIME BETWEEN THE HAMPTONS AND THE BRONX. WHAT WAS THAT LIKE?

The Bronx is the Bronx: It was an Irish-Italian neighborhood where people slapped each other on the side of the head—it was gloriously crass and vividly real. You can't buy that kind of experience; there's something about it that's so concrete and substantive, whereas my liberal mother's lifestyle in the Hamp-

tons was very idealistic and highly intellectual.

PARTS OF THE BOOK WERE CULLED FROM JOURNALS YOU'VE KEPT SINCE AGE 14.

And now, of course, everything is done on computers, but I prefer writing [by hand]. The details weren't too hard to recall—people always seem amazed, like "How do you remember Wacky Packs?" I'm like, "How do you *not* remember Wacky Packs?"

WHY DO YOU THINK THE FIRST VERSION RESONATED WITH FEMALE READERS?

At that particular time, there was a lot of so-called chick lit being published. So what was being passed off as "what women want" was lighter fare, smaller paperbacks about women in maybe more stereotypical circumstances. Mine looked really different, but



PHOTO © HILARY THAYER HAMANN



A KALEIDOSCOPE OF JOURNALS THAT AUTHOR HILARY THAYER HAMANN (ABOVE) HAS KEPT SINCE AGE 14. THEY HELPED HER RE-CREATE THE LIFE OF AN EAST HAMPTON TEENAGER IN THE 1970S.



PHOTO © DOUG YOUNG

■ bibliofile

ANOTHER FINE MESS:
A HISTORY OF AMERICAN
FILM COMEDY
(CHICAGO REVIEW PRESS)
SAUL AUSTERLITZ
TSOA '02



Comedy has always been “the balm for wounded souls,” Saul Austerlitz writes. Yet the genre doesn’t garner the same cinematic respect—or Oscar nominations—as its dramatic counterpart.

To help balance the scales, film critic Austerlitz offers an extensive tour through the form—from silent film-era stars Charlie Chaplin and Buster Keaton to contemporary man-boys Will Ferrell and Judd Apatow—that explores the links binding one generation to the next and their indispensable contributions to celluloid culture. Biographical essays on comedic greats such as Woody Allen and Peter Sellers make for an engaging read that doubles as a comprehensive reference guide, as shorter entries (from Bugs Bunny to Tina Fey) complete the canon. *Kirkus Reviews* calls it “compulsively readable” and “an indispensable list-making tool for the Netflix generation.”

—Renée Alfuso

it did very well. I think that might have had to do with the fact that it was an alternative and a different kind of voice that appealed to people in a new way.

WHAT MADE YOU DECIDE TO SELF-PUBLISH?

[Initially] I didn’t intend to publish it—although of course, sitting there writing, I wasn’t thinking literally, no one’s ever going to read this—I just didn’t write it to fit a market to send to publishers. Being an artist from NYU, I made movies on my own, so why not make a book on my own? My then-husband had a design and print company, so we had the equipment and facilities, and we wanted to do something really high quality.

HOW DID IT FEEL TO GET SUCH A POSITIVE RESPONSE?

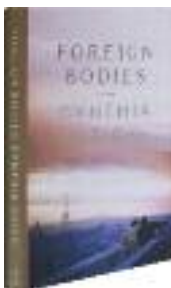
It was nice proof that such things

can happen and that people receiving the books wanted to share that different point of view—it was almost a renegade thing. [A few years later] there were still women sharing stories and writing about *Anthropology* online, and it was being sold on eBay.

HOW DID THE EDITS MADE BY RANDOM HOUSE CHANGE THE BOOK?

I think it’s more accessible and easily understood. The new edition is chronological whereas the original started at the end with Eveline completely compromised. I wanted the audience to judge her and then to dismantle that judgment throughout the course of the book. The original is a beautiful mess, and I wouldn’t trade it for the world. Aside from my kids, it’s probably the thing that I’m proudest of. ■

FOREIGN BODIES
(HOUGHTON MIFFLIN
HARCOURT)
CYNTHIA OZICK
WSC '49



In her twist on Henry James’s celebrated novel *The Ambassadors*, Cynthia Ozick follows Bea Nightingale, a divorced, middle-age teacher from the Bronx, as she reluctantly embarks on a mission to rescue her runaway niece and nephew from the dilapidation of post-WWII Paris. Charged by her antagonistic brother to assume the role of family ambassador, Bea makes furtive, and often unsolicited, interjections into the lives and relationships of others, as her stoic approach to her own unfulfilled life begins to unravel. A PEN/Malamud Award-winning novelist, Ozick continues her tradition of masterful literary prose with a textured narrative that explores the cost of personal reinvention.

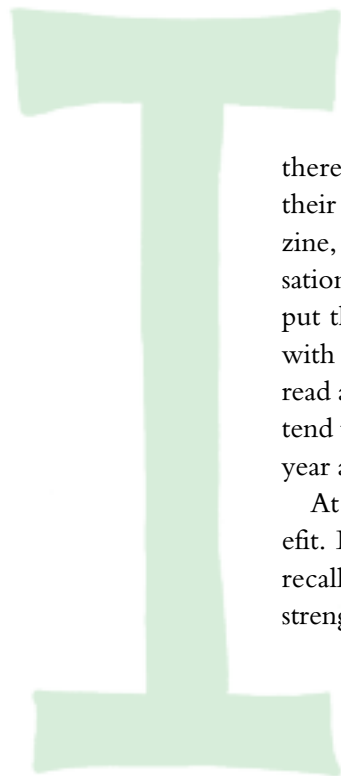
—Assia Boundaoui



PATIENT
HEAL
THYSELF

As the mind-body trend has gone mainstream,
some doctors see potential far beyond yoga & meditation

by JASCHA HOFFMAN



In an unconventional experiment some 30 years ago, psychologist Ellen Langer (ARTS '70) brought two groups of elderly men to a weekend retreat in New Hampshire. While there, she asked the first group to reminisce about their lives in 1959, aided by old issues of *Life* magazine, screenings of Jimmy Stewart films, and conversations about Mickey Mantle and Fidel Castro. She put the second group in the same surroundings, but with one crucial difference: Rather than just talk or read about the good old days, she asked them to pretend they were young men actually experiencing that year as if for the first time.

At the end of the trip, both groups seemed to benefit. But the men asked to live in 1959, rather than recall it, showed greater improvement on posture, strength, and flexibility tests. They also scored better on vision, hearing, and intelligence. Langer appeared to have temporarily reversed the aging process, simply by asking her subjects to *believe* they were younger.

This experiment—which will soon have a second life as a feature film starring Jennifer Aniston in the role of Dr. Langer—has inspired many studies on the psychological elements of aging. But it also suggests that we have more power than we realize over our own health. Such ideas have become popular among the growing ranks of Americans practicing yoga, meditation, and other mindfulness-based activities. And these practices are gaining credence in mainstream scientific circles now, too. NYU's Hospital for Joint Diseases provides a mind-body physical therapy program for those with disabilities. Physicians at the NYU Langone Medical Center recently introduced yoga, acupuncture, and hypnosis to aid in infertility treatment. And the center's MindBody Education and Patient Care Program offers everything from pre-surgery meditation exercises to holistic nursing services to a 24-hour relaxation channel airing on the hospital's in-house television. The trend might be best evidenced by the National Institutes of Health, which has spent more than \$1 billion on research into alternative and complementary treatments in the past decade.

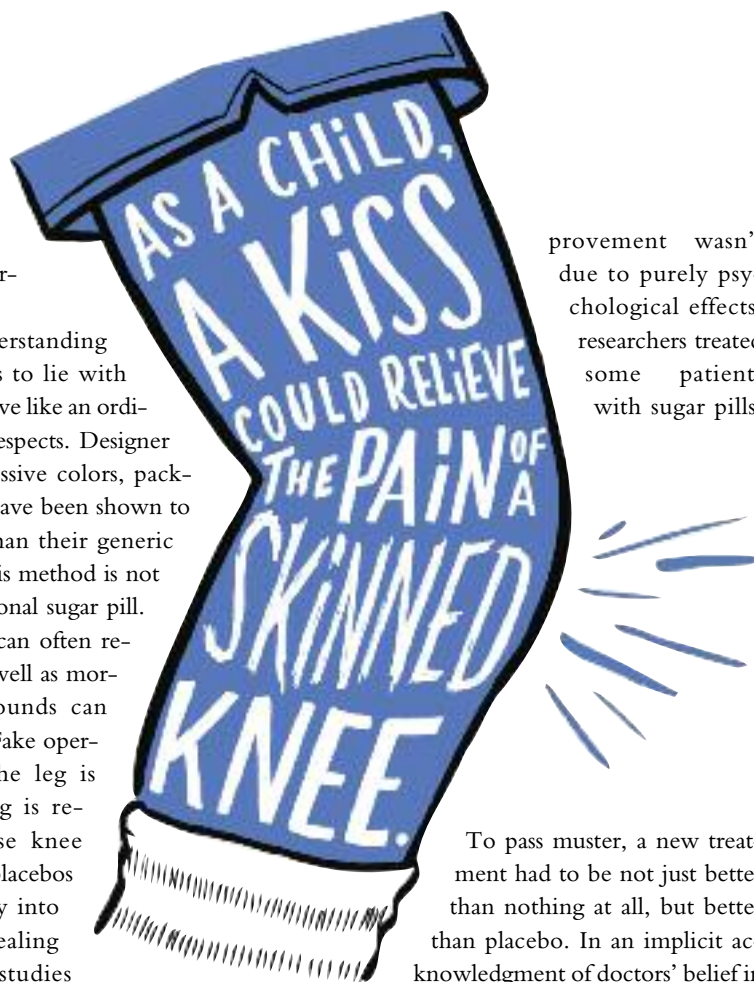
Few doctors deny that a holistic approach to healing must be taken seriously. But the interactions between mind and body are notoriously hard to untangle. Nowhere is that more apparent than in the results produced by fake pills and other interventions, known collectively as the placebo effect. Preliminary research from doctors and biologists investigating the many quirks of placebo are opening new ways to understand and treat the mind and body together. And as the research mounts, more are becoming convinced of the possibility that a new frontier exists in medicine: mind-powered healing.

You might recall that as a child, a kiss could relieve the pain of a skinned knee. But what about relieving tendonitis in the knee? Science is now beginning to offer proof that the mind—both conscious and unconscious—can have a powerful effect on a range of conditions including anxiety, asthma, chronic pain, depression, high blood pressure,

irritable bowel syndrome, and sleep disorders.

The path to understanding these effects appears to lie with placebos, which behave like an ordinary drug in some respects. Designer placebos with impressive colors, packages, and price tags have been shown to be more effective than their generic counterparts. And this method is not limited to the traditional sugar pill. Saltwater injections can often relieve pain almost as well as morphine. Fake ultrasounds can alleviate toothache. Fake operations, in which the leg is opened but nothing is repaired, can decrease knee pain. In some cases, placebos could coax the body into releasing its own healing chemicals. Recent studies show that patients with Parkinson's disease can respond to a placebo version of the drug L-dopa by producing dopamine in the brain, which alleviates pain caused by the condition. In other cases, the work of placebos might be significantly more complex, relying on a delicate blend of expectation and belief. For a time, scientists assumed that some people are simply more gullible than others. But now there is growing evidence that we can all respond to placebo.

In the 18th and 19th centuries, doctors often used placebos to placate patients who didn't respond to other treatments, or who were thought to have imagined their illnesses. Seen by many as a useful fib, they became unfashionable among the medical establishment around the turn of the 20th century, when influential doctors such as Oliver Wendell Holmes, Sr., deemed them unscientific and dishonest. But in the 1950s, the placebo swept into a new role in medical history, at the dawn of the double-blind, randomized controlled clinical trial. Epidemiologist Austin Bradford Hill established this standard in a tuberculosis study: When measuring the effectiveness of a new drug, as a way to ensure that the im-



provement wasn't due to purely psychological effects, researchers treated some patients with sugar pills.

To pass muster, a new treatment had to be not just better than nothing at all, but better than placebo. In an implicit acknowledgment of doctors' belief in the curing potential of suggestion, a

deceptive and old-fashioned cure of last resort had become the standard of effectiveness in clinical trials.

Five decades later, the placebo has been elevated by some to a miracle cure. A January 2000 cover of *The New York Times Magazine* read: "Placebos work! So why not use them as medicine?" Shortly thereafter a self-help book arrived, Lolette Kuby's *Faith and the Placebo Effect: An Argument for Self-Healing*, which promised placebo-induced solutions for a variety of diseases. The treatment had been pulled into what medical historian Anne Harrington calls "a resolutely individualistic miracle narrative." And physicians believe in them, too: According to one survey of 1,200 American internists and rheumatologists published in the *British Medical Journal*, in 2008, about half of them regularly prescribed placebos.

Nevertheless, many have raised questions about the reality of the placebo cure. After all, with the passing of time, NYU reproductive surgeon Frederick Licciardi says, symptoms can diminish on their own even when patients are "not given a placebo." To measure their true effectiveness, one would need to select a group

of patients to receive no treatment at all, a practice that is rare due to ethical and practical constraints. So the medical profession is faced with a strange conundrum: The standard used to measure the effectiveness of new medicines itself remains dimly understood.

This could soon change. For the first time in centuries of use, researchers have begun to investigate the inner workings of placebo. Some are delving into the brain's chemistry to discover exactly which chemical pathways underlie placebo responses. Others are trying to get a more nuanced sense of the clinical conditions under which the effect flourishes. In recent years, biologists have proposed other explanations for the placebo response, from the reduction of inflammation to the effects of natural opioids such as endorphins.

In many of these discussions, however, the patient is generally viewed as a passive recipient of suggestion. Ellen Langer would like to shift that thinking. "Wouldn't it be more advantageous to recognize that when placebos work we are the ones controlling our health, to learn how to exercise it directly, and to see ourselves as efficacious when we do?" says Langer, a professor of psychology at Harvard University who studied chemistry as an undergraduate at NYU.

Langer's proposal to let patients heal themselves using the power of expectation seems to fit the rich American tradition of positive thinking, from the early proponents of "mind-cure" like Christian Scientist Mary Baker Eddy to contemporary books like *The Secret*, which promise health and prosperity to those who merely ask the universe for what they want. But there can be power in what skeptics dismiss as mere wishful thinking. "If people are depressed and upset, and they're given hope in the form of a pill, it can be a powerful

healing mechanism," says reproductive surgeon Licciardi. "They start to see alternatives."

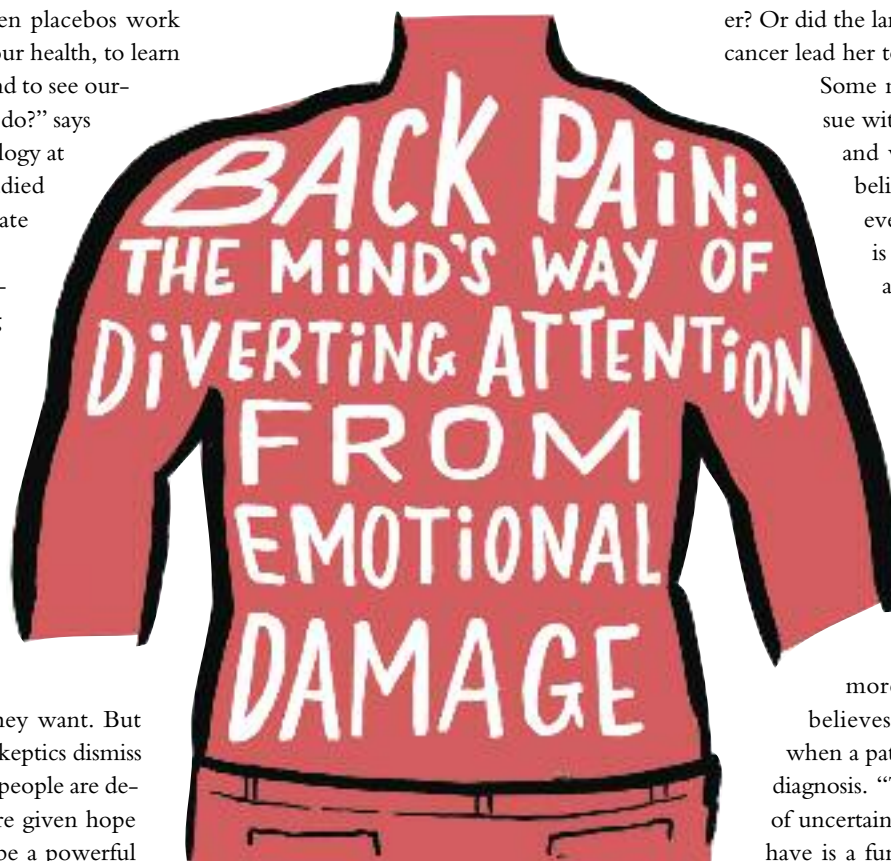
Even better is the idea that if we set our minds to it, we can exert control over our own healing—and Langer's work supports this theory. In addition to the monastery experiment, which suggests that imagining oneself to be younger can turn back the biological clock, she conducted another study in which subjects who wore pilot uniforms scored better on their eye exams after performing flight simulations than those who were told the simulator was broken. And in her recent book, *Counterclockwise: Mindful Health and the Power of Possibility*, she outlines another project that achieved placebo-like results with no pills at all: In 2007, Langer followed a group of 84 hotel maids to track how their attitudes about exercise and work shaped their health. She told half that their normal housekeeping duties met the Centers for Disease Control's recommendations for an active lifestyle. After a month, the group who believed that their work counted as exercise not

only saw themselves as healthier but lost about two pounds each and had improvements in body-mass index and blood pressure—without any changes to the level of physical activity they reported. Langer doesn't offer a definitive explanation for this result, but it appears to bolster the case that the power of suggestion, even without a sugar pill, can have a measurable effect on health.

Langer sees this effect as an example of the larger phenomenon of "verbal priming," whereby simple acts of description and naming have consequences. These effects can be helpful or harmful, she maintains, depending on the language that doctors use to convey diagnoses. There is a significant difference, she claims, between telling a patient that his cancer is "in remission"—a term that implies the possibility of future illness—and telling him that it's "cured." Granted, an oncologist might object that this is misleading—while a patient can be cancer-free, there is no cure for cancer—but word choice can make a critical difference in health outcomes, Langer asks: "Did cancer kill my mother? Or did the language that we use to describe cancer lead her to give up?"

Some medical experts have taken issue with the idea that belief can heal, and with the implications of such belief. "If cancer spreads, despite every attempt to think positively, is the patient at fault?" physician and author Marcia Angell wrote in *The New England Journal of Medicine*, adding that patients in thrall to alternative cures "may come to see medical care as largely irrelevant." Langer insists that she is not anti-medicine, but that she is against "giving ourselves over fully, unthinkingly, mindlessly, as if [doctors] know more than they can know." She

believes that the greatest risks come when a patient obediently accepts a grim diagnosis. "There's a tremendous amount of uncertainty, and whatever certainty we have is a function of our mind-sets," she



explains. “When people are given absolutes, and when the information is all negative, it becomes very real.”

While doctors continue to debate their role in mind-body treatments, the field’s growing popularity has become impossible to ignore. In the decades since Jon Kabat-Zinn, author of *Full Catastrophe Living*, began to medicalize Buddhist mindfulness practices, meditation has emerged into the mainstream of American medicine. While early research generally showed it to be a force for stress reduction, new studies say it can also affect a range of conditions. A recent study partially funded by the Department of Defense revealed that meditation practice boosts short-term memory among Marines and allows them to stay calm and alert in the chaos of combat. Another study found that meditation produced an increase in gray matter density in the hippocampus—associated with memory and learning—while reducing gray matter in the amygdala, a region of the brain connected to anxiety and stress. Yael Shy, founder and director of the Spirituality Project at NYU, established a weekly program of nondominational sitting meditation on the Washington Square campus for just this reason. “The harsher the city and the more overscheduled the people, the more we need meditation practices in our lives to keep us sane and happy,” she says.

Meditation is not the only form of introspection that can heal. Psychotherapy has been shown to be an effective treatment for depression and anxiety, and mental treatments may heal other physical ailments. John Sarno—a professor of rehabilitation medicine at the NYU School of Medicine and author of the best-selling 1991 book *Healing Back Pain: The Mind-Body Connection*—says that a short period of emotional reckoning could provide a permanent solution to back pain usually attributed to spinal misalignments and muscular knots. This is because, he believes, back pain is often the mind’s way of diverting a person’s at-

tention from deeper emotional damage. Among patients he treats, Sarno’s diagnosis is consistent and could be summed up as: “The problem is in your head.”

“Clearly, the brain considers unconscious feelings to be infinitely more dangerous or painful than pain,” Sarno writes in his recent book, *The Divided Mind: The Epidemic of Mind-body Disorders*, “or why would it practice so sedulously to deceive?”

Sufferers of back pain might interpret this analysis as bad news, because the emotional problems at the core of Sarno’s diagnosis could take years of therapy to work through. But in his experience, the patient doesn’t need to rid himself of emotional pain. To heal the back, all he has to do is grasp and accept the emotional origins of the pain. “It’s almost too good to be true,” writes Sarno, who argues that patients need “not a leap of faith, but a leap of understanding.” To this end, Sarno asks his patients to write essays on the emotional disturbances that might be to blame for their aches, from childhood abuse to garden-variety perfectionism. He has thousands of ardent followers, including radio personality Howard Stern, who was so grateful for a cure to his chronic back pain that he dedicated his first book, *Private Parts*, to the doctor.

Sarno’s approach certainly offers something that conventional pain pills can’t: the promise of no side effects. And the same argument might be made for placebos. But that conclusion is not always so simple. According to Ben Goldacre, a British doctor and columnist who dismantles practices such as homeopathy in his recent book *Bad Science*, alternative therapists don’t just give treatments that rely on the placebo effect. They also give “placebo diagnoses,” which he describes as “ungrounded, unevidenced, often fantastical assertions about the nature of the patient’s disease.” This points to a broader ethical dilemma in the practice of medicine. It’s generally agreed that doctors have a responsibility to heal patients with the most effective treatment available. It’s also agreed that they should tell their patients the truth. The mandates of honesty and effective-

ness might not always point in the same direction, however. Stacks of placebo studies show that deception can lead to recovery. But it would be hard to come up with a code of ethics that permitted outright deception. And if nothing else seems to work, might it be seen as unethical to *withhold* a placebo treatment?

This dilemma raises a crucial question: Can you have a placebo without a lie? Ted Kaptchuk, a professor at the Harvard Medical School who has been trained in traditional Chinese medicine, has shown that it’s possible to give patients the benefits of placebo without the deception. For a recent study, he divided 80 patients with irritable bowel syndrome into two groups; one received no treatment at all, while the other was given placebos twice a day. After three weeks, nearly 60 percent of patients taking the sugar pills reported that their symptoms had been “adequately relieved,” compared to about 40 percent for those given no treatment. He determined that the placebo has the potential to become a real treatment for IBS. These findings suggest that “the very performance of the medical ritual can significantly reduce symptoms,” Kaptchuk says.

NYU’s Licciardi sees mind-based paths to healing as a necessary new component of the doctor-patient experience, and NYU’s emerging programs represent just the first steps of what should become a more integrated approach to treatment. “If it’s done by the right person in the right way, I don’t see any negatives,” he says. “Our patients are going to outside sources for these services all the time, without the knowledge of their physicians.” By bringing services like acupuncture and hypnosis in-house, physicians are acknowledging, “We’re all in this together; we want to treat your whole body and mind,” Licciardi adds.

When a more comprehensive command of neurochemistry joins a scientific understanding of how we use our innate emotional tools, we might be able to make good on the notion that we learn to heal ourselves. “It’s not the placebo that’s curing us,” Langer emphasizes. “We’re curing ourselves whenever the placebo is at work. We [just] have to find a way to harness this control.” ■



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MASTER OF THE CRAFT

JOHANNES VERMEER
MEETS EDWARD HOPPER
IN THE ART OF
MAX FERGUSON
BY MEGAN DOLL / GSAS '08

TIME, 2006
OIL ON PANEL



the age of 19, fresh from a year abroad in Amsterdam, fledgling artist Max Ferguson (STEINHARDT '80) knocked on the office door of renowned art history scholar H.W. Janson to solicit Janson's opinion of his work.

"Are you incredibly busy?" Ferguson asked the professor, whose seminal textbook, *History of Art*, has sold more than four million copies.

"No, just credibly," Janson replied, admitting Ferguson into his small office at 100 Washington Square East. An awestruck Ferguson took out a selection of artwork, and immediately Janson offered to purchase one—a small painting of a young man overlooking the sea in Italy—for his personal collection.

This auspicious early transaction established a friendship between scholar and artist that lasted until Janson's death in 1982. It also helped launch Ferguson, now 51, on a path that has placed his work in such prominent collections as the Metropolitan Museum of Art, the New York Public Library, and the British Museum. Ferguson's exhibition at New York's Gallery Hensch last fall, his first solo show in five years, drew nearly 1,000 people on its opening night, an event that, appropriately, was catered by Katz's Delicatessen, a recurring motif in Ferguson's work. For its three-week duration, the exhibition drew a range of viewers, from *New York Times* art critic Roberta Smith to rock star Jon Bon Jovi.

Ferguson, who grew up in Woodmere, Long Island, and now divides his time between New York City and Jerusalem, began his undergraduate career as a filmmaker, studying animation in the era before computer-aided design. The thousands of drawings that animation used to require honed his skills but dampened his enthusiasm for the craft. Ferguson's eye was already turning toward the fine arts before his year abroad, but his time spent at Amsterdam's Gerrit Rietveld Academie, where he was free to venture outside of his

specialization, confirmed the shift. While there, Ferguson sold his first painting to the city of Amsterdam in an open call for submissions.

Profoundly influenced by the 17th-century Dutch masters, Ferguson describes his aesthetic as a union between Johannes Vermeer and American realist Edward Hopper. Although he prefers to work from life, most of his paintings are based on photographic studies. From these, Ferguson draws a cartoon and later transfers the lines onto a panel. Once the contours are laid, he builds up the painting with multiple layers of pigment: a monochromatic underpainting, a color underpainting, and one or two finishing layers. "The reason why a lot of contemporary artists don't have the same richness of tone that the Old Masters have is because it's usually just one or two layers of paint," he explains. "The more layers, the richer things get."

While Ferguson's style hasn't changed dramatically over his three-decade career, his palette has broadened from six pigments to 12, and the level of detail has intensified. His recent work *Interiors* (2009), a large domestic self-portrait, took eight months to complete. The Hopperesque aspects of Ferguson's work are manifest in his subject matter—lyrical urban spaces often populated by a lone figure. Shopkeepers, craftsmen, and workers abound, and the artist is particularly drawn to older models. "I think they often have the most interesting faces," he says. An exhibition featuring Ferguson's favorite older model, his late father, is slated to appear in spring 2012 under the auspices of the Hebrew Union College-Jewish Institute of Religion Museum, near Washington Square.

Ferguson's figures are free, however, from the anxiety and alienation typically associated with Hopper's subjects. "They have an introspection...they are absorbed in the minute concentration of their craft and trade," explains Laura





MY FATHER AT
KATZ'S, 2005
OIL ON PANEL



“MAX ISN'T
LOOKING TO
DAZZLE YOU;
MAX IS LOOKING
TO GET THE
MOST OUT OF THE
PEOPLE HE'S
PORTRAYING.”



CLOCKWISE
FROM TOP LEFT:

*STRAND BOOK
STORE, 2010*
OIL ON PANEL

*SHOE REPAIR
SHOP, 2008*
OIL ON PANEL

*LAUNDROMAT,
2006*
OIL ON CANVAS

Kruger, a curator at the Jewish Institute of Religion Museum. “No work is demeaning; no work is valueless. I think he equates how difficult it is for him to make these paintings of such intensity with the concentration of the subjects he chooses.” The artist admits to a certain identification with his subjects. “If there is one holdover from my college days, it’s this idea of repairing things, of leaving the world a little better than you found it,” he says.

It’s the especially sympathetic depictions of his subjects that have struck a chord with his admirers. Lawrence Van Gelder, retired senior editor of *The New York Times* Arts & Leisure section, was initially attracted to Ferguson’s subject matter—the neighborhood barbershops, doll hospitals, and clock repair shops that seem destined to vanish from New York City’s sidewalks. Indeed, there is a conservationist streak in Ferguson’s work, from the endangered urban sites that he captures down to his preoccupation with the preservation of his paintings. “In time, I came to appreciate his deep empathy for his human subjects,” Van Gelder says, “his ability to convey a sense of their inner life as well as the profound mystery of the part of them that remains unknowable.”

It is this empathy that sets Ferguson apart from other artists who paint in a hyperrealist style and whose impact hinges upon virtuosity, Kruger argues. “Max’s work is not a trick,” she says. “It’s a God-given gift. Max isn’t looking to dazzle you; Max is looking to get the most out of the people he’s portraying.” And while Ferguson rejects the photorealist label that viewers often apply to his work—a degree of interpretation and mediation goes into his paintings—his panels evince remarkable verisimilitude. “When people see Max’s work, they’re in disbelief,” Kruger adds, “so they get really close to see. People don’t just walk by.” ■



The Art of Confession

Novelist Darin Strauss
grapples with grief,
guilt, and a new genre
by Andrea Crawford

“Half my life ago, I killed a girl.”

With these words, novelist Darin Strauss begins his first book of nonfiction. *Half a Life* (McSweeney’s), which won the 2010 National Book Critics Circle award for autobiography in March, opens on a Saturday afternoon in 1988 when Strauss (GSAS ’97), a graduate of the MFA program and now associate professor of creative writing at NYU, was in the final month of his senior year of high school. He was driving three friends in his family’s Oldsmobile to play miniature golf on Long Island, when Celine Zilke, a fellow student from school, riding her bicycle along the shoulder of the road, swerved in front of his car.

It was a stunning admission, one that until recently few people outside of Strauss’s closest circle knew about. But a few years ago, when he was 36 years old—exactly twice his age as when the accident occurred—Strauss learned that his wife was pregnant with twins. At that point, he says, “I started to understand a little more viscerally how parents would feel losing a child.” The moment resonated, too, because Strauss felt he had been living his life since the accident for two people—just as the girl’s mother had told him to do (*see excerpt on page 48*). The confluence of events called for a reexamination, he says from his office in the Lillian Vernon Creative Writers House, “and the way I examine things, I guess, is writing them.”

It soon became obvious that the 2006 Guggenheim fellow, whose work has been translated into 14 languages, had actually been writing about his past all along without realizing it. His first novel, the international best-seller *Chang and Eng*, told the story of conjoined twins and opened with the death of one: “This is the end I have feared since we were a child.” His second novel, *The Real McCoy*, a 2002 *New York Times* Notable Book, introduces a man who comes to New York City and “hides his identity,” Strauss notes, “which is basically what I did.” His third novel, the 2008 best-seller *More Than It Hurts You*, portrays a suburban family living with a troubling secret. Passages of it follow the real events of Strauss’s life so closely that similar scenes appear in both the novel and the memoir.

In facing his past directly, Strauss began writing what he thought would be notes only for himself. These turned into an unpublished essay and then into a segment that aired on the public-radio program *This American Life*. That would be the end of it, he assumed, until e-mails started coming in. After a woman asked for the text of the broadcast to share with a boy from her town who had been in a similar accident, Strauss decided to expand the essay into a book, in the hope that he might help others. The soft-spoken author is quick to apologize that this “sounds really lame and self-congratulatory,” but he knew that such a book might have helped him. After publication, messages continued to arrive in the hundreds, from veterans and others with post-traumatic stress disorder, from people who have lost family members in accidents like his.

While Strauss didn’t write the book to make himself feel better (“If I wanted to do that,” he says, “I would have just written the journals”), the process of publishing it has transformed him. It has meant months of giving interviews, answering questions at public readings, and talking about the tragedy with strangers, a repeated act of confession that the author has found cathartic. “It makes it easier to talk about,” he says. “Now [it’s like] I’m going to AA, basically, standing up before a room of strangers and talking about something that’s difficult to talk about to anyone.”

The healing power of confession, of course, is well documented. But outside the privacy of a therapist’s office or religious confessional, it can be a fraught act. Certainly today when politicians confess wrongdoings as part of media strategies to retain power and authors invent memoir in order to publish books, confession has become demeaned and devalued. Strauss approached the work keenly aware of this context—both as a person who had a story that demanded honesty for the other people involved, and as a novelist who knows what good narrative requires.

Strauss had set some ground rules for himself: He didn’t want to traffic in sensationalism, profit from misery, make a confession, or ask for forgiveness. “Good stories don’t take sides,” he says. “I wanted to treat my younger self as a character with flaws, as a novelist would, and say, ‘How did this person act in ways that are less than perfect?’” An editor recommended, in fact, that he cut one particularly unflattering scene that occurs in the immediate aftermath of the accident, in which he overplays his emotional response in order to impress some young female bystanders. Strauss left it in—as well as a number of other painfully honest admissions. “I thought, if I don’t make myself look bad, then there’s no reason to do the book,” he says, because “then you stop being a writer and become a PR person or a politician, which is the last thing I wanted to do with this.”

He also rejects any notion of closure, which he calls a term of “psychobabble” that doesn’t reflect the way life works. “You never get over something like this,” he says. “It’ll always be with me, but hopefully more integrated now into the rest of my life, in a way that’s healthy. I’m sure when my kids start riding bikes, I’ll be a little freaked out, more than most parents, but the key thing is to have brought it into the fabric of my life, so it’s not this stray strand.”

No matter what the book has done for him personally, Strauss has given readers a fascinating portrait of a now-extinct period in American life, a time before Google when an 18-year-old could go away to college and leave his tragic headlines behind. *Half a Life* is as much a psychological portrait of human grief and the emotional toll of secrecy as an elegantly crafted work of narrative art by an accomplished novelist who hopes never to write a memoir again.

Excerpted from *Half a Life* by Darin Strauss

My father and I went to the funeral alone. I'm not sure why my mother didn't join us. It wasn't that I hadn't wanted her to. But as a family, we'd fallen into a set of dance steps: when calamity happened, Mom would stand off to the side, looking into her soda until someone would ask if she wanted to join in or not.

When it comes to the funeral itself, my memory squints and mumbles.

At the church door I took a shaky gulp and wrapped my palms around the handles and my heart was a live bird nailed to my chest. Selfishness was thrumming at me: Don't open this door, just take off! Maybe it only *seems* like the right thing to do, showing up today, but probably mine is the last face her parents and friends and whoever wants to see, yes that's true maybe it only *appears* that the more mature thing is to open this door right now, but in fact the braver thing is maybe to *not* face it. I mean, I am the guy who drove the car and I'm showing up to her funeral? Are you serious about this? Because no one and I mean no one would expect you to have to, even if it is the manlier thing to do, or whatever, because you're not even a man yet really, etc.

My father stood at the door and showed no expression of any kind: it was up to me. I opened the door.

I bowed and averted through the crowd, I swallowed and hesitated. This was—and remains—the hardest thing I've ever had to do. But I was relieved to feel tears on my face. Among the selves jostling inside me was an actor who could manipulate people, while the frightened kid in there sweated out his confusion. Real tears, some part of me knew, were right. I wasn't fully aware of most of this: I felt so much but understood so little, could express so little. I greeted the wetness on my face with relief.

An old man clamped his eyes on me as if he wanted to cut my heart out. Imagine outliving not only your children, but your grandchildren. The man was frail, with the body—slim hips, short, a big belly—of a schoolgirl eight months into a mistake. He stood to the left of my path and didn't move; my father and I had to glide around him. His head revolved carefully, never releasing me from the grip of his gaze. I turned and looked—my father had, too—and the man kept staring.

(I now think tears don't mean anything so

much as overload. You don't know *what* you feel. So tears spill out.)

I was bewildered and guilt-ridden and I hadn't even faced Celine's parents yet.

And then I did. Some mortician or other heartache functionary shunted me into a back-chamber where they were—it was like a green room for this particular death's celebrities. I tried, for some reason, not to cry here, as if *that* was what was expected of me. I was trying to act as a kind but hard-judging person would want me to act.

I had the child's faith that going through every official rite—psychiatry, returning to class—would restore me to an appropriate place in everyone's eyes. *Darin was brave enough to go to the funeral. He didn't duck, nor did he shirk. He did The Right Thing.* I hadn't realized that the hard-judging person was myself.

Celine's father, a big man, came to me with a surprisingly light step. He didn't know what to do with his face. It was soft and jowly, and he wore glasses that gave him a Tom Bosley, *Happy Days* aspect. This made me think he'd be gentle and understanding.

In the long moment before he found words, and as he took my hand, Mr. Zilke settled on an expression, a hard-won glint of: *I will be friendlier than you have any right to expect me to be.*

"You're Darin."

My voice and my face behaved as if this were a regular meeting between cordial strangers. I was nervous about sounding nervous, and nervous about sounding anything but nervous. (Even now I feel my face go red as I remember this: having complicated her parents' grief with the question of how to treat me was perhaps the worst thing I could have done. A possibly brave act for me, but awful for them.)

Celine's mother joined us. (The thing is, I still don't know what would have been the right and respectful thing to do, other than having shown up.) I think her mother attempted a smile, but not a single muscle obeyed; she stood there exempt from all expression. Then her cheeks flared a difficult color. She was preparing to do something.

First, a clenching of her body, a steeling herself for something personally odious. She let out a noise: part sob and sigh, part venom. She hugged me quickly, and just as quickly

shrank away.

"I know it was not your fault, Darin. They all tell me it was not your fault." She swallowed, and took me in with exhausted eyes. "But I want you to remember something. Whatever you do in your life, you have to do it twice as well now." Her voice went dim. "Because you are living it

"I know it was not your fault, Darin. They all tell me it was not your fault." She swallowed, and took me in with exhausted eyes. "But I want you to remember something. Whatever you do in your life, you have to do it twice as well now. Because you are living it for two people."

for two people." Her face was a picture of the misery that had worn out the voice. "Can you promise me? Promise?"

Yes, of course, of course, Mrs. Zilke—and the accident churned my stomach. And here again came that reflector sliding up, like those raindrops on the shrink's Porsche: up and over my windshield. But somehow it still didn't seem right to promise Mrs. Zilke this. How can you commit to something you don't even understand? Was I to become the Zilkes' son now, visiting on school breaks, calling in with news of grades and girls?

I tried to scrub my face of all emotion and message, to let Mrs. Zilke fill it with whatever meaning would bring her comfort.

"Can you promise me, Darin?" Her eyes got very hectic. "*Promise.* You're living for two. Okay? Okay?"

I nodded quickly.

And she continued to gaze at me. Not too unkindly or even severely, just for a long while. I swallowed what had become a big pointy stone in my throat. Some clock somewhere kept beating its subdued cymbal. I looked away and then back. She was still looking at me. *Why are you the one who is still alive?* her eyes seemed to be saying.

I opened my mouth to tell her—what? Nothing. Finally, at once, she turned to leave: she wanted, forever, to have no part of this life she'd doubly freighted. My dad leveled his hand on my back, on my shoulder. A kind of drape of family, holding me, recasting me as his, and our family's.

Next I'm standing before Celine's open coffin. I don't remember how I got here, who's brought me. I only remember the tingly awareness of the two hundred whispers at my back, and how that got every hair on my body to stand

up. Celine looked almost like herself. What I mean is, she now looked more like her high-school self than she had when I'd mistaken her for someone pale and dozing on the road.

I haven't really described her appearance at all. Her face was soft and broad, pretty and unpretending. Pretty without being stagy about it.

Everybody wants life to speak to them with special kindness. Every personal story begs to be steered toward reverie, toward some relief from unpleasant truths: That you are a self, that beyond anything else you want the best for that self. That, if it is to be you or someone else, you need it to be you, no matter what. I'm not sure I can get across just how much I want to be extra-generous to Celine here. Extra-generous and, you've probably noticed, extrawriterly. It's a coward's tactic. I'm trying to write all the difficulty away.

What if I tell you it was windy when I fled the memorial, so that all the trees moaned in protest. Is that puffed up enough, labored and lyrical enough, to seem like something extracted from a novel—and not just a real day of a real boy and a real dead girl?

I want very badly to tell you Celine was unusually beautiful. *Celine was unusually beautiful.* And to equate her with quiet, sleeping Juliet—or some such overdone b.s. Will the tuneful balancing of q and t sounds—the thing I've learned to do with my life after Celine—isolate me from the reality of what happened? (Which was merely this: here was a plainly attractive and nice girl I kind of knew who died after she pedaled into my car.)

The truth is—if I even have access to the truth—I remember Celine only with certain key words: athletic, broad face, good-natured, bicycle. These words call up no images. Real memory is a mix of blast and keepsake. For me, with this event, there is nothing—at least not in the part of the brain I live in. My mind looks away. I see only letters on a page, vowels and consonants, press and flop. There: I'm still try-

ing to write and write and write away the reflector....

So I can't share the image of what lay inside the coffin. I don't have enough mental steam to make it all the way there.

What I do remember is self-centered—my own turning from the casket. I'm hurrying past all the stares in this neat and unreal spectacle. The heels of my unfamiliar dress shoes clack on the church floor. My stomach has been clutched and empty all morning; it's already been a long, hungry day. Soon enough I'm spluttering past the old grandfather, almost at the exit. And my dad keeps buzzing in my ear, "Keep your head up; just keep your head up..." The grandfather's head is dropped so he won't have to bear the sight of me.

I hadn't realized I'd been slouching my own head. I felt buoyed by an almost infant-level admiration for my father, and I wondered if I would ever know the things grown-ups know. I lifted my head. ■

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1940s

WALTER LIFTON / STEINHARDT '47, '50 / lives at the Forest at Duke Retirement Community. He was previously a teacher and education administrator working at the University of Illinois and on projects for President Lyndon B. Johnson.

EDWARD GLASSMAN / WSC '49, GSAS '51 / has written five books—two on “family magic,” two on team creativity at work, and one on nutrition—since celebrating his 80th birthday with his four daughters.

1950s

BURTON WASSERMAN / WSC '53, DEN '57 / was selected by the Wyckoff Heights Medical Center for the Dr. Isadore Caputo Physician of the Year Award in 2010. This award is given to an outstanding doctor at Wyckoff who exemplifies the principles by which Dr. Caputo lived. Wasserman, an educator and author who founded the department of dentistry at New York Hospital Queens in 1962, is the first dentist to receive this award.

PAUL J. RICKEY JR. / STEINHARDT '58 / recently had his first one-man art show at the Majestic Theatre in Corvallis, OR. He will soon be hosting a cable TV program, *Focus On Art*, carried on Comcast in Corvallis and Albany, OR.

1960s

MICHAEL BOLOKER / ARTS '60, GSAS '61 / has published his latest book, *Noo Yawk: A 70 Year Old Brooklyn Kid's Commentary on His City Today* (iUniverse). His other books include a Western about Jews in the 1880s, a basketball novel, and a humorous take on life in Phoenix.

DAVID E. HUBLER / WSC '63 / recently published his first children's book, *The Too-Tall Troll in the Tiny Tollhouse* (Mirror Publishing), to help schoolchildren learn why bullying is inappropriate. It coincided with October's National Bullying Prevention Month.

LAWRENCE P. SEIDMAN / ENG '63 / writes a weekly column for the *Orange County Register* titled “God, Religion and You.” It is available online and in print.

NORMAN ISAACSON / STEINHARDT '64, '68 / , after 35 years at CUNY Lehman College, has written an offbeat mystery titled *Leo Flower* (iUniverse).

RICHARD TOMASETTI / ENG '65 / received the Honorary Member Award from the Structural Engineers Association of New York in recognition of his lifetime contribution to excellence in the industry.

ROBERT LIMA / GSAS '68 / was the featured poet at the Artword Artbar in Hamilton, Ontario, Canada, last August 18. He read from three of his seven poetry collections.

1970s

J. MICHAEL DIVNEY / WAG '70 / has been named chairman of the board of directors of the White Plains Hospital Center. As chairman of the board's wellness committee, he founded Wellness Through Prevention Month, a community outreach initiative.

LAWRENCE GULOTTA / WSC '72 / has worked in the affordable housing field for more than 30 years, specializing in valuation and multi-family underwriting. He also works on the first publicly financed medical care facilities for people with HIV/AIDS. He has participated in numerous local, New York State, and national campaigns.

GWENELLE STYLES O'NEAL / SSSW '72 / contributed to *Alcohol, Tobacco, and Other Drugs*, published by the National Association of Social Workers.

ROBERT M. BERLINER / ARTS '73 / was honored at the annual dinner of the Rockland County Bar Association in Pearl River, NY, for his work as a New York State Justice of the Supreme Court for the Ninth Judicial District.

STANTON BIDDLE / WAG '73 / has been named the 2010 Achievement in Library Diversity Research Honoree for his contributions to the profession and his promotion of diversity within it.

LAMARR RENEE / STEINHARDT '73 / is preparing to publish her first book, *The Angst of Retirement Planning*. She is also president of LaMarr Renee Enterprises, an asset-management and insurance-planning firm based in New York City. Renee designs and conducts economic development seminars for employees.

HAIG R. NALBANTIAN / WSC '74 / received the 2010 Outstanding Practitioner-Oriented Publication award from the Academy of Management for his March 2009 *Harvard Business Review* article, “Making Mobility Matter.”

JOHN KASTAN / STEINHARDT '76 / has been appointed executive director of Peninsula Counseling Center, a mental health and chemical-dependence treatment agency, in Valley Stream, NY.

LOUISE T. GANTRESS / WAG '77 / has recently published a new novel, *Bit-ter Tea* (CreateSpace).

ARNOLD ARLUKE / GSAS '78 / co-authored the book *Beauty and the Beast: Human-Animal Relations as Revealed in Real Photo Postcards, 1905-1935* (Syracuse Univ. Press). Arluke is professor of sociology and anthropology at Northeastern University and senior research fellow at the Tufts Center for Animals and Public Policy.



Heights Daily News

VOL XXX

TUESDAY, FEBRUARY 14, 1961

No. 65

King Asks Peaceful Drive

Claims Full Integration Needs National Support

By JAY MOHSE CARSON

The Rev. Dr. Martin Luther King appealed to the conscience of America Friday to support the Negro drive for complete integration in our time.

"Integration will become a reality in America when enough people come to believe that it is morally right and are willing to work passionately and assiduously for its fulfillment."

Dr. King, who spoke on "The Future of Integration," addressed a capacity audience in the Hall of Fame Playhouse.

The Human King

By CHIC GOLDSMID

The Rev. Dr. Martin Luther King is in an interesting position. For one, he is the symbol of today's fight to end segregation. In another he bears what is, in actuality, a social upheaval, and finally, he is a man.

During its nearly three hour stay at the Heights Friday, Dr. King had to amalgamate all of them for his audience.

Seated across the lunch table from Dr. King in the Stevenson Faculty Club, I had a chance to observe the man who is "integration."

OF MEDIUM BUILD, Dr. King is a slow-speaking careful man. He is deliberate and analytic in his statements and questions. When you ask him something he listens intently, leaning toward you.

Your questions are about integration and what can be done in the North. Dr. King is interested. You never forget that.

It has been noted that Dr. King has taken upon himself the responsibility of his people. There is a point to this statement. He is a spokesman, a leader, a symbol, a planner, and an activist. Dr. King has assumed the responsibility of his people.

The possessor of two footnotes, Dr. King is an intellectual. For Dr. King who has said, "Segregation is dead," the road to integration is not a consistent or pretty one.

AND SO, DR. KING, the man stands before you, a living embodiment of positive resistance, of non-violence and civil disobedience.

Dr. King is in an almost unique and unprecedented position. He sees his people at the brink of a "constructive integration" which he hopes to bring them there.

As he addresses the problems inherent in the nature of the "constructive integration," you feel in an accelerated position of distress and confusion.

You are in sympathy with his aims and goals and are willing to work actively with him toward something you too know is right. But you can't help realizing that there is a vast distance between

(Continued on Page 2)



"HUMAN PROGRESS is neither automatic nor inevitable. Even a superficial look at history reveals that no social advance rolls in on the wheels of inevitability," he asserted.

He contended that every step toward the goal of justice requires "sacrifice, suffering and struggle."

He described the effort needed to achieve justice as "perseverance". Otherwise, time itself sets the forces of "irrational emotionalism and social stagnation."

Dr. King emphasized the challenge to Americans. "But there are some things in our social system to which I am proud to be maladjusted."

"I NEVER INTEND to admit myself to the viciousness of mob-riders. I never intend to adjust myself to the evils of pervasiveness, to economic conditions which take necessities from the many to give luxuries to the few and to the madness of militarism and the self-defeating method of physical violence."

Through maladjustment to such

'Who's Who' Set Donated To University

General Aniline & Film Corporation has donated to the General University Library of NYU a set of the complete biographical reference books published by "Who's Who in America," according to an announcement by the publisher, Margolis-Who's Who, Inc., Chicago.

Similar gifts by General Aniline have been made to an additional ten schools, which also had expressed a desire for the set. This contribution, a Margolis spokesman said, represented the largest single gift to date under the company's program to stimulate significant library philanthropy.

The complete list of school's participating in the gift includes, Columbia, Cornell, New York and Rutgers Universities, The Cooper Union, Lafayette College, Polytechnic Institute of Brooklyn,



DR. KING, speaking before a capacity audience in the Hall of Fame Playhouse called on the Negro to fight for his drive for integration through means of non-violent resistance. The talk was followed by a seminar on race problems today.

principal Dr. King stated that will be the only way "to emerge from the black and desolate midnight of man's inhumanity to melt into the bright and glittering daylight of freedom and justice."

Dr. King remained in his mild but firm manner, responded heartily to the standing ovation he received from administrators, faculty, and students.

Speaking with conviction, he expounded his non-famous belief in "non-violence" as a solution

South has gone over to return a system of human values that came into being under a feudalistic plantation system and which cannot survive in a day of democratic equalitarianism."

Student Opinion

RELIVING THE DREAM

IT WAS 50 YEARS AGO—ON FEBRUARY 10, 1961—THAT THE REVEREND DR. MARTIN LUTHER KING JR. DELIVERED A SPEECH AT NYU, TITLED "THE FUTURE OF INTEGRATION." SEEN HERE IS FRONT-PAGE COVERAGE OF THE EVENT FROM THE HEIGHTS DAILY NEWS—THE STUDENT PUBLICATION OF NYU'S FORMER UNIVERSITY HEIGHTS CAMPUS IN THE BRONX. AN EDITORIAL BY CHIC GOLDSMID DESCRIBES HIS IMPRESSION OF MEETING THE CIVIL RIGHTS LEADER DURING A LUNCHEON THAT DAY: "OF MEDIUM BUILD, DR. KING IS A SLOW-SPEAKING, CAREFUL MAN. HE IS DELIBERATE AND ANALYTIC IN HIS STATEMENTS AND QUESTIONS. WHEN YOU ASK HIM SOMETHING HE LISTENS INTENTLY, LEANING TOWARD YOU. YOUR QUESTIONS ARE ABOUT INTEGRATION AND WHAT CAN BE DONE IN THE NORTH. DR. KING IS INTERESTED. YOU NEVER FORGET THAT."

THIS YEAR, THE UNIVERSITY COMMEMORATED THE ANNIVERSARY OF THIS HISTORIC VISIT DURING THE ANNUAL MARTIN LUTHER KING JR. CELEBRATION WEEK, WHERE THE MLK HUMANITARIAN AWARD WAS PRESENTED TO DR. FRITZ FRANÇOIS (WSC '93, MED '97, '07) OF THE NYU LANGONE MEDICAL CENTER FOR HIS EARTHQUAKE RELIEF EFFORTS IN HAITI.

H. LILIAN BARON, A'61, concluded that "he appealed to the emotions more than to the brain."

■ alumni profile

TSIPI BEN-HAIM / TSOA, GSAS '81

Building Walls That Unite

by Amy Rosenberg

IN THE LATE 1970S, TSIPI BEN-HAIM WORKED IN TEL AVIV AS A COMMANDER IN THE ISRAELI ARMY. LAST SUMMER, SHE WAS BACK IN THAT

country as executive and artistic director of CityArts Inc., a nonprofit dedicated to community-based art projects, and she was leading a different kind of troop: a coalition of Jewish and Arab youth building a peace wall in Jaffa. The wall, a tile mosaic depicting scenes of social harmony—a dove, a pomegranate, a side-by-side church, synagogue, and mosque—is one of several that Ben-Haim has helped establish in cities around the world, including New York, Karachi, and Berlin. “My goal is to activate youth to do something good in the world,” she explains. “And to help them connect with each other.”

Ben-Haim was hired in 1989 to revitalize CityArts, after it was declared dead in the wake of Wall Street’s crash two years earlier. Starting it up again from scratch, she adopted the organization’s original mission—to galvanize the skills and creative energies of young, mainly disadvantaged, people and engage them in beautifying their own neighborhoods. Since 1968, CityArts has coordinated

the creation of more than 280 public art displays around the world, beginning with painted murals and later adding mosaics and sculptures to its repertoire.

Under Ben-Haim’s directorship, CityArts has widened its scope, launching the peace walls and engaging in public art restoration projects, such as the repair of the tile benches that curve around Grant’s Tomb in Upper Manhattan. Among the programs they’ve recently initiated are Young Minds Build Bridges, formed after 9/11 as a way for young people to reach out across international, class, and ethnic borders, and Windows of Opportunity, which provides funds for kids to study art. “The students do everything,” Ben-Haim says. “We employ artists who guide them, but they design the projects and carry them out.”

For the Jaffa peace wall, CityArts chose the space (a long wall lining the side of a busy street) and the motif (peaceful co-existence), and hired artists to lead about 1,500 students from 30 different schools

in the wall’s creation. But it was the students, ages 10 to 18, who designed each image and laid the tile pieces one by one. And

it’s the students who give the wall a monthly maintenance check. “If you understand that you have built something,” Ben-Haim says, “then it’s yours. You are invested in it, and you have to respect it. When young people

take care of the projects, they own them—and they care more.”

Born in Russia and raised in Israel, Ben-Haim came to the United States in 1979 to earn a master’s degree in Slavic languages and comparative literature





PHOTO © IRA SHARBERMAN

from the Graduate School of Arts and Science; while there, she took courses in art and art history whenever her schedule allowed. After

BELOW: TSIPI BEN-HAIM HELPS A YOUNG PAINTER TOUCH UP A MURAL. ABOVE: STUDENTS WORKING ON THE PEACE WALL IN ISRAEL.

her. “I realized it was wonderful to write about art and what art could do,” she says, “but what became very important to me, after having my own child, was the idea of giving kids a voice.” Now, she says, it’s impossible to imagine her life apart from CityArts. She adds: “Seeing kids build their self-esteem, their sense of ownership, their understanding of each other, of collaboration, of the role they play in shaping the future—that doesn’t feel like work.” ■

graduating, she married artist Zigi Ben-Haim and worked as a New York-based art critic for Israeli publications. But her work didn’t satisfy



PHOTO © JORDAN TALER

(CONTINUED FROM PAGE 50)

He has published numerous books, including *Between the Species* and *Just a Dog: Animal Cruelty and Ourselves*.

JOSHUA HALBERSTAM / GSAS '78 / received a literature fellowship from the National Endowment for the Arts to translate Chasidic stories from Yiddish. The

folktales were told by his father, a master Chasidic storyteller, on Yiddish radio in the 1950s and early '60s.

MARIA MARKHAM THOMPSON / STERN '79, WAG '81 / has joined the Integrated Resource Planning Group of the Maryland Public Service Commission as an energy analyst.

1980s

JANET GOLDNER / STEINHARDT '81 / will have a sculpture included in the Global Africa Project at the Museum of Arts and Design in New York until May. The exhibition explores the broad spectrum of contemporary African art, design, and craft worldwide.

MARK L. MAIELLO / GSAS '81, '86 / co-edited the recently published *Radioactive Air Sampling Methods* (CRC Press) and was voted president-elect of the Greater New York Chapter of the Health Physics Society.

JAY GOLDBERG / GAL '82 / recently opened the Bergino Baseball Clubhouse in a Greenwich Village landmark building. The clubhouse sells handmade baseballs and features an art gallery.

BRIAN J. McCARTIN / CIMS '82 / of Flint, MI, has received both the 2010 Educational Scholar Award and the Distinguished Researcher

Award from Kettering University.

JEFF SULT / TSOA '82, SCPS '90 / won an Emmy Award for his work on the Major League Baseball Network's *MLB Tonight*.

ILENE KILBERG WILKINS / WSUC '82 / was named Central Florida Woman of the Year by the Women's Executive Council of Orlando for her work as CEO of UCP of Central Florida, an educational organization for special-needs people.

PATRICIA HURT JONES / LS '84 / earned a Doctor of Psychology in clinical psychology from Argosy University in Washington, D.C.

GARY MYERS / WSUC '84 / , professor of law at the University of Mississippi, is also now serving as associate dean for research. His sixth and most recent book, *Questions & Answers: Intellec-*

(CONTINUED ON PAGE 55)

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alumni profile

DAVID FREEDENBERG / CAS '01

TAKING A BITE OF THE BIG APPLE

by Renée Alfuso / CAS '06

IT COULD BE ARGUED THAT DAVID FREEDENBERG, KNOWN AROUND TOWN AS FAMOUS FAT DAVE, ISN'T QUITE BIG ENOUGH

to live up to his moniker—but his enormous passion for food is undeniable. One reason he enrolled at NYU was “to be near the city’s myriad culinary institutions,” and after earning his degree in history, the first job he applied for was at the original Nathan’s in Coney Island. And now, after years of working low-wage jobs in the food industry while moon-

Tour on the Wheels of Steel takes passengers on a gastronomic journey through New York City in Freedenberg’s iconic white ’82 Checker Marathon. The customized ride—which entails snacking at an array of eateries—has been profiled in *The New York Times*, *Saveur* magazine, and on ABC News to name a few, and his expertise has landed him on

because it was his taxi driver days that helped him compile a mental Rolodex of food treasures. “People are pretty proud of their little neighborhood secrets, so I just asked every fare that I had,” he says. “At this point it’s literally my life’s work to discover all the best food in New York.”

The 32-year-old Maryland native fell in love with the city as a student living in the East Village, where he was a regular at Pommes Frites and Veniero’s Pasticceria & Café. “Some people in college chase girls—I was chasing the food,” he recalls. The first eating tour he ever gave was at NYU as president of the history club—a walk through the Lower East Side that included the legendary Katz’s Delicatessen, Yon-

“Some people in college chase girls—I was chasing the food.”

lighting as a cab driver, he’s actually found a way to eat for a living.

Famous Fat Dave’s Five Borough Eating

every Big Apple episode of Anthony Bourdain’s travel show *No Reservations*. Freedenberg’s classic cab is especially fitting

PHOTO © JOHN CHANCE COTTI



schimmel’s Knish Bakery, and Guss’ Pickles, where Freedenberg was such a big customer that he eventually worked there just so he could eat as many pickles as possible (about 50 per day). He also found work as a bread truck driver, cheese monger, and hot dog vendor at the Brooklyn Cyclones ballpark. “I did those jobs for the food,” he says. “If I was going to do something for the money, I’d go down to Wall Street.”

What started as a hob-



MARYLAND NATIVE DAVID FREEDENBERG TAKES PASSENGERS ON A GASTRONOMIC JOURNEY THROUGH NYC IN HIS WHITE '82 CHECKER MARATHON.

you think that you don't like knishes, maybe you've just never had a great knish."

It's hard to believe that Famous Fat Dave started out as a picky eater in childhood and was then a provincial college student who didn't venture north of 11th Street, until he brought his old Toyota Camry from home—a decision that proved fateful. "Once I started driving all over the city I realized I loved every inch of it and that I could spend the rest of my life exploring," he says.

Freedenberg has done precisely that in the decade since, except today he traverses the urban terrain in a taxi he lovingly named "Sweetness" and outfitted with a roof light that reads EAT. The old-school vehicle attracts a lot of attention: Upon pulling into traffic, a group of girls on the sidewalk smile and wave. Later when the car parks alongside a street sweeper outside Katz's Deli, the sanitation worker hops out and cracks a joke about needing a ride to Boston. "Driving the Checker around makes New York feel like a small town in the 1950s Midwest, where everyone knows each other," Freedenberg explains. "It's a huge city that can feel very anonymous and lonely sometimes, but it's like all of a sudden I know everybody, so it makes my life here feel very surreal." ■

by in 2002 grew into a full-time business a few years ago after a trip to Cairo where Freedenberg met a boisterous cabbie giving private tours of the pyramids. "I thought, *If this guy's doing it for a living, why don't I?*" he says. The career change proved a natural fit. After all, Freedenberg had long been known for his nearly encyclopedic knowledge of New York meals—and now he could share that with both tourists and locals. Ask for a pizza rec-

ommendation and he can rattle off 50 top spots in all five boroughs, as well as the history of the dish.

His tours can be cuisine specific—from sushi to soul food—or chosen by themes such as the Midnight Munchies Cruise or Sweet Tooth Tour, but the most popular is Famous Fat Dave's Faves. "People don't know that they want broccoli rabe with sausage and garlic knots—but they do," he explains. "I try to open people's minds to food. If

(CONTINUED FROM PAGE 53)

tual Property, has just been published by LexisNexis.

GREG ROBINSON / WAG '84 / has been named the first executive director of the Bainbridge Art Museum in Bainbridge Island, WA.

GLORIA CAHILL (NOW HEFFERNAN) / GSAS '87 /, former director of community service at NYU, has been appointed director of development for InterFaith Works of Central New York in Syracuse.

JULIE CROTTY-GUILE / GAL '87 / is currently in her 20th year of teaching voice and piano at the Noteworthy Music Studio in Omaha. This year she will celebrate 21 years of marriage to Peter Guile and continue work on her latest album of original music.

DAWN EDEN GOLDSTEIN / STEINHARDT '89 / saw her book *The*

Thrill of the Chaste: Finding Fulfillment While Keeping Your Clothes On (Thomas Nelson) (written as Dawn Eden) enter its 10th printing. In May 2010, she received her MA in theology from Dominican House of Studies in Washington, D.C., where she continues to study.

EMELIE M. HOWARD / STEINHARDT '89 / published *Heart Stars*, which includes first-person accounts by women dealing with traumatic incidents of heart disease coupled with biographies of famous women, such as Betty Friedan, and their ultimate demise from the disease.

SUSAN G. METZGER / WAG '89 / was named senior policy adviser of the Metropolitan Transportation Authority in June.

1990s

WARREN ALEXANDER / GSAS '90 / is now a member of the board of directors of the Brooklyn Waterfront Artists Coalition.

CONSUELO HERNÁNDEZ / GSAS '90, '91 / participated in the 20th International Poetry Festival of Medellín in July 2010. About 100 poets from 58 countries took part in the event in Colombia.

GAYLE M. HORWITZ / WAG '90 / has been named chief operating officer of the Battery Park City Authority.

KYNYA V. JACOBUS / WSUC '90 / was promoted to the position of senior corporate counsel at Pfizer, Inc. She lives with her husband in Pennsylvania.

(CONTINUED ON PAGE 57)



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NYU alumni are a force to be reckoned with—some 395,000 talented individuals from all 50 states and more than 160 countries. To help you make the most of being a part of this network, NYU has expanded its online alumni resources so you can stay up-to-date with one another and find out about the latest news on campus.

The alumni website (alumni.nyu.edu) was relaunched last year, with fresh features and new content. Now you can create a personalized profile, post Class Notes about your accomplishments and milestones in life, and easily reconnect with old friends. After you log in to the site, you also gain access to exclusive alumni benefits, such as discounts for hotels and Broadway shows. And here is the place to update your current e-mail and address to make sure you don't miss out on events and other alumni news.

Alumni can also tap into resources on the most popular social networking outlets. The NYU Alumni page on Facebook is a thriving community with more than 12,000

members debating current issues, exchanging memories, and sharing information on a daily basis. Our LinkedIn group plays host to business and networking discussions, and could be your key to landing a new job or finding a talented new hire. And for quick updates and tidbits of alumni news, follow @NYUAlumni on Twitter.

Our online communities continue to grow every day. We hope you'll join one of the many avenues that will help maximize your worldwide connections as NYU alumni.

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(CONTINUED FROM PAGE 55)

LAURA NEWBERN / GSAS '91 / received a 2010 Rona Jaffe Foundation Writers' Award, which is given annually to six female writers who demonstrate excellence and promise in the early stages of their careers.

HEYWARD DONIGAN / WAG '92 / has been named CEO of Value-Options Inc., the nation's largest independent behavioral health-care company.

HOWARD LUTT / TSOA '92 /, after launching and directing *The Situation Room With Wolf Blitzer* at CNN, has moved to ESPN. He joined its team this fall and is directing shows, including *SportsCenter*.

KATHLEEN KINSOLVING / TSOA '95 / published *Gadfly: The Life and Times of Les Kinsolving—White House Watchdog* (WND),

which is a biography of her father, a political journalist, radio talk show host, and Anglican priest.

NANCY KANE / STEINHARDT '96 / is finishing her term as president of the National Dance Association and will be taking on a new role with the board of directors of the Lloyd Shaw Foundation, an organization dedicated to the performance and preservation of traditional music and dance.

DAISY AUGER-DOMÍNGUEZ / WAG '97 / was recently named the managing director of executive search initiatives worldwide recruitment and executive search at Time Warner Inc.

CONSTANCE HASSETT-WALKER / WAG '97 / recently received the President's Research Initiative Award at Kean University in Union, NJ, where she is an assistant professor of criminal justice.

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alumni q&a

ROGER KAHN / ARTS '48

THE MAN OF SUMMER

by Sally Lauckner / GSAS '10

DUBBED THE DEAN OF AMERICAN SPORTSWRITERS, ROGER KAHN BEGAN REPORTING ON BASEBALL AND THE BROOKLYN DODGERS

in 1952 for the *New York Herald Tribune*. He later wrote about sports for *Newsweek*, *Time*, and *Esquire*, authored 20 books,

Kahn's Brooklyn childhood and the Dodgers' path to victory in the 1955 World Series. *Sports Illustrated* called it "the best baseball

covering the sport.

WHAT ARE THE BIGGEST CHANGES THAT BASEBALL HAS UNDERGONE SINCE 1952?

Money. There was a fine Dodgers pitcher, Carl Erskine, who struck out 14 Yankees in the 1953 World Series, and he earned \$30,000. Back then the ballplayer worried about what he would do when his playing days were over. Also in the '50s, the games were in the afternoon. There was no thought of playing at night; it would have been sacrilege. Now television networks dictate the starting time based on when they'll get high ratings.

Another change is the crowd's obscenity. Fans in the '50s, especially in Brooklyn, were loud, but I don't remember bad language. A couple years ago I went to Shea Stadium for a Braves game, and they kept shouting, "Chipper [Jones] sucks! Chipper sucks!" for nine innings.

IN WHAT WAY HAS BASEBALL HAD THE MOST IMPACT ON AMERICAN CULTURE?

By signing Jackie Robin-

son, the Dodgers became the first racially integrated team. Later Robinson joined the Montreal Royals and hit a home run during his first game. [Teammate] George Shuba was on first base and shook Robinson's hand [at home plate].

There's a photo of the white hand and the black hand coming together, which Shuba called the handshake of the century. It was remarkable.

If you look at history from person to person, I would say: no Jackie



SPORTS ILLUSTRATED CALLED *THE BOYS OF SUMMER* "THE BEST BASEBALL BOOK EVER WRITTEN."

and owned a Class-A minor league team, the Utica Blue Sox, which he helped steer to the 1983 New York-Penn League title. But it was his 1972 memoir, *The Boys of Summer*, that solidified his place in baseball history. The seminal text, which has sold more than three million copies, alternates between

book ever written," but Kahn insists, "I wasn't trying to write a baseball book, I was writing a book about the passage of time and what it does to people."

Now living in Stone Ridge, New York, with wife Katharine, Kahn, 83, talked to *NYU Alumni Magazine* about the current state of baseball and his early days



Robinson, no Martin Luther King Jr., no President Obama. That's the significance of this sport.

WHAT DID YOU THINK OF THE QUALITY OF PLAY IN THE LAST WORLD SERIES?

They're throwing harder than they used to. An 85-miles-per-hour fastball was the major league standard; now it's in the 90s. The level of play is excellent, but with instant replay we're seeing that the level of umpiring is not what it ought to be.

ROGER KAHN AT HOME NEAR KINGSTON, NEW YORK, WITH THE TYPEWRITER HE USED TO WRITE HIS 1972 BEST-SELLING MEMOIR.

WHICH CURRENT PLAYER BEST REPRESENTS THE SPORT?

Giants pitcher Tim Lincecum is 170 pounds, yet he can throw the ball 95 miles per hour. Baseball is unlike other sports in that normal-size people can play at the highest level.

Lincecum's father studied the biomechanics of pitching and concluded that throwing is about hinges—the shoulder is a hinge, the wrist is a hinge. He taught young Tim how to get all the body hinges into his motion, and it re-

sulted in Tim's tremendous performance during the 2010 postseason.

AFTER ALL THESE YEARS, DOES ANYTHING STILL SURPRISE YOU ABOUT BASEBALL?

I am constantly impressed by the players' talent—the power and agility of the major league hitters, the distance of the outfield throws, and the amazing hooks and swerves that pitchers can do with a baseball. The fear of failing is still a part of the game, but the glory of not failing is, too. ■

2000s

NICOLE FELD / TSOA '00 /, executive vice president and producer of Feld Entertainment, was selected by Jewish Women International as a 2010 Women to Watch honoree for her accomplishments in the entertainment field and her commitment to upholding Jewish values. Starting with the 134th edition of Ringling Bros. and Barnum & Bailey Circus, Feld became the first female producer in Ringling Bros. history. Today, she manages the largest live family-entertainment production company in the world.

JENNIFER AHERN LAMMERS / WAG '00 / recently joined the Associated Grant Makers, serving Massachusetts and New Hampshire as the director of member programs and services.

MATT DORTER / TSOA '02 / is executive director of MainStages, an organization that provides residential camps with teaching artists and a fully developed theater program.

ABIGAIL W. TRUTOR / STERN '02 / wed Peter J. Mead in Hinesburg, VT, last August 21 and received her MBA from both McGill University in 2008 and the University of Vermont in 2009. She is the program director for Fletcher Allen's Center for Health Care Management in Burlington, VT.

BRYAN DAY / WAG '03 / has taken a new position as management analyst at the Pentagon managing boards, committees, and task forces.

SHARON O'SHAUGHNESSY / STEINHARDT '03, '04 / is completing her second year of law school and intends to pursue a career as a prosecutor.

TYLER H. AMASS / CAS '04, LAW '07 / received a 2010 Above & Beyond Pro Bono Achievement Award from the Sanctuary for Families. An associate attorney at the law firm of Gibson, Dunn & Crutcher, Amass was honored for tackling a difficult custody and visitation case that was a positive, life-changing experience for his client.

MARIEKE TUTHILL BECK-COON / GAL '04 / has joined Schnader Harrison Segal & Lewis LLP's litigation services department in its Philadelphia office.

MARCO MARANO / STERN '04 / and his fiancé, Dejou Bencomo-Jasso, will be married in Rome on June 18. The two founded Country-Bred, a specialty travel business that focuses on distinctive cultural travel to Europe.

AVA GRAHAM DAWSON / CAS '07 / and **JOSEPH TERRANELLA / CAS '07 /**

(CONTINUED ON PAGE 63)



PHOTOS © SCOTT BARROW



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alumni profile

MELISSA KUSHNER /
WAG '06

ONE PEN AT A TIME

by Justin Warner

MELISSA KUSHNER HAS
STEERED 3.5 MILLION PENS
INTO THE HANDS OF
MALAWIAN ORPHANS.



PHOTO © BRIAN MARCUS

EVERY YEAR, AMERICAN COMPANIES THROW AWAY MILLIONS OF PROMOTIONAL PENS—THE UNWANTED LEFTOVERS IMPRINTED WITH OLD

logos, last year’s conference dates, or discontinued brand names. Melissa Kushner imagined a second life for them, and so far her five-year-old nonprofit, Goods for Good, has steered 3.5 million of these pens away from the landfill and into the hands of Malawian orphans. For many schoolchildren, who are required to buy their own supplies, this can make the difference between staying in school or dropping out.

Kushner founded Goods for Good on the simple principle that one’s surplus can fill another’s urgent need. Now working through 20 public

schools and 160 community-based organizations in Malawi, the organization provides more than 54,000 children a year with pens as well as new shoes, essential medications, and school uniforms made of surplus American fabric and crafted by older Malawian orphans. Last year, 250 of these young tailors, whom the organization trains, made 22,000 uniforms. The nonprofit also offers administrative support to local communities, stocks schools with various classroom supplies, and, through partners, arranges professional development for Malawian teachers. Kushner hopes to add such

programs as test prep for school entrance exams and tailor training exchanges with American design schools. “We take a holistic approach,” she explains. “I don’t want to just give away stuff. I want to make sure that I’m allowing kids to access an education.”

Although its web of activity grows more intricate by the day, Goods for Good started with a somewhat offhand gesture. While working at the United Nations, Kushner got the chance to travel to Malawi with her boss, a former UNICEF coordinator there, and, as she says, “didn’t want to go empty-handed.” So she called contacts

at the Children’s Place and Toys “R” Us to see whether they had anything to donate. “I got two tons of surplus stuff with two phone calls,” she explains.

Word of the donation spread around the UN, and colleagues soon called on

ian schools that had been looted down to bare walls during the country’s 15-year civil war. The Liberian president, Ellen Johnson Sirleaf, personally thanked Kushner at a charity event in New York and marveled at what she’d tapped into.

For her first trip to Malawi, Melissa Kushner notes: “I got two tons of surplus stuff with two phone calls.”

Kushner to arrange other surplus goods donations: First, several tons of winter clothing went to children in Pakistan displaced by the 2005 earthquake, and then 400,000 pens and as many notepads arrived in Liber-

“I never planned on starting a nonprofit, [but eventually] I felt like I had no choice,” Kushner says, remembering the group’s simple origins. “It’s all from something as simple as a pen.” ■

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



START LOOKING FOR INCOME IN THE RIGHT PLACE

Sample Gift Annuity Rates

Age at Date of Gift	Rate
65	5.5%
70	5.8%
75	6.4%
80	7.2%
85	8.1%
90 +	9.5%

If you are 80 years of age and contribute \$10,000 to the NYU Gift Annuity, you receive the following benefits:

Rate of Return: **7.2%**

Annual income for life: **\$720**

Tax-free portion (first 10 years): **\$575**

Income tax charitable deduction: **\$4,650**

(Deductions will vary. Contact us for a precise illustration.)

MAKE THE RIGHT CHOICE FOR THE RIGHT REASONS:

The NYU Charitable Gift Annuity

In these days of low market interest rates, you can provide high and secure income for yourself by contributing to the NYU Charitable Gift Annuity.

You also obtain an income tax deduction, and your annuity income will be taxed advantageously.

Enjoy the flexibility of income from your gift. It can pay income to you alone, to you and your spouse, or to another loved one. Begin earning income immediately, or direct that the income begin at a specified date in the future.

It's rewarding, tax-wise, and simple, and it adds up to an intelligent investment for you and for the future of NYU.

For detailed information, please call Alan Shapiro, Esq.

NYU Director of Gift Planning

Phone: 212-998-6960

E-mail: alan.shapiro@nyu.edu

NYUCharitableGiftAnnuity
www.nyu.edu/alumni/giftplanning.mag



NEW YORK UNIVERSITY

alumni connections

NYU TORCHBEARERS: ALUMNI HELP RECRUIT THE NEXT GENERATION OF STUDENTS



Applying to college and deciding where to spend much of the next four years can be one of the most overwhelming and exciting times in a teenager's life. Now, alumni are helping to make that process a little less daunting for some of the 40,000-plus applicants hoping to be among the 5,000 students selected for NYU's Class of 2015.

A new alumni network known as the NYU Torchbearers assists the Office of Undergraduate Admissions in recruiting potential undergrads by representing NYU at local college fairs and information sessions, and by contacting admitted students to share their unique perspec-

tive of the NYU experience. Torchbearers also attend on- and off-campus events for accepted students, where they will get to know future fellow alumni personally.

By volunteering throughout the admission season (October-April), Torchbearers will play an influential role in recruiting the next generation of NYU students. In this inaugural year of the program, the admissions office is seeking enthusiastic and engaged volunteers, and all interested alumni are welcome to submit an application. To find out more about this important initiative, visit www.nyu.edu/nyutorchbearers.

(CONTINUED FROM PAGE 59)

were married in Cape May, NJ, on April 19, 2009.

ROBIN LEVENSON / STEINHARDT '07 / was hired last fall as an assistant professor of communication studies and speech at CUNY LaGuardia in a tenure-track position. He was appointed chair of the

CUNY-wide speech contest.

MARYANN TIERNEY / WAG '07 / has been named regional administrator for Region III with FEMA.

KATHYRN JORDAN / STEINHARDT '08 / joined the Buffalo Zoo in NY as events coordinator in October. Previously she worked

at the Boys & Girls Clubs of the Northtowns.

CONRAD WALKER / STEINHARDT '08 / was appointed campus operating officer of Berkeley College's new Brooklyn location.

AMIR SATVAT / WAG '09 / was accepted to the Uni-

versity of Pennsylvania's master's in biotechnology program, where he will earn a dual degree along with a master's in business administration at the Wharton School in May. He recently won the Ford Foundation MBA Research Fellowship to write a report on electronic medical records and their value to health care.

RYAN CANUELLE / STEINHARDT '10 / is director of education and programming at Main Stages in Astoria, NY.

TARA NORONHA / WAG '10 / recently became a youth economic empowerment adviser at Mercy Corps, based in Uganda.

Obituaries

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

EDGAR TAFEL / ARCH '32
MILTON GRODNER / STERN '34
MILTON BABBITT / WSC '35
JAMES W. ELLWANGER / STERN '42
ALAN J. STEIN / ARTS '42
BURTON ROBERTS / ARTS '43, LAW '53
GERALD LAXER / ARTS '44
ELLIOTT JACOBSON / WSC '45
FLORENCE MONROE / STEINHARDT '45, '53, '67
PHILIP PERSON / DEN '46
CAROL C. LEE / STEINHARDT '47
HENRY TAUB / STERN '47
RALPH WEISS / ENG '48
STANLEY B. WINTERS / WSC '48
ROSE MIRABELLI FACELLE / WSC '49

CLAIRE SIMMONS / WSC '49, STEINHARDT '56
A. NORMAN CRANIN / DEN '51
JOHN A. McMANEMIN / GSAS '51, STERN '56
HELEN DAROS / STEINHARDT '52
PAUL C. KRUEGER / ENG '52
VITO E. MASON / STEINHARDT '52
ARNOLD VILONEN / STERN '52
JAMES AMLAW / STERN '53
JOSEPH RALSTON HENDERSON / STEINHARDT '54
LAWRENCE A. DINERSTEIN / WSC '56
ANDREW J. BORASH / WSC '57
JOHN WALTER RICHY / ENG '57
LILLIE MORRIS WALKER / WSC '58
ROBERT CHARLES WAGNER / STEINHARDT '62
LILLIAN WARM / SSSW '66

MARGARET ROWLAND POST / STEINHARDT '67
LUCIE COOK EVENS / STEINHARDT '74
SALLY MENKE / TSOA '77
ELIZABETH M. BLICKENS / GSAS '78
MICHAEL C. AXELROD / LAW '81
SUSANNA KNAPP / GAL '82, WAG '86
ALAN SOUDAKOFF / LAW '84
DAVID GURLAND / TSOA '90
STUART KOLINSKI / LAW '90
ASEYE DEMASIO / STEINHARDT '91
CHRISTOPHER THOMAS / TSOA '91
STEFANOS TSIGRIMANIS / TSOA '08
WILLIAM "BILL" REILLY / FACULTY
MARTIN LEO STERNBERG / FACULTY
GARY WINICK / TSOA FACULTY



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WHAT

FOURTH-ANNUAL TEAR IT UP!—PINK ZONE EVENT

WHERE

JEROME S. COLES SPORTS CENTER

WHY

TWICE A YEAR, THE NYU BASKETBALL TEAM'S TEAR IT UP! NIGHTS FEATURE FREE FOOD, LIVE MUSIC, AND LOTS OF CHEERING. IN FEBRUARY, STUDENTS GOT FIRED UP FOR A DOUBLEHEADER AGAINST CASE WESTERN RESERVE UNIVERSITY WITH A SPECIAL THEME: FIGHTING BREAST CANCER. "SEEING THE MASS OF PINK TIE-DYE IN THE BLEACHERS IS REALLY MOTIVATING," SAYS DANCE TEAM MEMBER JENNA CHIN (TSOA '12), WHO PERFORMED AT HALF-TIME. "I LOVE THAT WE CAN COMBINE SCHOOL SPIRIT WITH SUPPORTING A GOOD CAUSE." THE EVENT RAISED MORE THAN \$2,500 FOR THE MILES OF HOPE BREAST CANCER FOUNDATION—DONATED IN MEMORY OF MARY CLAY, A FORMER ATHLETIC DEPARTMENT EMPLOYEE WHO FOUGHT THE DISEASE.

—Elisabeth Brown