

ISSUE #17 / FALL 2011

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ALUMNI MAGAZINE

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CLIVE DAVIS, HIT MAN  
A DECADE OF *LIFE*  
DISCOVERING A DA VINCI



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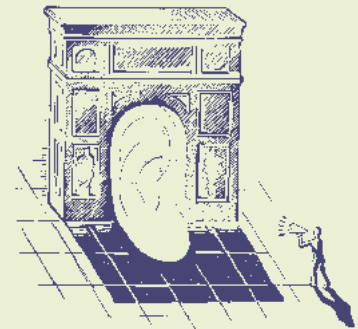
“Whether it’s about hygiene, or understanding why frying an egg works the way it does, or roasting a chicken...cooking is science.”

—CHEF **MAXIME BILET**, CO-AUTHOR OF *MODERNIST CUISINE: THE ART AND SCIENCE OF COOKING*, AT THE NYU EXPERIMENTAL CUISINE COLLECTIVE’S FOURTH-ANNIVERSARY SYMPOSIUM

“The more you remember your life, your childhood, your most shameful moments, the more you become creative because you get rid of the fear of shame.”

—EGYPTIAN PHYSICIAN, PSYCHIATRIST, AUTHOR, AND ACTIVIST **NAWAL EL SAADAWI** DELIVERING A PUBLIC LECTURE ON “CREATIVITY, DISSIDENCE, AND WOMEN” AT THE KIMMEL CENTER FOR UNIVERSITY LIFE

# HEARD ON CAMPUS



“I started off as a lecturer in a university when I was somewhat younger. Universities, as you know, stand for objectivity, rationality, impartiality—for the disinterested pursuit of truth. And these are all qualities you have to leave behind when you go into politics.”

—FORMER U.K. PRIME MINISTER AND NYU DISTINGUISHED GLOBAL LEADER IN RESIDENCE **GORDON BROWN** AT THE ROBERT F. WAGNER GRADUATE SCHOOL OF PUBLIC SERVICE

“It would be no exaggeration to say that the Eichmann trial was instrumental in turning the Final Solution into the Holocaust, and by that I simply mean that it took a terrifying episode of state-sponsored atrocity—an episode which up until that moment had largely been treated and comprehended as one chapter in the overall horror of the Second World War—and liberated it from the logic of armed conflict to say that this event is perhaps the emblematic event of the 20th century.”

—LEGAL SCHOLAR **LAWRENCE DOUGLAS** OF AMHERST COLLEGE AT “THE 50TH ANNIVERSARY OF THE EICHMANN TRIAL—A LOOK BACK,” A SYMPOSIUM HOSTED BY THE TAUB CENTER FOR ISRAEL STUDIES



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NYU ALUMNI MAGAZINE (ISSN: 1938-4823) IS PUBLISHED TWICE YEARLY IN FALL AND SPRING BY NYU OFFICE OF UNIVERSITY DEVELOPMENT AND ALUMNI RELATIONS, 25 WEST FOURTH STREET, FOURTH FLOOR, NEW YORK, NY 10012; 212-998-6912. CONTENTS COPYRIGHT © 2011. ALL RIGHTS RESERVED. PLEASE ADDRESS ALL CORRESPONDENCE TO: EDITORS/NYU ALUMNI MAGAZINE AT 25 WEST FOURTH STREET, ROOM 619, NEW YORK, NY 10012, OR E-MAIL TO: ALUMNI.MAGAZINE@NYU.EDU. NO RESPONSIBILITY WILL BE ACCEPTED FOR UNSOLICITED MANUSCRIPTS AND ARTWORK. BYLINED ARTICLES REFLECT THE VIEWPOINTS OF INDIVIDUAL WRITERS AND ARE NOT TO BE CONSTRUED AS EXPRESSION OF OFFICIAL UNIVERSITY POLICY. MAILED THIRD-CLASS NONPROFIT AT BURLINGTON, VT.

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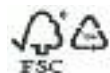
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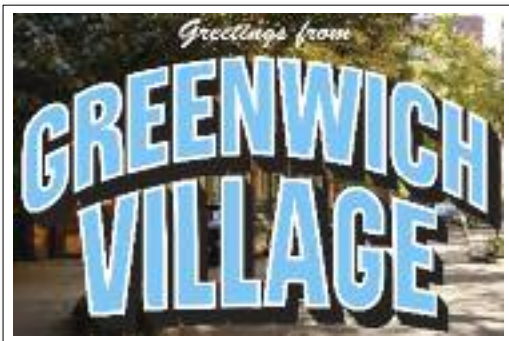
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## Behind the Scenes

The life of an editor can be literally sweet. For these pages, in addition to reviewing best-selling books, exploring pivotal research, and interviewing scholars and celebrities, we were required to taste-test gourmet doughnuts ("Best of New York," p. 20). Call it the icing on the cruller of Issue 17, in which we were yet again amazed to discover the legions of fascinating and talented people associated with NYU.

In this issue, we chose to feature three alumni whose life's work was trailblazing in their fields—photography, the music business, and civil rights. But as the stories unfolded, we realized that they all shared a common thread: Their careers were crystallized in the turbulent 1960s. Robert Gomel ("A Thousand Words," p. 44) is a former *Life* photographer who was present at pretty much every major

moment of that decade. His iconic photos elicited a collective "Cool!" from our office, and we knew we had to share them with fellow alums. Also "cool" was sitting across the table from the legendary Clive Davis ("The Man With the Platinum Ears," p. 32) as he discussed the



evolution of his career. Davis discovered his musical ear at the Monterey Pop Festival in 1967 and, at 79, is still searching for new stars while also regularly appearing on *American Idol*. Finally, we are proud to profile Edith Windsor ("When a Woman Loves a Woman," p. 38), whose judicial fight over taxes may

just topple the Defense of Marriage Act. At 82, Windsor champions gay rights with the same fervor she had following the 1969 Stonewall Riots.

Lastly, some news to share: We're proud to report that the magazine won two 2011 Circle of Excellence awards from the nonprofit

Council for Advancement and Support of Education. We received a bronze for College and University General Interest Magazines with a subscription of more than 75,000, and another bronze for Excellence in Design for our Spring 2010 cover, "The Icon That Almost Wasn't," which featured a photo by Joel

Sternfeld of New York City's High Line before it was revamped as a public park.

Whether it's through one story or many, we hope the Fall 2011 issue sweetens your season, too.

Cheers,  
The *Alumni Magazine* Team

# NYU

Issue #17 / Fall 2011

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**ELWOOD H. SMITH's** illustrations have graced the pages of *Newsweek*, *Time*, and *The New York Times*, as well as numerous children's books and advertising campaigns.

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**LEIGH WELLS** creates images for an array of clients from her studio in San Francisco, including *Time*, *The New York Times*, *American Express*, and *Converse*.





POWER

# STAR

TOP-DRAW PERSONALITIES SPOTTED ON CAMPUS

FORMER PRESIDENT BILL CLINTON IN YANKEE STADIUM BEFORE SPEAKING AT THE 2011 NYU COMMENCEMENT, WHERE HE RECEIVED AN HONORARY DOCTOR OF LAWS.



JANE GOODALL SPOKE AT STEINHARDT'S SCIENCE EDUCATION INNOVATORS EXPO & SYMPOSIUM.



HOLOCAUST SURVIVOR AND NOBEL PRIZE-WINNER ELIE WIESEL LED THE REYNOLDS SPEAKER SERIES.



ACTRESS CHRISTINE LAHTI CONDUCTED A SCENE STUDY WORKSHOP FOR STUDENTS AT THE GALLATIN SCHOOL.

# We Hear From You



Thanks to everyone for the tremendous response to the Spring 2011 issue. We're delighted that the magazine continues to provoke comments and conversation.



## GLOBAL ISSUE

We were very disturbed by the article “Brand-New Game” in which President John Sexton attempts to make a case for the NYU satellite university in Abu Dhabi.

President Sexton asks rhetorically if there was an appropriate partner for NYU's campus in the Middle East, and then answers that Abu Dhabi was chosen because of its “leadership, culture...and unswerving commitment to academic excellence.” Culture? For whom? Try asking the mostly unseen women of Abu Dhabi, or the poorly paid, underserved, and exploited immigrants who comprise a majority of the inhabitants and who do all the construction work, or the non-billionaire (non-oil) people who live in the city's shadows and whose emails are censored, unlike those of the students staying there. What about the concept of sharia law, infidels, the call to prayer on a daily basis, and what life is really like for anyone who is not a practicing Muslim?

Finally, why is there no mention that a central reason NYU partnered with Abu Dhabi is because it is a

sickeningly oil-rich city—one of the richest in the world—and its leaders do not care how much they give to President Sexton. He, in turn, has taken enormous amounts of tainted money, some of which will be used to continue hideously overbuilding the New York City campus.

Your PR fluff piece doesn't mention anything about this Faustian compromise.

Carol (WSC '68) and  
Michael Kort (GSAS '68, '73)  
Brookline, Massachusetts

## PRESIDENT SEXTON RESPONDS:

Dear Carol and Michael,  
I appreciate you taking the time to express your feelings on our endeavor in Abu Dhabi. Open and honest dialogue is at the core of our values as a university community, and that dialogue is enhanced by the participation of alums like you. This conversation will likely continue in many forms as we expand to new corners of the globe, where we will encounter other societies and cultures.

While it is true that Abu Dhabi has benefitted from the wealth of natural resources inherent in the land—as has the U.S., which is blessed with the world's largest coal reserves and remains a significant producer of oil—it is also true that they aspire to pursue new and innovative avenues of academic understanding for their own benefit, for the benefit of the Middle East region, and beyond. They recognize that the world is changing, and that they will be an important part of that change. We consider it an honor to have been chosen to create a world-class university in their country, and to spearhead new research there that, in some cases, could not be conducted anywhere

else. We're also proud of the shared Statement of Labour Values we developed, which outlines workforce provisions for all companies involved in the construction and operation of the NYU Abu Dhabi campus on Saadiyat Island, and which was praised by Human Rights Watch.

Americans can tend to believe we have the perfect view of how the world works, or should work. It seems to me that if we are to prepare our students for the great transnational challenges that accompany this age—political and religious extremism, climate change, poverty—they will need a truly global education, and as we embrace that, we will encounter societies with different cultures, beliefs, and laws. The alternative, to turn our back on those different cultures, is unthinkable to me.

But those who can speak best to the Abu Dhabi experience are the students, faculty, and administrators who have been there over the past two years. They have forged friendships and working relationships with Emiratis as well as others from all over the planet. They have, almost unanimously, reported back that it has been among the most rewarding and eye-opening endeavors of their lives. Precisely that kind of response motivated us to cre-

ate the global network university, and propels us to continue.

Sincerely,  
John Sexton

## PAPER DAZE

I was leafing through the alumni magazine and was pulled up short when I turned to page 51 to find a yellowing *Heights Daily News* staring back at me (“Reliving the Dream”). From 1964–68, I was on the staff of the paper and we used to say it was the smallest daily newspaper in the country. This was no mean feat given the small Heights student population and the lack of a journalism school [at the time]. I didn't realize that within 30 years the newspaper world would be revolutionized by the computer. A box of HDNs moldering away in my basement can bring back a lot of memories.

Ira Silverman  
ARTS '68  
Rockville, Maryland



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](mailto: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

<p><b>ARTS</b> – University College of Arts and Science (“The Heights”); used for alumni through 1974</p> <p><b>CAS</b> – College of Arts and Science (“The College”); refers to the undergraduate school in arts and science, from 1994 on</p> <p><b>CIMS</b> – Courant Institute of Mathematical Sciences</p> <p><b>DEN</b> – College of Dentistry</p> <p><b>ENG</b> – School of Engineering and Science (“The Heights”); no longer exists but is used to refer to its alumni through 1974</p>	<p><b>GAL</b> – Gallatin School of Individualized Study, formerly Gallatin Division</p> <p><b>GSAS</b> – Graduate School of Arts and Science</p> <p><b>HON</b> – Honorary Degree</p> <p><b>IFA</b> – Institute of Fine Arts</p> <p><b>ISAW</b> – Institute for the Study of the Ancient World</p> <p><b>LAW</b> – School of Law</p> <p><b>LS</b> – Liberal Studies Program</p> <p><b>MED</b> – School of Medicine, formerly College of Medicine</p> <p><b>NUR</b> – College of Nursing</p>	<p><b>SCPS</b> – School of Continuing and Professional Studies</p> <p><b>SSSW</b> – Silver School of Social Work</p> <p><b>STEINHARDT</b> – The Steinhardt School of Culture, Education, and Human Development, formerly School of Education</p> <p><b>STERN</b> – 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</p>	<p><b>TSOA</b> – Tisch School of the Arts, formerly School of the Arts</p> <p><b>WAG</b> – Robert F. Wagner Graduate School of Public Service, formerly Graduate School of Public Administration</p> <p><b>WSC</b> – Washington Square College, now College of Arts and Science; refers to arts and science undergraduates who studied at Washington Square Campus through 1974</p> <p><b>WSUC</b> – 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</p>
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# DIY Internet

HOW ONE PROFESSOR BUILT A PUBLIC NETWORK FOR EVERYTHING FROM ART TO REVOLUTION

by John Bringardner / GSAS '03



**A**t the outset of his media literacy and contemporary art class last fall, professor David Darts faced a problem: how to quickly share large files with his 24 students. He'd designed the course to help students experiment with open-source (essentially, public access) software and social media to create collaborative art projects, but doing so in real time was surprisingly difficult. Darts, tall, polite, and mild-mannered—in a word, Canadian—assumed that someone must have developed a

device for just such a situation. He spent days searching online, all in vain. So he decided to invent his own solution.

Starting with a small network storage device, Darts installed a series of open-source programs that, in concert, would broadcast a public Wi-Fi network. In essence, Darts developed his own portable, temporary Internet, accessible only by those within range of his wireless signal. The night after he first used it in class, the professor noticed that students had left multiple files on the server—music and movies they were swap-

ping. He realized such a tool could change the way people connect online, whether at the corner coffee shop or in the shadow of an oppressive regime. Darts requisitioned his 5-year-old daughter's lunch box—a black tin with a Jolly Roger on the lid—and put the contraption inside. The PirateBox was born.

Darts took the box to coffee shops, turned it on, and surveyed the room. Strangers on laptops nearby could see the network as an open wireless signal and, happy to find what appeared to be a free source of Internet access, would



DARTS DEVELOPED HIS OWN PORTABLE, TEMPORARY INTERNET (ABOVE), ACCESSIBLE ONLY BY THOSE WITHIN RANGE OF HIS WIRELESS SIGNAL.

log on to the PirateBox screen, where they could anonymously upload or download files. Darts added a chat feature, allowing anyone on the network to communicate—also anonymously—and watched as users struck up conversations and shared files.

“Artistically, I’m interested in using networks in public spaces,” says Darts, an assistant professor of art education at the Steinhardt School of Culture, Education, and Human Development. A website he developed, Creative

rateBox from a private tool into a communal endeavor.

To begin with, he used open-source software, which kept his costs down, but also because it meant he could share his creation online. Last January, Darts posted detailed instructions on how to build a PirateBox on his website, under a Free Art License, which allows others to share the plans but prevents anyone from patenting a device based on his original outline. Crucially, and in keeping with his philosophy of openness,

Unlike the Internet, where users can be tracked by the digital trails they leave in the form of server logs and IP addresses, the PirateBox keeps no record of who is logging on or what they are doing.

Tools 4 Critical Times, catalogs dozens of “culture jamming” and DIY (do it yourself) art projects designed to provoke a public response. Sitting in his office in the Barney Building, after politely shooing away a janitor who attempted to dispose of what was, in fact, one of his sculptures, Darts explains how he turned the Pi-

Darts designed the PirateBox to be completely anonymous. Unlike the Internet, where users can be tracked by the digital trails they leave in the form of server logs and IP addresses, the PirateBox keeps no record of who is logging on or what they are doing. In time, Boing Boing, the popular geek blog, discovered

the project and sent a flood of traffic his way. And just like that, the PirateBox concept went viral.

“I’m fascinated by the culture of pirate radio stations of 1960s San Francisco, the idea of reclaiming a part of the spectrum that had been fenced off by regulation and commercialization,” Darts says. Pirate radio stations—his creation’s namesake—operated without a broadcasting license and represented a creatively rich stage in the evolution of the medium, he notes. The development of the Internet has followed a similar path. While its early days were unregulated, the dawn of the Web 2.0 period has been about commercialization and control.

That control was clearly on display this year in the Arab Spring. As the spark of revolution leaped from Tunisia to Egypt and beyond, Facebook and Twitter got credit for enabling protesters to organize mass gatherings. But then-Egyptian President Hosni Mubarak quickly showed the lim-

its of such tools when he flipped the master switch and shut down his country’s Internet access altogether. The U.S. government now sponsors “Internet in a suitcase” programs to spread devices like the PirateBox in countries such as Syria and Iran, where they can be used to organize opposition movements.

The PirateBox project now has a life of its own, which was one of the artistic goals Darts set out to achieve, he says. Soon after the Boing Boing post, he started getting e-mails and comments from around the world. He created an online forum where developers could post questions and share their own versions of the box. One built a version that could run on a laptop alone; another on an Android phone, making it even more portable. “As an artist, I’m very supportive of copyleft, but man, I’ve lost control,” Darts says, with a laugh, noting that one guy wanted to build and sell his own PirateBoxes. “It’s cool that he asked me.”■

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# THE LOST LEONARDO

A MASTER'S PRICELESS WORK IS FOUND

by Megan Doll / GSAS '08

**D**ianne Dwyer Modestini had just finished cleaning and restoring Andrea del Sarto's *Madonna and Child* when, in 2005, gallerist and art historian Robert Simon brought a new project to her Upper East Side home. The recently acquired work, a 16th-century oil painting on a walnut panel, was believed to be a common copy of Leonardo da Vinci's lost *Salvator Mundi* (*Savior of the World*). Though damaged and obscured by crude overpaint from earlier attempts at restoration, both Modestini and Simon could see passages of extremely high quality.

As she set about retouching it, Modestini, senior research fellow

Leonardo," she explains. "The transition is literally imperceptible at close range." Anxious to find further proof, she noted a similar correspondence in Christ's eyes and nose; the well-preserved curls of his hair were nearly identical to Leonardo's *St. John the Baptist*. With her heart pounding and her hands trembling, Modestini set down her brushes, closed her jars, and left the IFA for home.

The discovery of Leonardo's *Salvator Mundi*—now unanimously authenticated by leading Leonardo experts—changes the artist's surviving oeuvre as we know it. Owing to his at times unfortunate experimentation with pigments, there were only 14 known Leonar-

lost work.

The provenance of the piece remains murky. Unsubstantiated theories suggest that the panel was created for France's Louis XII circa 1500. The first documented owner of the painting, however, was King Charles I of England; the work was recorded in his collection in 1649. Later owned by Charles II and the Duke of Buckingham, all trace of the painting is lost between its auction by the Duke of Buckingham's son in 1763 and its acquisition in 1900 by art connoisseur Sir Francis Cook, whose descendants auctioned it at Sotheby's in 1958. Thought to be only a copy, the work was sold for a mere £45 and was part of an American collection until 2005, when it was purchased at an estate sale by the current owners, who wish to remain anonymous.

The panel arrived at Modestini's home in poor condition. Earlier restoration attempts had yielded dubious results: At one point restorers had repaired the cracked and bowed panel by using stucco fill, gluing it to another backing, and painting over the suture. When Modestini removed the layers of varnish and overpaint with a mixture of acetone and petroleum spirits, she found the original paint to be quite damaged. She also uncovered an interesting *pentimento* (vestiges of an artist's reconsidered compositional ideas) on Christ's blessing hand: a layer of bright pink underpaint indicating that the thumb was originally laid in at a more vertical position. For Simon, it was this evidence of the artist's

Though not for sale, the piece would fetch a rumored \$200 million on today's art market.

and paintings conservator in the Conservation Center of NYU's Institute of Fine Arts (IFA), uncovered a work of remarkable delicacy. She found the painter's nimble technique difficult to imitate—the final glazes were so finely applied that they appeared blown on rather than painted with a brush. Three years into the restoration process, as she labored over the subtle transition between tones in Christ's damaged upper lip, Modestini turned to a high-resolution photograph of Leonardo's *Mona Lisa* and found a shocking similarity. "I suddenly realized that the *Salvator Mundi* couldn't be by any painter other than

do oil paintings prior to the discovery of the *Salvator Mundi*. "To add another painting to that number is tremendous," Simon says. Though not for sale, the piece would fetch a rumored \$200 million on today's art market, according to *ARTnews*.

While there remains some question as to whether the work was painted in Florence or Milan, the panel will make its public debut at the National Gallery in London in an exhibition titled "Leonardo da Vinci: Painter at the Court of Milan." A documentary film of the same name, which will coincide with the exhibit's November opening, touches on the discovery of the





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## SQUARE

revision that convinced him of Leonardo's authorship. (This *pentimento* was photographed but eventually covered in the retouching process, as per Leonardo's intention.)

Beginning in 2007, the panel was presented to a select group of connoisseurs during various phases of its restoration. In 2008, the painting was studied at both the Metropolitan Museum of Art in New York and the National Gallery in London, where it was compared to Leonardo's *Virgin of the Rocks* by curators, historians, and heavy-weight Leonardo scholar Martin Kemp. "Walking into the room I thought, *Ah! This is really something*," recalls Kemp, Oxford University Emeritus Research Professor in the History of Art, who, as a Leonardo authenticator, dashes the hopes of would-be discoverers on an almost weekly basis. Kemp says that it is a clear match in terms of technique, from the way the flesh tones are laid in with thin veils of glosses to the artist's use of his fingers in the paint on Christ's forehead.

The quality of the painting also far surpasses that of any known copies both in terms of technique and composition. "If you look at the globe in Christ's left hand, you find so much more detail," Simon avers. "You can see inclusions and the refractions of light in the rock crystal." Kemp sees this crystalline sphere as a hallmark of Leonardo's esprit: It evokes not merely the world but the cosmos, transforming the painting's subject. "Leonardo's paintings, particularly ones of single figures, have this very hypnotic quality," Kemp explains. "The *Salvator Mundi* is a momentous image." ■

PHOTOGRAPH: TIM NIGHSWANDER/IMA/GINGART  
PAINTING: © 2011 SALVATOR MUNDI LLC; PHOTO: © TIM NIGHSWANDER/IMA/GINGART

# SLEEPING WITH THE FISHES

by Matthew Hutson

Sleep is one of the most mysterious behaviors in the animal kingdom. It doesn't serve species survival in the obvious way that eating, mating, and preying do. And yet its deprivation is a form of torture—just ask any new parent or medical resident. To get through the day, most people are programmed to sleep about eight

hours a night. But, according to new research on cave fish, eight is not a magic number. In an alternate natural history, people might have evolved to operate on only two hours, or to require as many as 12.

In a paper recently published in *Current Biology*, NYU biologists Erik Duboué, Alex Keene, and Richard Borowsky found that ecological conditions cause three

types of cave fish to sleep only two to four hours a night, far less than the 13 hours enjoyed by their ancestors on the surface. And because humans share 98 percent of their DNA with fish, the findings may lead to a better understanding of human sleep—and why more and more people these days require an Rx to get their Z's.

In the new research, part of Duboué's graduate thesis project,

the biologists compared three varieties of cave fish from separate locations in northeast Mexico to a surface fish from which they all evolved. The cave fish branched off from the family tree as far back as a million years ago, and all developed a similar appearance and similar sleep habits. They got 110 to 250 minutes of sleep per 24-hour period—versus more than 800 minutes for the surface fish. Despite so few winks, the cave fish were just as active when awake as the surface fish, indicating that a lack of sleep did not deplete their abilities. (The researchers defined sleep as a 60-second period of inactivity.)

It's tough to say yet whether the cave fish don't need to sleep or need to *not* sleep. "To date, nobody really knows what the function of sleep is," Duboué points out, but the researchers suspect that cave fish stay awake because of their food-poor environment: They don't want to miss a morsel when it floats by.

The team also discovered through crossbreeding that a small number of genes are responsible for the sleep differences. "Very little is known about the genetic basis [of sleep], so any knowledge we get is really groundbreaking," says Borowsky, who has spent years documenting cave fishes' unique morphological features, such as lighter pigment and lack of eyes. The next step is to identify those genes, which could shed light on differences in sleep patterns among individual humans. New drugs might then target the molecular pathways around those genes, helping people who suffer from insomnia.

The current findings also suggest that reduced sleep may not necessarily be unhealthy—depending on one's genetic makeup. "There are six-hour sleepers," Borowsky says. "And from my point of view, they have two more hours during the day to do things." ■



ILLUSTRATION © ELWOOD SMITH





CLUE: THE PHYSICIST-TURNED-CONGRESSMAN WHO BEAT WATSON AT *JEOPARDY!*; ANSWER: WHO IS RUSH HOLT?

■ supercomputing

# GAME SHOW OVERLORD

by Nicole Pezold / GSAS '04

It was a *Jeopardy!* contest for the ages. In one corner: physicist and U.S. Representative (D-NJ) Rush Holt, a five-time winner on the TV game show back in 1976. In the other: an electronic juggernaut by the name of Watson, whose avatar is a blue-lit orb. In just five years, Watson had risen out of IBM's labs to knock down a string of erstwhile champions. The evening before their contest, Holt, who is also a former assistant director of the Princeton Plasma Physics Laboratory, tweeted his apprehensions: "Watson was just a little Atari when I was on the show 3 decades ago, he's grown up and I'm slower than I was then." And yet Holt (GSAS '74, '81) held his own, becoming one of only a handful of humans to beat the computer and slow its inexorable climb to total *Jeopardy!* domination.

In the match, which was the first round of an untelevised exhibition game for members of Congress last

February in Washington, D.C., Holt earned \$8,600 to Watson's \$6,200. The representative edged out the computer in playful categories such as "Also a Laundry Detergent" (clue: A three-letter nickname for the Beatles; answer: What is Fab?). But Watson, with near-encyclopedic knowledge and an array of algorithms to parse natural language, quickly made a comeback, beating Holt's congressional colleagues in two later rounds, as it did opponents in three televised episodes of the game show last February. Watson's sensational performance, on and off air, suggests that even without imagination, a sense of humor, understanding of nuance, or appreciation of beauty, computers are that much closer to mimicking human intelligence. IBM researchers predict such "deep questioning" technology could assist physicians, for example, by instantly digesting a patient's entire, complicated medical record

and then highlighting points of probable concern.

Watson was not always so precocious. "When I left IBM in 2007, Watson couldn't beat a 5-year-old," says Paul Horn, who proposed building the supercomputer

Watson's performance suggests that even without possessing imagination, a sense of humor, understanding of nuance, or appreciation of beauty, computers are now that much closer to mimicking human intelligence.

when he was senior vice president and executive director of research at IBM Corporation. "Its performance [on the show] wildly surpassed my expectations." After IBM's "Deep Blue" computer trounced world chess champion Garry Kas-

parov in 1997, Horn, who is now senior vice provost for research at NYU, pushed to build an even more sophisticated machine, one that might grasp the complexities of speech and mimic the messy processing of the human mind. *Jeopardy!*, which has categories and clues that rely on subtlety and wordplays, seemed the perfect challenge for such a computer.

Indeed, the computer's greatest weakness is that it occasionally misses inferences and connections obvious to human minds. In a famous gaffe during a televised round, Watson mistakenly answered, "What is Toronto?????" to the clue "Its largest airport is named for a World War II hero; its second largest, for a World War II battle." (The category was U.S. Cities; answer: Chicago.) In fairness, Watson recognized the low probability of being correct and wisely wagered just \$947.

Only in such moments do humans still have an advantage. Otherwise Watson's responses, as it searches, sorts, and ranks potential answers, are almost instantaneous, leaving humans with little opportunity to even hit the buzzer. For instance, in the round against

Holt, Watson buzzed in first to the clue, "Ambrose Bierce described this as 'a temporary insanity curable by marriage.'" Presumably having never known the feeling, the computer correctly answered: "What is love?" ■

# IN BRIEF

## TAUB CENTER RECEIVES NEW SUPPORT FROM NAMESAKE

The Estate of Henry Taub has donated \$5.4 million to the Taub Center for Israel Studies at NYU, a gift that will help secure the program's financial future. In addition, the Henry and Marilyn Taub Foundation has committed to provide significant annual support to the center through 2013. These contributions reflect a long history of generosity from both Henry Taub and the Henry and Marilyn Taub Foundation. Established in 2003 to advance the study of modern Israel, the Taub Center today is a preeminent program of instruction and scholarship in Israel's recent history, society, and politics—made possible by Henry Taub and the Henry and Marilyn Taub Foundation.

Henry Taub, founder of Automatic Data Processing (ADP), one of the world's largest providers of business outsourcing solutions, died in March 2011. He graduated from NYU in 1947 with a degree in accounting, served as a trustee of NYU, and, in addition to the Taub Center for Israel Studies, established the Henry and Marilyn Taub Professorship of Practice in Public Service and Leadership at the Robert F. Wagner Graduate School of Public Service. His other philanthropic work included founding the Taub Institute for Research on Alzheimer's Disease and the Aging Brain at Columbia University, and providing major support for the Taub Center for Social Policy Studies in Israel. He served in the leadership of many organizations, including as president of the American Technion Society and as co-owner of the New Jersey Nets. He is survived by his wife of 53 years, Marilyn, three children, and 10 grandchildren.

The Taub Center offers approximately a dozen graduate and un-

dergraduate courses in Israel Studies each year, supports the work of doctoral students, sponsors an array of public lectures, hosts visiting scholars from Israel and the Arab world, and runs a postdoctoral fellowship program. The center is currently working on a book series and developing a master's program, both in Israel Studies.

"Henry Taub contributed to the center in more ways than just his generous financial support—he constantly challenged us to broaden our activities and expand our horizons," says Ronald Zweig, professor of Hebrew and Judaic Studies and director of the center. "His advice was always sage and his support grew along with our program."

The philanthropy of Henry Taub and his family has had an extraordinary impact within NYU and in the field of Israel Studies in general.

## CHEWING ON THE PAST

A smile may be key to unlocking the secrets of human evolution. Timothy G. Bromage, professor of biomaterials and biomimetics at the College of Dentistry, has created a new field of study called human paleobiomics, which draws connections between bone and tooth microstructure and their relationship to the development, physiology, and metabolism of ancestral humans from different regions of the world. In other words, the scientist will look at fossilized mouths to gain a sense of the pace and patterns of their owners' lives—all with the help of a \$1.02 million grant from the Max Planck Society, which awarded Bromage the 2010 Max Planck Research Award.

## NEW CAMPUS LEADERS

Neurobiologist Thomas J. Carew recently joined NYU as dean of the Faculty of Arts and Science. Previously the chair of the department of

neurobiology and behavior at the University of California, Irvine, Carew also served on the faculty at Columbia's medical school, and as chair of the psychology department at Yale.

Meanwhile, Geeta Menon, a 21-year veteran of the faculty at the Leonard N. Stern School of Business and an expert in marketing, has risen to its helm as undergraduate dean.

## NEW GIFTS EXPAND RESEARCH ENTERPRISES ACROSS CAMPUS

The following are just some of the important gifts the university has recently received:

- Boris (WSUC '88) and Elizabeth Jordan have donated \$5 million to establish the Jordan Family Center for the Advanced Study of Russia. The center will focus on the research, study, and promotion of the history, culture, politics, and economy of modern Russia. Moreover, it will provide a forum for undergraduate, graduate, and public discussion about modern Russia, and will host lectures and other events featuring prominent figures and experts throughout this broad and vibrant field of study.
- A \$1 million gift by the Zegar Family Foundation through its trustees Charles (GSAS '77, '05) and Merryl Zegar will help build a greenhouse on top of the new Center for Genomics and Systems Biology building, which will allow research scientists to conduct cutting-edge experiments.

- The Andrew W. Mellon Foundation awarded NYU a \$2.5 million grant, which includes \$500,000 toward a permanent endowment to support graduate study in humanities departments, including philosophy, English, and history. The grant will impact 80 students over the next four years,

and many others through support of the endowment.

- Charles and Claire Brunner have informed NYU of their commitment to leave a legacy of \$1.2 million to establish the Claire H. and Calvin R. Brunner Permanent Scholarship Fund in Liberal Studies, which will create a nearly full-tuition scholarship for students in the Liberal Studies program.

- NYU's 1831 Fund was started by students to help create scholarships for incoming students in need. The Class of 2011 raised \$11,000, which will be matched by President John Sexton and University Trustee H. Dale Hemmerdinger (WSC '67). Alumni, faculty, and staff have contributed an additional \$27,000.

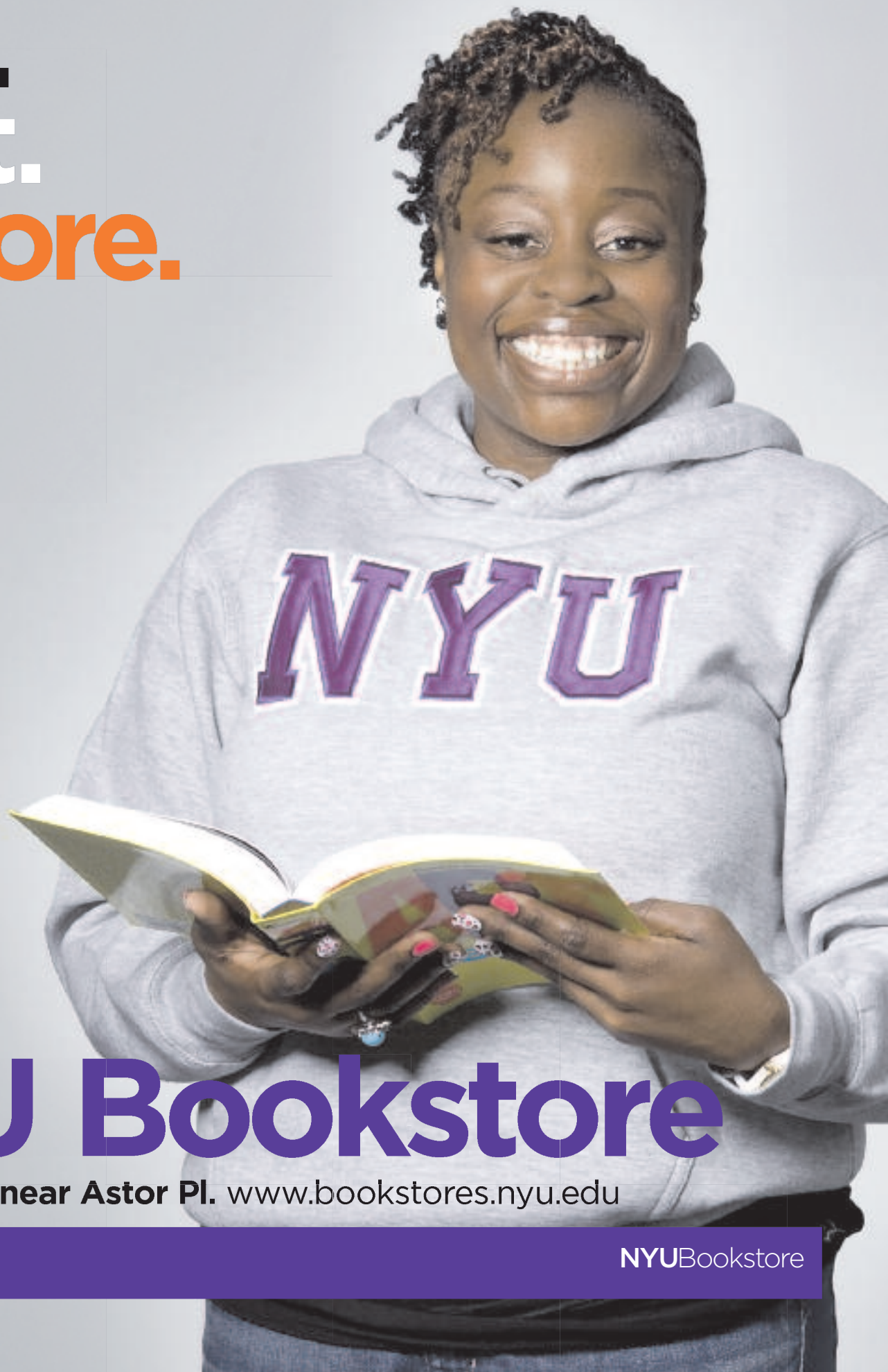
## \$50 MILLION DONATION CREATES NEW HASSENFELD CENTER FOR CHILDREN

NYU Langone Medical Center announced in October that the Hassenfeld Foundation has donated \$50 million to establish a new children's hospital. The Hassenfeld Pediatric Center will be part of the new Kimmel Pavilion, and will feature a dedicated entrance off 34th Street and First Avenue, creating a uniquely child- and family-friendly setting.

The facility will be the only pediatric center in Manhattan with all private patient rooms. Child-friendly elevators and waiting rooms, along with views of the East River, and indoor/outdoor recreational space will serve to make patients and their families more comfortable.

The Hassenfeld Foundation—under the direction of its president, NYU Langone Medical Center Trustee Sylvia Hassenfeld, and her family—is located in Providence, Rhode Island, and has provided decades of support for children's educational, social, and medical services.

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# CUTTING-EDGE

## ■ mathematics

### Cardio Computing

**B**lood flow is one of the fundamental mechanisms of human life, but it remains in many ways a mystery. So little is known about the behavior of red blood cells that stents and other devices used to aid the heart and circulatory system often run the risk of inducing clots or destroying red blood cells in the process. By anticipating potential changes in red blood cells, doctors might avoid these sometimes-deadly side effects. But first they'd need something of a crystal ball.

George Biros, a former postdoctorate in computer science at the Courant Institute of Mathematical Sciences, and his research team set out to build just that. The result: blood flow simulation software that can render red blood cells traveling through plasma. The ultimate goal is to create something "like weather prediction codes, but for blood," Biros explains.

The simulation marks an immense technological leap; the Association for Computing Machinery deemed the software about 10,000 times more ad-

vanced than its predecessors, and honored the researchers with the 2010 Gordon Bell Prize at its Supercomputing Conference last November. Biros, who is now associate professor of biomedical engineering at Georgia Institute of Technology, started the initial research for the program in 2000, while working with NYU computer scientist Denis Zorin and then-doctoral student Lexing Ying (CIMS '00, '04). Ten years and many algorithms later, the team grew to include members from the Oak Ridge National Laboratory—which ran the simulation on its Jaguar supercomputer—as well as NYU research scientist Shravan Veerapaneni.

And their work is not yet done. One major innovation of the program is its ability to anticipate the changing shapes, or deformation, of red blood cells, a shift previously unrendered by researchers. As the simulations continue to reveal this morphing, Biros and his colleagues will investigate the potential indications of this discovery and how it might be applied to medicine.

—Elisabeth Brown

## ■ neuroscience

### THE FRAGILE X FACTOR

**I**n 10 years, alleviating some of the symptoms of Fragile X Syndrome (FXS)—the most common genetic cause of mental retardation and autism—may be as simple as popping a pill. Scientists are zeroing in on the cellular and molecular impairments inflicted by FXS and testing new pharmacological therapies. And now researchers at NYU and the National Center for Biological Sciences in Bangalore, India, have identified a key abnormality in the emotional center of the FXS brain—and found it to be reversible.

FXS is caused by a repeated bit of DNA on the X chromosome, which makes it appear "broken" under a microscope. As a result of this stutter, a gene is silenced, failing to produce a protein that would normally regulate the communication between neurons. Without it, the brain fails to learn and adapt as it should and people with FXS may have hyperactivity, epilepsy, reduced intelligence, and depleted social awareness.

Previous research on mice models has shown the condition causes overactivation of a particular chemical receptor in the brain, and one drug therapy now being tried out on people blocks such receptors. But these studies have mostly tested the effects of FXS on the hippocampus, a part

of the brain involved in forming, storing, and processing memory. In the new research, published in *Proceedings of the National Academy of Sciences*, NYU neuroscientists Eric Klann, Charles Hoeffler, and Helen Wong, together with Aparna Suvrathan and Sumantra Chattarji in India, looked at the effects of FXS on the mouse amygdala, a part of the brain essential for emotional processing. They found the same type of irregular signaling there, too.

Further, when they briefly applied a drug similar to those in current human trials, one of the irregularities was reversed. Chronic application, they surmise, might have even more dramatic benefits, essentially reducing many of the widespread problems with cognition and emotional functioning caused by FXS.

"Studies like these are hopeful, because [in FXS] there are changes in the brain that have been taking place over the whole course of brain development, but even an acute application of

this drug can reverse some of those effects," Klann says. He suspects that eventually drugs in this class could help people with FXS even after

they've reached adulthood: "I think the therapeutic window is larger than previously thought."

—Matthew Hutson



## social work

### GROWING PAINS

**F**or most teenagers, turning 18 calls for a party. But for those in foster care, the birthday means being thrown into adulthood, often with little-to-no financial or emotional support. All the government-funded programs that kept the young adults fed, clothed, and healthy suddenly end, including mental health care. The transition, known as “aging out,” happens to 26,000 men

and women in the United States each year, but it need not be so rough, researcher Michelle Munson believes.

Munson, an associate professor at the Silver School of Social Work, recently concluded a study on how to guide vulnerable young adults who have lost mental health services in particular. While some former foster youth no longer find therapy or behavioral assistance necessary,

many simply don’t know where to turn or how to enroll in adult programs. But these services play a crucial role as foster youth are more likely to suffer from abuse, neglect, and the confusion that comes with having to frequently change homes, schools, friends, and guardians.

Titled “Making the Transition,” the study followed a group of 18- to 25-year-olds in Ohio and was funded by the state’s Department of Mental Health. Munson concluded that one of the more promising ways to reconnect young women—especially those who are pregnant or parenting young children—to

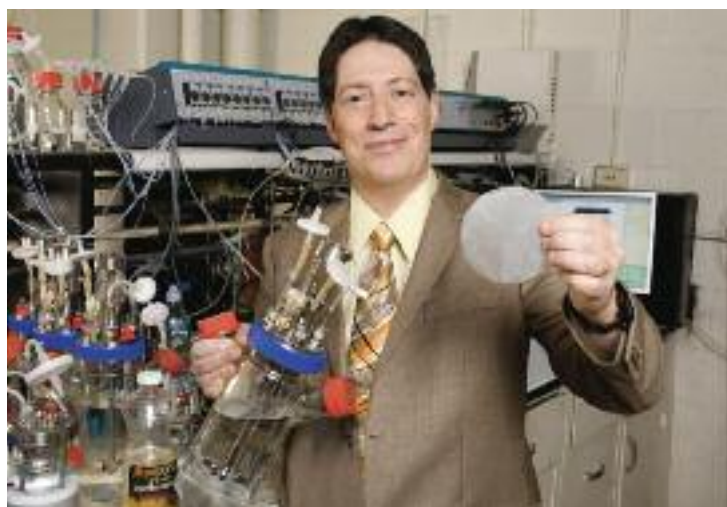
adult mental health services is through their physical health-care providers.

Another critical factor is the presence of “key helpers”—friends, mentors, or caregivers—who aid in the management of mood or emotional difficulties in these young adults’ lives. While it is well known that support from adults is important, Munson now hopes to uncover “the core, the ingredients of a relationship that is helpful to young adults with emotional problems.”

—E.B.

## chemistry

### Plastic for the Planet



CHEMIST RICHARD A. GROSS HAS ENGINEERED A NEW YEAST-BASED PLASTIC.

**F**or years, loaves of bread have come wrapped in plastic. But the two substances now have much more in common—turns out they can *both* be made using yeast. Richard A. Gross, professor of chemical and biological science at

NYU’s Polytechnic Institute, has synthesized a material from yeast that’s startlingly similar to the common polyethylene plastic currently fabricated from petroleum. The significant difference, of course, is that this so-called “bioplastic” won’t end up clogging landfills,

swirling across the high seas, or gobbling up precious petroleum; it uses renewable resources and is biodegradable.

The new bioplastic is made by genetically engineering a strain of yeast—removing 16 gene fragments—and then feeding the fungi plant-based lipids, such as palm oil, to produce fatty acids that ultimately become polymers. “It takes about two grams [of the polymers] to create a standard Ziploc sandwich bag and about 10 grams to make a gallon-size freezer bag,” Gross says. The resulting material is water resistant and can withstand high temperatures, which sets it apart from other bioplastics that tend to disintegrate when wet or exposed to heat.

Gross created the bioplastic with the aid of nearly \$4 million in grants from the Defense Advanced Research Projects Agency (DARPA),

part of the U.S. Department of Defense. DARPA originally challenged Gross to concoct a material that could be broken down into fuel for military vehicles. While Gross and his team continue to work toward that objective, they’re also intent on bringing the new plastic to the public through the biotech company SyntheZyme. “Going from the laboratory to a commercial product—all of those issues like reaching cost points and performance metrics—that’s really new for me,” says Gross, who is part owner of SyntheZyme.

Gross projects that, within a decade, the new bioplastic could be used in all the ways we currently use petroleum-based plastics. And in addition to molding garbage bags and water bottles, he envisions some surprising new products from the polymer, such as durable, yet breathable textiles. “It can be used to make fibers in clothing, fibers in rugs,” he says. “There are many different applications, probably some that I haven’t thought of yet.”

—Carly Okyle

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social work

# TREATING A MUTUAL TRAUMA

**A STUDY EXAMINES HOW CAREGIVERS IN DISASTERS  
CAN FUNCTION AMIDST THEIR OWN DISTRESS**

by Sally Lauckner / GSAS '10

**O**n September 11, 2001, Carol Tosone was sitting with a patient, David, in her Lower Manhattan office when they were startled by the whir and rattle of a low-flying plane. Just one mile from the World Trade Center, they soon heard the deafening impact of the jetliner crashing into the North Tower and the ensuing

shrieks of horror and panic. In the weeks following, Tosone (SSSW '93), an associate professor at the Silver School of Social Work, volunteered to help rescue workers, witnesses, and victims' families deal with the trauma. In her private practice, she also helped patients process their individual 9/11 experiences.

But Tosone's own distressing memories kept resurfacing, and

sessions with David became particularly difficult. He was a trigger for that painful morning, and she found herself anxious and distracted during their conversations. It's not unusual for therapists to have a visceral reaction to a patient's story, otherwise known as "secondary trauma." "People in my field are trained to handle that," Tosone says. But after 9/11, she was experiencing

ILLUSTRATION © LEIGH WELLS



something entirely different. She wondered: “What happens when you are going through the *same* trauma as your clients?”

Tosone embarked on a research project to help find an answer to that very question. She surveyed nearly 500 members of the National Association of Social Workers who lived and worked in Midtown and Lower Manhattan, and who were directly involved in helping 9/11 victims. More recently Tosone replicated the study in New Orleans following Hurricane Katrina. One of the biggest takeaways was the phenomenon of shared trauma. “You have experienced the trauma yourself in addition to working with others who are suffering from that same trauma,” explains Tosone, whose study revealed that, just like their patients, individual clinicians react differently to shared trauma.

Some reported a greater ability to empathize with their patients, while others were mentally and emotionally exhausted and suddenly found their jobs overwhelmingly difficult. Linda Mills, executive director of NYU’s Center on Violence and Recovery and a professor at the Silver School of Social Work, for example, was able to process her trauma from 9/11 in a useful way. Mills lives just blocks from Ground Zero and a piece of fuselage landed on the roof of her apartment building, displacing her family for several weeks after the incident. “My personal 9/11 experience allowed me to help others as a clinician [and became] the canvas for my own recovery and also for building my capacity to help others recover,” she says.

One thing that concerned almost all the clinicians involved in the studies was their lack of formal disaster training and uncertainty about how to help victims of trauma. “We need to

rethink our approach to teaching about trauma in our [social work] schools,” Tosone says. “It is an elective at this point, and it needs to be infused throughout the curriculum.” Briana Barocas, director of research at the Center on Violence and Recovery echoes this. In 2008, she was part of a team, along with Mills, that published a Public Safety Trauma Response study examining the support programs available to NYC police officers, including 9/11 first responders. They also surveyed mental-health professionals who provided crisis support to those officers at Ground Zero and found results similar to those of Tosone. “A lot of the clinicians we spoke to were grappling with their own reactions to the event and their own prolonged exposure,” Barocas says. “We found that clinicians providing disaster support require additional training and ongoing peer support.”

Tosone next plans to conduct a study in Israel in order to compare how the three environments differ in impact—New York City was an acute, man-made attack; New Orleans is chronically exposed to natural disasters; and Israel is at constant risk for man-made terror. These elements are key in figuring out why certain clinicians thrive under specific conditions. The research is especially timely, Tosone says, given the rise in prominent natural disasters over the past few years, including major earthquakes in Haiti, Chile, New Zealand, and Japan, as well as violent tornadoes in the southern United States. “I want to figure out how the clinicians who were traumatized but still able to do their jobs managed it,” Tosone says. “We do know that the first thing clinicians need to do is help themselves. Unless they do, they can’t help others.” ■

■ student outreach

# Small Businesses, Big Ideas

## A STERN PROGRAM TURNS STUDENTS INTO KEY CONSULTANTS

by Sally Lauckner / GSAS '10

Last February, Yoel Borgenicht filled out an application that forever changed the way he does business. Borgenicht, the president of King Rose of New York, a Harlem-based construction company that focuses on high-end renovations, aspired to expand the revenue and staffing of his two-and-a-half-year-old business, but was at a loss on how to do so. “I felt like my experience and abilities had taken the business as far as it could go, but

students are given the opportunity to work with prominent organizations such as the Metropolitan Opera, Habitat for Humanity, the Legal Aid Society, or the William J. Clinton Foundation. Borgenicht applied through the Clinton Foundation and was matched with a group of three MBA students and their mentors from Booz & Company, a consulting firm.

Working with King Rose construction was a natural fit for Raha Nasser (STERN '12), who previously served with Engineers

President Yoel Borgenicht had such a positive experience working with one student that after the final presentation, he offered to hire her.

I wanted to exponentially increase the size of the firm,” he says. “I knew I needed guidance.”

It turns out a group of graduate students could help with the solution. Established in 2002, the Stern Consulting Corps, or SCC, matches qualified grad students from the Leonard N. Stern School of Business with non-profits where they consult with small businesses in underserved New York City communities. After a grueling application process, which includes several rounds of interviews, accepted

Without Borders in Peru and as a civil engineer for a construction company in her native Iran. “I wanted to get a clear snapshot of the entire consulting process,” Nasser says, explaining what has attracted some 500 Stern students to participate in the program. “I wanted to learn how to solve problems and how to present projects to clients.”

After an arduous 10-week process of conducting market research on similarly sized companies and holding a series of

(CONTINUED ON PAGE 20)

meetings with Borgenicht and other King Rose employees, the students and consultants determined that a key step was for Borgenicht to hire middle-management people to handle day-to-day responsibilities, allowing him to devote more time to financial tracking. The team determined the specific skills the new hires would need to possess and calculated how much it would cost the company. The students' fresh vantage point to such businesses is essential, says Julius Tintelnot, program associate for the Clinton Foundation. "It is very valuable for the owners to have an outsider come in and question them," Tintelnot says. "They become more business-savvy because they take a step back and evaluate how they run their business."

For Borgenicht, the process delivered both a valuable learning experience and a boost in business. "I'd never worked with consultants before, so my expectations weren't concrete, but they figured out what the company was about and helped me determine the road map for growth," he says. In fact, Borgenicht reports that his company's staffing is up to 45 employees (from 33) and that his profits have also increased, something he owes partially to the Stern students. He also had such a positive experience working with Nasser that after the final presentation, he offered to hire her as a consultant. She had to decline as she'd already committed to a summer internship but found the experience invaluable nonetheless. "I didn't sleep very much and I worked on weekends, but it was eye-opening," she says. "I learned that consultants not only have to be business-savvy, but they have to develop a vision for a company and be able to express that." ■

CLAUDIUS SMITH'S ROCK LOOP

the insider

# BEST OF NEW YORK

NYU FACULTY, STAFF, AND ALUMNI  
OFFER UP THEIR FAVORITES

by Renée Alfuso / CAS '06

## TAKE AN INVIGORATING HIKE TO SEE FALL COLORS, THEN REWARD YOURSELF WITH SOME GOURMET DOUGHNUTS

### BOOK NOOKS

"Reading is my life—that's practically all I do," poet Deborah Landau says. And when she shops for new material, the clinical professor and director of the Creative Writing Program at NYU prefers independent bookstores to the sprawling chains that often neglect small presses. "It's like the difference between a clothing boutique and a department store, which can feel overwhelming," she explains. Landau suggests **THREE LIVES & COMPANY**, where an ambiguous shelving system encourages communication between customers and knowledgeable staff. A West Village staple for 33 years, the space itself is fit for a Hobbit and recalls another era in bookselling. "The atmosphere is so charming that you

really can't believe it still exists," Landau says. For a bit more legroom, she recommends **MCNALLY JACKSON**, which boasts a tea shop with free Wi-Fi frequented by authors and bookworms alike. The two comfy floors in Soho are decked with plants, paintings, and leather armchairs, and offer additional perks such as an Espresso Book Machine that prints PDFs as bound paperbacks, which can then be sold in-store. But Landau goes for their poetry chapbooks, literary magazines, and showcased staff recommendations. "I love a carefully curated selection because you'll discover things you didn't even know you were looking for," she says.

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### DECADENT DOUGHNUTS

Whether or not cops have an affinity for a certain circular pastry, the truth is: Who *doesn't* like doughnuts? Still we thought we'd ask one of NYU's finest, Mark Fischetti, who's worked as a campus security officer for 16 years, to help sample some of the tastiest in town. After some much deserved off-duty indulging, Fischetti's top pick was **DOUGHNUT PLANT**. Owner Mark Israel uses his grandfather's special recipe for eggless artisanal doughnuts, which have been featured on *The Martha Stewart Show*, Food Network's *The Best Thing I Ever Ate*, and countless "best" lists across America. "It's not a run-of-the-mill doughnut," Fischetti notes. The gourmet treats are made with all-natural ingredients,





fresh fruit, and no trans fats, preservatives, or artificial flavorings. Even the traditional jelly doughnut is transformed into a fluffy square filled evenly with blackberry jam. But Fischetti lauds the store's unique flavors such as fresh blueberry, carrot cake, and crème brûlée—an elevated version of Boston cream with rich vanilla custard and crunchy burnt sugar on top. Flavors constantly change with the seasons, with rose petal in February and roasted chestnut for fall. When the tough work was over, Fischetti concluded: “Being a doughnut tester is the perfect job.”

379 GRAND STREET

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#### SPOT OF TEA

It doesn't take a trip down the rabbit hole to uncover an exceptional tea party. Simply pop into **ALICE'S TEA CUP** (on the Upper West and East sides), with its more

than 140 loose-leaf varieties, including the rare Japanese green tea Gyokuro and Trafalgar Square, a peppermint-patty house blend. The whimsical wonderland serves afternoon tea all day alongside tiers of scones, finger sandwiches, and fruit tarts (try the Mad Hatter for two or the Jabberwocky for more monstrous appetites). But for a proper cup of tea, look no further than **TEA & SYMPATHY** in the Little Britain section of Greenwich Village, where Londoner Nicky Perry set up shop in 1990. “The place has a lot of character and really great food,” says Rebecca Smith (CAS '11), who co-founded the British Culture Club at NYU and catered their events with Tea & Sympathy's authentic fare, such as shepherd's pie and Yorkshire pudding. The cozy eatery has just 10 tables but patrons happily wait in the adjacent gift shop, which sells British groceries, sweets, and tea accessories.

Regulars include expats Tina Brown, Rupert Everett, and Kate Moss. Smith especially recommends it to coffee-prone New Yorkers who she believes are missing out. “I didn't like tea for the longest time, but then it grew on me,” she recalls. “It's a nice change of pace.”

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#### EDITORS' PICK: DAY TRIPPER

NYU Alumni Magazine Editor-in-Chief Jason Hollander (GAL '07) recently discovered a nature hike so perfect that he just couldn't keep it to himself. “It's quick and easy to get there—essentially it's user-friendly hiking for Manhattanites,” he says of **CLAUDIUS SMITH'S ROCK LOOP** in Harri-man State Park. After just an hour's ride on NJ Transit, from Penn Station to Tuxedo, New

York, the train deposits you two blocks from the trailhead, and there's even a deli by the station where hikers can stock up on supplies. The 6.2-mile loop is moderately strenuous and takes about five hours to complete. Once you get moving, the terrain changes from swampland to rock crevices and shimmering streams before climbing to dramatic cliffs overlooking the Hudson Valley. Plateaus such as Claudius Smith's Rock and the aptly named Almost Perpendicular offer scenic spots to stop for lunch while taking in panoramic views of the Ramapo Mountains and miles of brightly colored trees in autumn. “What's nice is that it's not *just* a stroll in the woods,” Hollander says. “It has lots of different physical challenges, so it's never boring.”

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HIKE\_NY



# KING OF CRASS

**HANGOVER DIRECTOR TODD PHILLIPS  
REINVENTS THE SUMMER BLOCKBUSTER**

by Kevin Fallon / CAS '09

**B**oy wizards, warring robots, superheroes in spandex, drunken pirates, and talking animals. These are the historic pillars of Hollywood summer blockbusters. But thanks to three men with splitting headaches and a rogue tiger, the industry has discovered a new way to sell tickets on a massive scale. Director Todd Phillips (TSOA '94) is the man behind the bawdy, box-office-shattering comedies *The Hangover* (2009) and *The Hangover Part II* (2011). The films each raked in more than \$480 million worldwide, rivaling the gross of franchise hits such as *Transformers* and *X-Men*—but without the costly special effects. In fact, *The Hangover Part II* is the highest-grossing R-rated comedy ever, only surpassing the first *Hangover* film.

This, of course, has made Phillips, 40, something of a Hollywood darling, which is “defi-

nite,” he says. *Starsky & Hutch* (2004), is perhaps most proud that his latest movie was labeled “the raunchiest mainstream comedy of all time.” And now he’s in demand as a producer as well, having just wrapped the ensemble comedy *Project X*, for which he’s credited with discovering a cast of unknown actors likely poised for big breaks. Is it all a little overwhelming? The Brooklyn-born Phillips concedes: “It’s a long way from living on Seventh Street and Avenue B and going to Christine Choy’s documentary class, for sure.”

Phillips grew up on Long Island, raised by his mother and two older sisters, and fed by the movies of John Landis and Ivan Reitman, which inspired him to go to film school. He describes his time at NYU as an education in culture—broadening his film taste beyond *Animal House* and *Stripes*. “You’re exposed to things you wouldn’t be on Long Island at your local

began as a project for Choy’s documentary—film course, which he took for four semesters. Phillips focused on documentaries because he imagined himself too inexperienced to write believable screenplays. “When you’re 18 years old, unless you’re a naturally gifted writer, which I wasn’t, you don’t have a lot of stories to tell yet,” he says. While interning at HBO, he shot his second documentary, *Frat House* (1998), about the darker side of Greek life—from frightening hazing rituals to dangerous party habits. It won the Grand Jury Prize at the Sundance Film Festival in 1998, and became emblematic of themes he would explore in his later works.

His first feature, *Road Trip*, could easily be viewed as a comedic spin-off of *Frat House*. Released in 2000, it was born out of an introduction with *Ghostbusters* and *Meatballs* director Reitman (who executive-produced the film) at Sundance. Rife with nudity and other explicit content, the film grossed more than \$120 million worldwide and set the tone

“Other comedies have bad behavior, but most of them spend the last 15 minutes apologizing for [it]. My movies revel in the bad behavior.”

nately bizarre, but flattering,” he says. The filmmaker, who built renown on the backs of gratuitous “frat comedies” such as *Road Trip* (2000), *Old School* (2003), and

video store,” he says. His early cinematic endeavors reflect that change. His first film, a documentary called *Hated* (1994) about controversial punk rocker GG Allin,



PHOTO © MELINDA SUE GORDON



PHILLIPS (CENTER) SHOT *THE HANGOVER PART II* ON LOCATION IN BANGKOK, THAILAND, WITH STARS ED HELMS, BRADLEY COOPER, AND ZACH GALIFIANAKIS.

for the, in Phillips's words, "unapologetic and aggressive" comedy he would become famous for—such as Will Ferrell streaking in *Old School*. *Borat* (2006), which Phillips co-wrote and which *Newsweek* called "game-changing" for how warmly audiences received its utter political incorrectness, even earned an Oscar nomination (for Best Adapted Screenplay). "Other comedies that come out of Hollywood have bad behavior, but most of them spend the last 15 minutes of the movie apologizing for [it]," he says. "Movies that I make revel in the bad behavior."

Nowhere is that more on dis-

play than in his *Hangover* films. The first movie featured, among other scenes of debauchery, characters simulating masturbation on a baby. In addition to rampant drug use and explicit language, *The Hangover Part II* boasts what has been described in reviews as "a shocking array of penises." Reitman credits Phillips with pushing the boundaries of what's commercially viable. "It's a last frontier thing," Reitman told *The Hollywood Reporter*, adding that Phillips is "upping the ante in terms of erotic explicitness." For his part, Phillips is equally unapologetic about that, too. "I'm an R-rated person in general and always have been," he

says. "It's hard for me to have conversations that are PG-13, let alone make a movie that is." But is there a line? Only occasionally, he maintains, does he stop and question, as he did during the baby scene, "how this will play in Peoria."

Phillips's *Hangover* star Zach Galifianakis once described him as having "this cockiness that, for a skinny nerd from Brooklyn, is really weird." Certainly a fondness for expletives and a summer fling with Paris Hilton attest to that confidence. But there's a self-deprecating humility and love for his craft underneath that. This combination enables his films to transcend mere tastelessness, tapping into the

heart in his characters. And the industry has noticed. After *Old School*, Steven Spielberg sent him a fan letter praising his work. The first *Hangover* film won the Golden Globe Award for Best Musical or Comedy in 2010, beating out two Meryl Streep films. But the icing on the cake was a handwritten letter from Emma Thompson. "It was about how much she just loved *The Hangover*, and how much she thinks a movie like that just adds joy to the world," he says. "I like when people put it in perspective. You're not really trying to change the world, you're trying to put a good movie out there. And put people in a better mood." ■



■ theater

# A Playwright With Punch

KRISTOFFER DIAZ'S BRASH NARRATIVE STYLE HELPS EASE AMERICA'S "UNCOMFORTABLE CONVERSATIONS"

by Justin Warner

**K**ristoffer Diaz's love affair with professional wrestling started as a kid in the 1980s, when flamboyantly macho characters such as Hulk Hogan, "Rowdy" Roddy

Piper, and future Minnesota Governor Jesse "The Body" Ventura ruled the ring. Diaz (GAL '99, TSOA '02) obsessively followed matches, collected action figures, and even immersed himself in role-playing games (think Dun-

geons & Dragons with wrestlers). Though his passion waned somewhat in high school, it rebounded in the late 1990s as a renaissance at World Wrestling Entertainment, or WWE, spawned Dwayne "The Rock" Johnson and Stone Cold

DIAZ'S UNCONVENTIONAL WRITING STYLE HELPED HIS LATEST PLAY BECOME A FINALIST FOR THE 2009 PULITZER PRIZE IN DRAMA.

Steve Austin. His encyclopedic knowledge landed him a side job as one of the first professional-wrestling bloggers. It wasn't high-brow work for someone with a master's from the Rita and Burton Goldberg Department of Dramatic Writing in the Tisch School of the Arts, but Diaz felt truly lucky to land the position. And that luck kept paying off—the gig inspired him to pen a play that was nominated for the 2009 Pulitzer Prize in Drama.

*The Elaborate Entrance of Chad Deity*—which uses wrestling's decidedly unsubtle milieu to explore thorny issues of racial identity, authenticity, and American culture—was originally produced by the Victory Gardens Theater in Chicago in 2009, and then off-Broadway by Second Stage Theatre the following spring. Reviewers swooned. *The New York Times*' Ben Brantley welcomed the "delicious crackle and pop of a galloping, honest-to-God, all-American satire." *Backstage* said that the play "will body-slam you to the canvas with a one-two punch of political satire and theatrical showmanship." In addition to being a Pulitzer finalist, *Chad Deity* snagged the Obie and Lucille Lortel awards for Best Play.

*Chad Deity*'s narrative stems from a controversy that erupted during Diaz's stint in the early blogosphere. In December 2004, WWE introduced Muhammad Hassan, a patriotic Muslim-American wrestler facing harassment in post-9/11 society. (True to wrestling's artifice, Hassan was played by Mark Copani, an Italian-American from Syracuse, New York.) At a time when many pundits and politicians wore xenophobia like a badge of honor, presenting a beefy Muslim as a misunderstood good guy sparked tremendous buzz, with

PHOTO © ILEIA BUREOS



Diaz and others impressed by the risky choice. But Hassan and his creators soon retreated back into stereotypes. “It fell apart very quickly and turned into ‘Oh, you actually *are* a terrorist,’ ” Diaz recalls.

Diaz, who the *Times* recently presented with its 2011 Outstanding Playwright Award, had

is a Puerto Rican wrestler who gets paid to lose matches, and worries about the social and personal cost of being a Latino fall guy. The title character, a bling-laden showboat who refers to himself in the third person, represents a new black stereotype that obliterates any discussion of racial self-consciousness. And then there’s the

“Growing up in the MTV generation, and now the Twitter generation...I don’t think narrative can be simple today in the way it may have been in the past.”

spent a lot of time thinking about race as a Puerto Rican raised in a predominately Jewish enclave of Westchester County. At a young age, Diaz noticed how his own affect shifted from one environment to another. “You don’t think of it in racial or ethnic terms, but you know the difference between spending time with your Jewish friends in Yonkers and your Puerto Rican cousins, basically in the street in the Bronx,” he explains.

Such contrasts run throughout *Chad Deity*. Mace, the protagonist,

Fundamentalist, a terrorist “bad guy” played by an Indian-American ethnic chameleon, whom Mace plucks from obscurity and quickly loses control over. These characters inhabit an America that hasn’t fully shifted from a black-white concept of race. “You talk about Latino being a race constructed of other races—what the hell is that?” Diaz asks. “The whole language is insufficient. But at the same time, it’s a conversation that needs to be had.”

Just don’t expect that conversation to come about in a con-

ventional fashion. Diaz’s plays—which total six in all—interweave traditional scenes, direct-address monologues, PowerPoint presentations, and, in the case of his first play, *Welcome to Arroyo*’s, break dancing and beatboxing. Characters comment on the play’s theatrical devices, and then comment on the comments. “There’s something about that kind of style that helps me actually say what I want to say, which is not straightforward,” Diaz explains. “I think it also has to do with growing up in the MTV generation, and now the Twitter generation... I don’t think narrative can be simple today in the way it may have been in the past. Because we do bounce around.” Fittingly, Diaz says he usually writes in multimedia hurricanes of his own creation: “I have Facebook open, and Twitter open, and the television’s on—with no sound—and then I have music on, playing something else.”

When he’s not making art, he’s nurturing new artists. For years, Diaz has taught and mentored young writers at numerous public schools in New York, including El Puente Academy for Peace and Justice in Brooklyn. He’s also busy keeping up with *Chad Deity*’s ever-expanding calendar—new productions of the play are in the works at the Actors Theatre of Louisville and the Geffen Playhouse in Los Angeles. Meanwhile, L.A.’s Center Theatre Group, Chicago’s Goodman Theatre, and the Oregon Shakespeare Festival have all commissioned new works from Diaz. Although it can be overwhelming, the 34-year-old keeps perspective on how hard it is for most young playwrights to break through. “It’s unbelievable,” he concedes. “For a first production to explode like this, on a play that feels very much like my voice on my terms—I’m very, very lucky.”■

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PHOTO © JOAN MARCUS

SHOWBOAT CHAD DEITY IS THE TITLE CHARACTER OF DIAZ’S HIT PLAY, WHICH USES A WRESTLING RING TO EXAMINE RACE ISSUES.

**Karina**  
*Kwan*  
Class of **2011**

*Hails from:* Old Bridge, New Jersey

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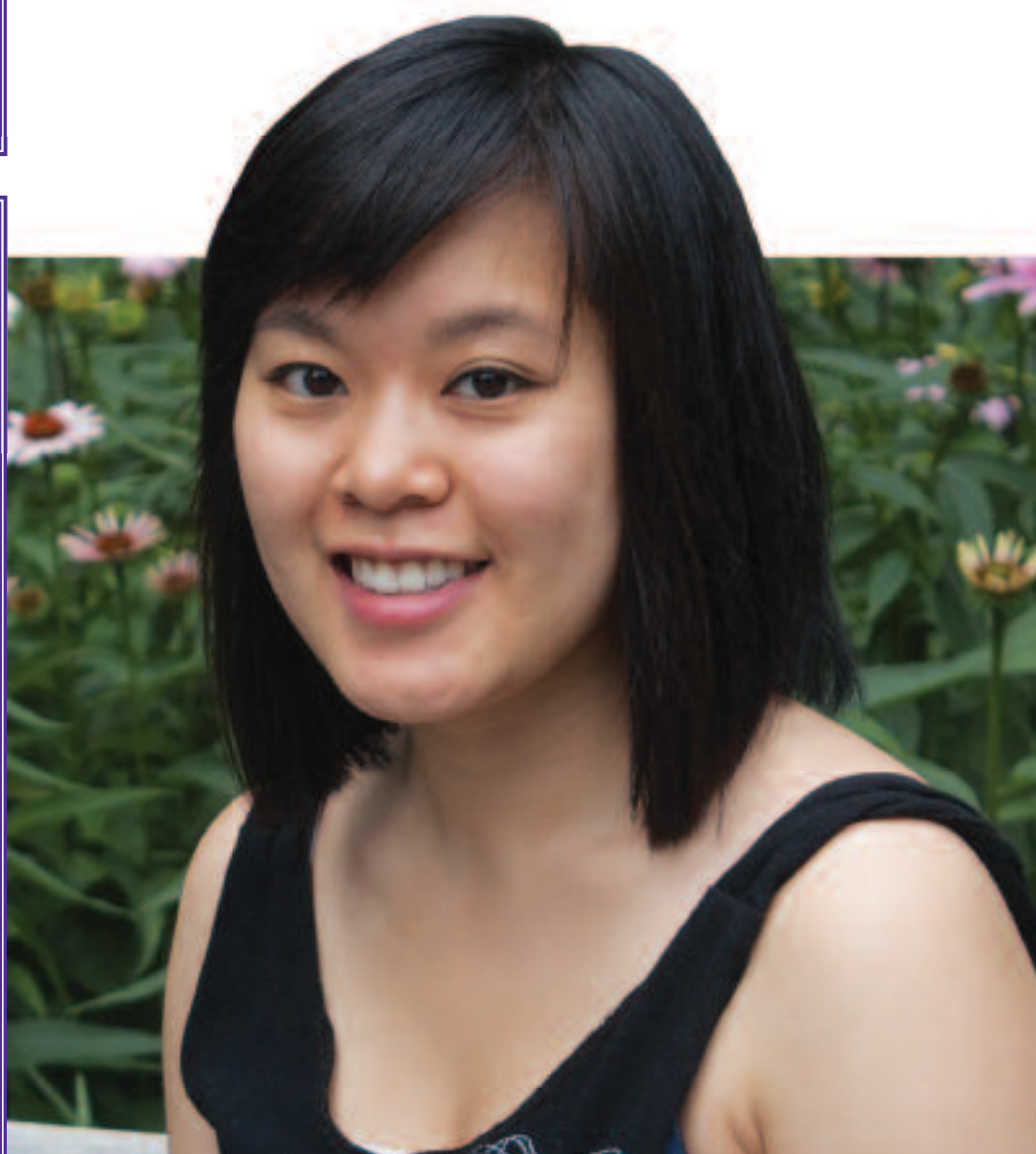
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# CREDITS

CULTURE

## THE SPOTLIGHT'S ON ALUMNI—FROM FILM AND TV TO THE GREAT WHITE WAY

There's no shortage of singing in this fall's TV lineup, with **MATTHEW MORRISON** (TSOA '01) reprising his role as choir teacher Will Schuester on Fox's *Glee*, and the debut of NBC's Broadway musical drama *Smash*, directed by **MICHAEL MAYER** (TSOA '83) and starring **DEBRA MESSING** (TSOA '93) and Anjelica Huston... **GARRET DILLA HUNT** (TSOA '91) returns as the clueless patriarch for Season 2 of the Fox comedy *Raising Hope*, while HBO's *How to Make It in America* is back in the Big Apple with stars **BRYAN GREENBERG** (TSOA '00), **MARGARITA LEVIEVA** (CAS '01), and rapper Kid Cudi... **TOM SCHNAUZ** (TSOA '88) is a writer on the critically acclaimed AMC drama *Breaking Bad*, which was created by executive producer **VINCE GILLIGAN** (TSOA '89) and just wrapped its fourth season... **TUFFUS ZIMBABWE** (STEINHARDT '09) plays keyboard alongside fellow alumni **ROB BLAKE** (STEIN-



PHOTO © URSULA COVOT/AMC

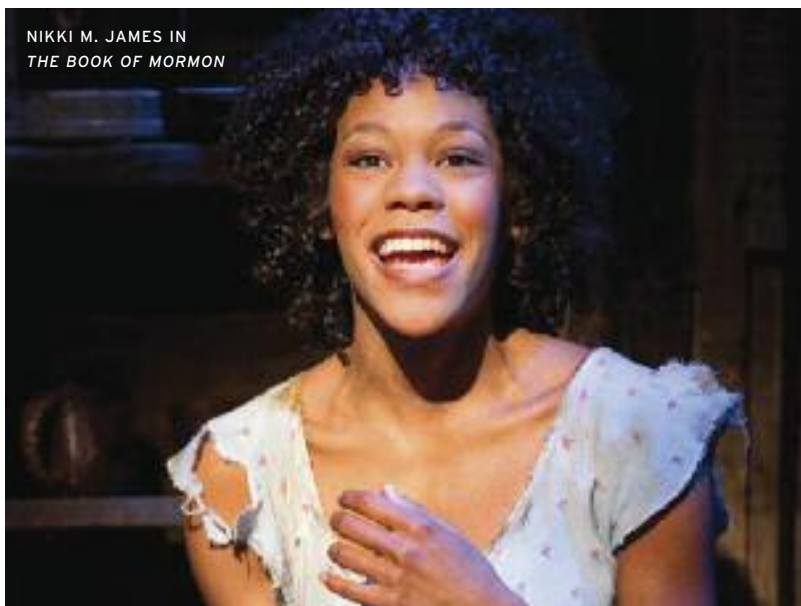
BREAKING BAD

HARDT '10) on saxophone and **JARED SCHARFF** (STEINHARDT '01) on guitar as part of the *Saturday Night Live* Band, led by musical director **LENNY PICKETT** (STEINHARDT faculty

member)... **MARYANN BRANDON** (TSOA '84) edited the summer hit *Super 8*, written and directed by J.J. Abrams, who also produced the upcoming *Mission: Impossible - Ghost Protocol*—co-written by **ANDRÉ NEMEC** (TSOA '94)... **BENNETT MILLER** (TSOA '89) directed the sports drama *Moneyball*, based on the true story of the Oakland Athletics' general manager Billy Beane, played by Brad Pitt and co-starring **PHILIP SEYMOUR HOFFMAN** (TSOA '89)... **ROONEY MARA** (GAL '10) stars in the highly anticipated Hollywood remake of *The Girl With the Dragon Tattoo*, based on the best-selling novel by Stieg Larsson... The Judd Apatow-produced comedy *Wanderlust*

was written by **KEN MARINO** (TSOA '91) and **DAVID WAIN** (TSOA '91), who also directed the fish-out-of-water tale starring Paul Rudd and Jennifer Aniston as an urban couple visiting a hippie commune... *Paranormal Activity 3*, directed by **ARIEL SCHULMAN** (TSOA '04) and produced by **STEVEN SCHNEIDER** (TSOA '02), brings the fear for Halloween... At the 2011 Tony Awards, **NIKKI M. JAMES** (TSOA '03) scored Best Performance by an Actress in a Featured Role in a Musical for *The Book of Mormon*, which stole the show with nine wins in all. James beat out fellow alumna **LAURA BENANTI** (TSOA '02), who was nominated for the musical adaptation of Spanish filmmaker Pedro Almodóvar's darkly comedic classic *Women on the Verge of a Nervous Breakdown*.

—Renée Alfuso



NIKKI M. JAMES IN  
THE BOOK OF MORMON

PHOTO © 2011 JOAN MARCUS





history

## Barre None

JENNIFER HOMANS PRESENTS BALLET'S UNTOLD STORY

by Amy Rosenberg

In a 1965 article for *Life* magazine, world-famous choreographer George Balanchine wrote, "In ballet, a complicated story is impossible to tell. We cannot use words. We can't dance synonyms." This may be true, but the story of ballet itself—its role in history, culture, and politics, its significance, and its development over time—is indeed complicated. Now, with the publication of Jennifer Homans's *Apollo's Angels: A History of Ballet* (Random House), that story has been fully told.

Named one of the 10 best books of 2010 by *The New York Times* and called by one *Times* critic "the only truly definitive history" of ballet, *Apollo's Angels* traces the evolution of the art from its origins in the courts of Renaissance France, through its embellishment in 19th-century Russia, to its most recent apogee with the New York City Ballet in the late 20th century.

It goes further than that too: The finale of its more than 500 pages is an epilogue titled "The Masters Are Dead and Gone." In it, Homans (GSAS '08), a distinguished scholar-in-residence who danced professionally for many years, observes that Balanchine's death in 1983 marked the start of a slow decline for ballet, a collapse into present-day mediocrity. "[B]allet seemed to grind to a crawl," she writes, "as if the tradition itself had become clogged and exhausted." The art, she concludes, is dying. Her remarks set off a fierce debate on blogs and in print, with critics, balletomanes, dancers, and scholars all passionately arguing either that ballet is dead or that it is vibrantly alive.

For her part, Homans is just glad that people are talking about it. Denounced for her grim predictions (one critic accused her of "living in the past"; another of "railing against [her] own mortality"), she says no one hopes she is wrong more than she does. As she puts it: "I have spent my life devoted to this art form. I, of all people, am going to be standing up when I see something worth standing up for."

It's no exaggeration to say that ballet has been her life's devotion. Homans, who grew up in Chicago, began dancing when she was 8 years old. She liked it and "just kept going," she says. Like most professional ballerinas, she did not attend college immediately. After graduating from high school, she enrolled in the University of North Carolina School of the Arts and then moved to New York and studied at Balanchine's School of American Ballet. She performed with the Chicago Lyric Opera Ballet, the San Francisco Ballet, and the Pacific Northwest Ballet, dancing a range of 19th- and 20th-century classics. When she was 26, Homans suffered an injury that



**LEFT:** BALANCHINE'S PLOTLESS PRODUCTION *JEWELS* (1967), WITH ITS EXTREME EXTENSIONS AND JAZZ-AGE HIP THRUSTS, WAS EMBLEMATIC OF A NEW ERA IN BALLET. **RIGHT:** IN 18TH-CENTURY FRANCE, DANCE FASHIONS FOLLOWED COURT DRESS, INCLUDING THIS COSTUME INSPIRED BY MARIE ANTOINETTE.

kept her off the stage and in bed for a while. That's when her focus began to shift.

"During that period, I spent all of my time reading," she explains. "Having come from an academic family"—both of her parents taught at the University of Chicago—"I'd always had reading as a part of my life. Also, this was in the mid-'80s, and the dance world was in an uncertain state. I found that I wasn't getting the kind of stimulation I'd been getting earlier on." Homans made the difficult decision to stop dancing professionally. She enrolled at Columbia University, eventually earning an undergraduate degree in French literature, and then went on to get her PhD in modern European history from NYU.

But she couldn't move away from ballet entirely. "It was still a passion," she says, "and studying history made me realize how little I knew about its past." She began

to try to find out more but had trouble locating compelling accounts. "There aren't many good books about the history of ballet," she says. "The more I read the more I realized that what I was looking for just wasn't there, and maybe I could write it."

Fourteen years later, *Apollo's Angels* is proof of the extraordinary effort that went into doing so. The same critics who took issue with Homans's dire outlook praised the depth of her research, her "piercing intelligence," and the "heart" and "feeling" in her words. The bulk of her research took about 10 years, carrying her to archives throughout Europe—but a large portion of her work took place at the barre, too. "In order to tell ballet as an intellectual history, you have to get behind the steps and understand their organizing principals," she says. "For many of the periods I studied, I took ballet masters' notes and fragments I found in the archives and tried to visualize and concretize the dances, to feel what it was like doing them."

Getting behind the steps allowed Homans to place the dances in context—to understand, for example, how the movements changed after the French Revolution because new animosity toward traditional, aristocratic male dancers created unprecedented opportunities for ballerinas. This, Homans believes, is what knowledge of ballet's history should do—increase our understanding of the nuances of history in general. That's why, in her classes on European and Mediterranean culture, she focuses on dance: "It's a marginalized subject within the humanities," she says. "There are introductory courses for literature, art, and theater, but dance has not had a place as a serious academic field." But the story of ballet, she believes, is a crucial part of the story of Western civilization. "In fact," she says, "dance in general is part of our civilization." ■

## ■ bibliofile

**FORTUNATE SONS: THE 120 CHINESE BOYS WHO CAME TO AMERICA, WENT TO SCHOOL, AND REVOLUTIONIZED AN ANCIENT CIVILIZATION (W.W. NORTON)**

**LIEL LEIBOVITZ**  
VISITING ASSISTANT PROFESSOR AT THE STEINHARDT SCHOOL OF CULTURE, EDUCATION, AND HUMAN DEVELOPMENT AND MATTHEW MILLER



While China's quest to become a major power may seem a recent phenomenon, the authors illuminate an earlier era of critical reform. In the 19th century, as its empire teetered amid a brutal civil war and the West's scramble to "open up China" to trade, the Qing Dynasty sent 120 boys to the United States to learn the keys to technological innovation. Their stories—particularly that of Yung Wing, the first Chinese to graduate from Yale College—reveal an influential coterie caught between nativism in America and mistrust for the newfangled ways they brought back home. Nevertheless, this cohort planted the seeds of modernity, engineering railroads into China's hinterlands and reshaping its methods of banking and international negotiations. In a starred review, *Publishers Weekly* pronounced it a "gripping tale" that "reads more like a novel than an obscure slice of history."

—Nicole Pezold

**DAY OF HONEY: A MEMOIR OF FOOD, LOVE, AND WAR (FREE PRESS)**  
**ANNIA CIEZADLO**  
GSAS '00



Annia Ciezadlo's memoir is a delicious fusion of literary genres: one dash travel guide, one pinch romance novel, and a hearty helping of Middle Eastern history and food lore. With humor and honesty, Ciezadlo tells the story of her marriage to Mohamad, a Shiite Muslim from Lebanon, and how the newlyweds—both journalists—were touched by the September 11 attacks and the Iraq War, which the couple covered from Beirut and Baghdad for *Newsday*, *The Christian Science Monitor*, and *The New Republic*. The author's entry into her new surroundings is through food as she experiments with the cuisine, preparing such delicacies as *Batata wa Bayd Mfarakeh* (crumbled potatoes and eggs) and *Yakhnet Kusa* (zucchini stew). *Saveur* heralded it as a "warm, hilarious, terrifying, thrilling, insanely smart debut book." —Carly Okyle



# COURT JESTERS

IN THE KINGDOM OF HOLLYWOOD STUDIOS, A PAIR OF SCRIBES WRITES FOR THEIR LIVES

by Renée Alfuso / CAS '06

**B**ack in 1988, a group of 11 feisty underclassmen started a comedy troupe at NYU that soon transformed into the absurdist MTV series *The State*—a superdry, bitingly sarcastic sketch-comedy show for Generation X that gained a cult following and launched the careers of its young stars, nearly all of whom still work in show business today. Thomas Lennon (TSOA '92) and Robert Ben Garant (TSOA non-grad alum) are two of those now-grown-up misfits, best known for creating the Comedy Central hit *Reno 911!* But the funny-men are also prolific screenwriters—having penned feature films together for almost every major studio over the past 10 years. So when the self-described “manic” scribes needed something to do during the 2008 writers’ strike, they turned to a new medium.

In *Writing Movies for Fun and Profit: How We Made a Billion Dollars at the Box Office and You Can, Too!* (Simon & Schuster), the authors pull back the silver screen to reveal the elation and ugliness of working in Hollywood, based on their experience with both blockbusters (*Night at the Museum*) and flops (*Taxi*). With its combination of brutal

honesty and sage advice, the book has been praised by *Library Journal* as “the first screenwriting manual that is as entertaining as it is informative.” (Plus, some proceeds from the book will be contributed to the USO.) Tales of executives falling asleep in meetings and omnipotent movie stars are coupled

with practical advice on script formatting, pitching ideas, and the messy process of arbitration.

*NYU Alumni Magazine* sat down with Lennon and Garant to discuss their journey from vulnerable freshmen beaten up by muggers to adults beaten down by the studio system.



SCREENWRITERS LENNON (RIGHT) AND GARANT DEMONSTRATE “THE ART OF NODDING” WHILE TAKING NOTES FROM STUDIO EXECUTIVES.

## WHY WRITE A BOOK LIKE THIS?

**Ben:** We just thought that most screenwriting books are theory written by professors, but there’s the other like 90 percent of screenwriting that’s the business and how you sell your idea.

**Tom:** You need to cross-reference those books’ authors and the movies that they’ve written because the answer is almost none. If they know so much about how to sell a screenplay, I assure you from having written a book that they would not be writing books about it, they would be writing movies.

## WRITING FOR THE STUDIOS MEANS HAVING TO COMPROMISE YOUR VISION. IS THAT TOUGH?

**Tom:** We always compare ourselves to [court composer Antonio] Salieri. We’re like the Salieris that never met a Mozart. So we’re not tortured; we’re happy Salieris.

**Ben:** As soon as you understand what the job is, it’s the greatest job in the world. We’ve been around long enough to work with talent-

ed people who are a pleasure, and also with untalented people where it’s a nightmare that crushes your soul. But you keep going. That’s the system.

**Tom:** You just have to get over things very quickly, because you’re going to get fired over and over again. You’re going to watch people throw away things that you’ve slaved over writing, on a total whim, because the actor refuses to wear a hat.

## IN THE BOOK, YOU SAY THAT IT’S IMPORTANT TO BE FLEXIBLE LIKE A REED.

**Ben:** Exactly. So many people with books on screenwriting talk about it like you’re this precious





Funnily enough, another member of *The State* made his literary debut this year: Michael Showalter, writer and star of TV shows such as *Stella* and films such as *The Baxter* and *Wet Hot American Summer*, brings his wit and wordplay to the aptly titled *Mr. Funny Pants* (Grand Central Publishing). The quasi-memoir—which The Daily Beast calls “reminiscent of works by Steve Martin, George Carlin, and Woody Allen”—details Showalter’s struggle with procrastination and writer’s block in an intimate, almost stream-of-consciousness style.

The Brooklyn-based comic found trying to write a serious memoir too nerve-racking, and soon decided that the book would be about writing the book. So rather than recount his life story, *Mr. Funny Pants* weaves together random bouts of silliness, occasional memories, and some harsh dissections of his high school poetry and first head shot. Chapters on “How to Write and Sell a Hollywood Screenplay” align with Showalter’s day job teaching graduate screenwriting at the Tisch School of the Arts, which he says he enjoys more than acting. “It’s almost like doing stand-up because I’m performing and trying to hold everyone’s attention,” he explains. “But it’s an idealistic environment where you’re just existing in a perfect world unscathed by the business.” —R.A.

little Oscar Wilde staring out the window and waiting for a muse—but it’s more like ultimate fighting. You roll with the punches because, man, you’re going to get punched.

**Tom:** Maybe living in the Village in the ’80s was just good practice because we got mugged so much. Wearing a bright yellow bow tie my second week in New York was probably the reason I got beaten nearly to death across the street from [NYU’s] Brittany Hall. Almost murdered—week No. 2. When we came to New York, it was right after the Tompkins Square Park riots and the Village was so dangerous, we would not go to Avenue A after dark under any circumstances,

and Avenue B, never.

**Ben:** Yeah, it was like Somalia, but now it’s cute. There’s like cupcakes, Hello Kitty stores, and ironic T-shirts all over the place.

**Tom:** Now it’s adorable and we can’t afford to move back.

#### WHAT DO YOU REMEMBER ABOUT PERFORMING ON CAMPUS AS STUDENTS?

**Tom:** Our first paying gig was opening for Dennis Miller at the Loeb Student Center.

**Ben:** We got paid like \$1,000 split 11 ways and then they asked us if we wanted to eat and everybody ordered so much Chinese food that it ended up costing more than they had just paid us, and they were so angry. ■

## YELLOW JACKETS—

protect through venom and  
candor.

While timing their own dinners  
to mother’s tray, father’s tongs,  
or baby’s saucer-sized cheeks,  
they can sting any intruder repeatedly  
unlike the honeybee’s suicidal sortie.

I like that. I like X  
who calls people out at brunch  
through simple narration:  
*your mouth never stops moving.*

*Or, you eat off other plates as if they’re  
your own.*

*Or, you check your BlackBerry when no one  
is talking about you.*

*Or, you laugh whenever you insult someone.*

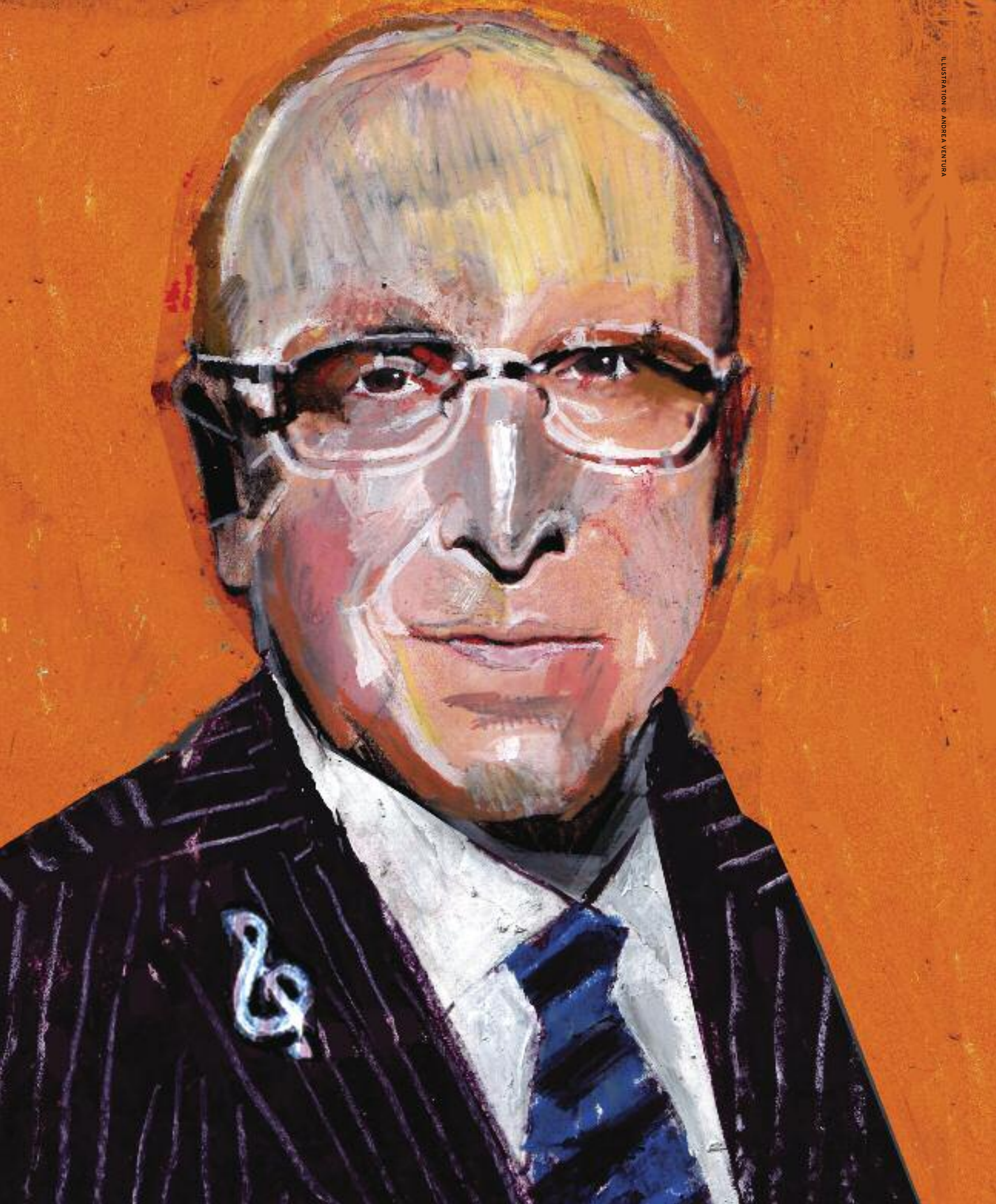
A startling attribute I wish I could emulate  
if only my sting possessed such integrity.

from *Toxic Flora: Poems*

by Kimiko Hahn,  
NYU Creative Writing Program adjunct faculty

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# The Man With the Platinum Ears

After more than four decades, music  
maestro Clive Davis still hears the hits

BY JASON HOLLANDER / GAL '07



Women tucked daisies into their hair. Men frolicked in kaftans. Both wore beads around their necks and nothing on their feet. For three days in June of 1967, the Monterey International Pop Festival was a coming-out party for the hippie culture that would soon transform the country. Set inside a converted livestock pen, nearly 100,000 flower children grooved to dozens of acts, including a few that most had never heard before—a Texas girl named Joplin, a guy from Seattle named Hendrix, and a British band called the Who.

Standing amidst this oasis of peace, love, and hallucination was the perfectly sober, 35-year-old, brand-new president of Columbia Records. Smartly dressed in khaki pants and a tennis sweater, he'd come just to observe. Columbia wasn't big on rock music; it was known for folk acts and Broadway cast recordings. Yet almost instantly, the New Yorker was transfixed—he'd never experienced anything like this back in Greenwich Village, let alone Brooklyn. "Socially, those people could not have been more welcoming, kind, communal, pure, innocent, and warm," recalls Clive J. Davis, now chief creative officer of Sony BMG. "Musically, on the other hand, there was a revolution right in front of us. It was vibrating. It was heavier and harder. It was electrifying."

Davis (WSC '53, HON '11) immediately signed Big Brother and the Holding Company, and lead singer Janis Joplin was so excited that she famously proposed they should "consummate" the contract (he graciously declined). More acts followed, and Columbia quickly transformed into one of rock's heavyweight labels. Monterey was like a gateway drug for Davis, now 79, leading to decades and decades of other musical highs. As head of Columbia—and then Arista, J Records, and BMG U.S.—he would nurture the careers of Carlos Santana, the Grateful Dead, Billy Joel, Aretha Franklin, Bruce Springsteen, Herbie Hancock, Rod Stewart, Prince, Aerosmith, Whitney Houston, Pink Floyd,

Sarah McLachlan, Luther Vandross, Patti Smith, Usher, and Alicia Keys, just to name a few.

The heralded "magic ears"—with which Davis has produced or executive-produced nearly 60 albums—bridge wildly distinct genres, and have weathered the industry's recent and rocky digital metamorphosis. Staying visible all the while has helped him stay current. His annual pre-Grammy Awards party remains a hotter ticket than the Grammys itself. And Davis has been a fixture on the ratings juggernaut *American Idol* since its inception. Of his four Grammy Awards, two have come for mentoring *Idol* winners—he produced 2008's Best R&B Album, the self-titled *Jennifer Hudson*, and 2005's Best Pop Vocal Album, *Breakaway*, by Kelly Clarkson. He was inducted into the Rock and Roll Hall of Fame in 2000, and the theater at the Grammy Museum in downtown Los Angeles was renamed the Clive Davis Theater in 2011.

It's a lot of success for a guy who plays no instrument, has no musical training, and whose exposure was originally limited to the crooners on WNEW's *Make Believe Ballroom*. In fact, after graduating from Harvard Law School in 1956, Davis was for years content to work behind the scenes at a big Midtown firm, which happened to count CBS as one of its clients. "I was drafting contracts, doing tax and estate planning, nonlitigation work,"

he explains. "I never thought I would be doing anything else." One day, a former colleague hired away by CBS was looking to bring in an expert in contracts. Turned out Davis was the man for the job. And suddenly, at 28, he was sitting in a slick new office as assistant counsel for CBS's subsidiary Columbia Records, where he soon helped represent them in a crucial record-club monopoly case filed by the Federal Trade Commission. This gave him vast exposure to the industry's inner workings and brought him into the good graces of Columbia President Goddard Lieberson, whom Davis would succeed in 1967 after another heir to the title unexpectedly relocated to San Diego.

The journey from studious lawyer to music rainmaker was so full of twists that Davis still smiles when remembering the opportunities that unfolded early in his career. But he's just as quick to clarify that he has never relied on serendipity. "I stand far more for preparedness and mastery of one's craft, and not leaving things to luck," he says. That's one of the reasons he helped create the Clive Davis Department of Recorded Music at NYU—where he serves as chief adviser—in 2003. The department, which was recently elevated to an institute after a second \$5 million gift by Davis, is one of the first to offer students training to become creative music entrepreneurs (and, maybe, the next Clive).

Investing in young talent inevitably

hits a personal note for Davis, who is an active member of the Tisch Dean's Council. He was just a freshman on scholarship at NYU when both of his parents died from natural causes within six months of each other. Despite the physical and emotional toll of this loss, the Crown Heights na-

tive kept his focus—even after moving in with his newly married sister in Bayside, Queens, and doubling his commute time to school. Dropping out “was never an option,” he says. “Never crossed my mind.” His parents—his dad was an electrician and salesman—hadn’t gone to college, and

Davis knew that education, and eventually the pursuit of law, would be “the vehicle to allow me to rise above my station.” Back then, the notion of becoming a music deity would have sounded as bizarre as the thunderous guitar chords he first heard that summer in Monterey. But rise he did.

# Conversation with Clive...

*NYU Alumni Magazine* recently sat down with Davis in his corner office at the top of the Sony BMG building in Manhattan, where he reflected on his more than 40 years in the music business.

**With no training, how did you develop this ability to pick hits?**

I have no idea. Honestly. My musical ear—to the extent that I don’t read music—I have no idea where it comes from. For me it’s been the discovery of a gift I’ve had great rewards from, as well as tremendous fun.

**In those early years, did you ever doubt yourself?**

I like to doubt. Worry and fear of failure, I think, are very healthy for the hard-to-grasp concept of: What song is going to be a hit? I’ve always said, “I get paid a lot of money to worry.” A lot comes from being willing, able, and ready to hone your craft with the expectation of failure, and how you’re going to overcome it.

**You booked a very young, inhibited Bruce Springsteen on a huge stage in Los Angeles to encourage him to move around more. Did you foresee him developing as a performer to the extent that he did?**

With any artist that I discovered, it’s always a revelation when they go from the young person in front of you to a household name all over the world. I never knew Bruce would have

a hit record; I saw him as an emotionally affecting future poet laureate. He’s so different [now] than he was when he auditioned, which was stationary and unanimated. The idea of asking him to make use of a big stage was just common sense. I didn’t know that he’d become the best live rock ‘n’ roll performer that I’ve probably ever seen.

Often you’re surprised with the true greats with how they develop on their own. Alicia [Keys] learned that when she started she was too much at the piano. She learned the need to get up. To headline at Madison Square Garden, you couldn’t sit all night. You had to show you could take command of the stage.

**How do you manage so many artists with such different needs?**

Basically you’re an executive and you do whatever has to be done. What has to be done in the discovery of a Patti Smith is to let her be. You let the Patti Smiths, the Alicia Keys, the Bruce Springsteens of the world be, because you’re signing them for their creativity and uniqueness. You just present a very friendly environment so that they can create.

**“My musical ear—to the extent that I don’t read music—I have no idea where it comes from.”**

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**“When I deal with artists like Swizz Beatz, Alicia Keys, younger artists...the years peel away because of the commonality of loving what we do.”**

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When you're dealing with artists who need great material, who don't write, I've honed my talent enough that I could participate as their creative partner. I could do that for Aretha Franklin. The last five years of her Atlantic contract she had no hits, and so she left them. And the fact that we were able to have hits [in 1985] with "Freeway of Love" and "Who's Zooming Who"...I'm very proud of that.

**Are you frustrated with those who question your abilities because of your age?**

It's always a surprise to me when I think of my age, because I don't feel my age. When I deal with artists like Swizz Beatz, Alicia Keys, younger artists...the years peel away because of the commonality of loving what we do, and the music, and supplementing each other's knowledge. It's exhilarating.

The only time it frustrated me was when there was an attempt to say, "Move on to a corporate, overseeing position" at a time when my successes were both so gratifying and so obvious. The fact that over the last few years I found [the song] "Bleeding Love" [2007] for Leona Lewis and we sold 8.5 million albums, all the years with *American Idol*, working with Rod Stewart on the *Great American Songbook* series, coming up with concepts for Barry Manilow so he could return to No. 1 [in 2006]...I still get great pleasure from it.

**Working in hip-hop is a long way from working with Barry Manilow. What was it like creating the hip-hop label LaFace back in 1989?**

I've always tried to supplement what I could do with the greater expertise of others. Knowing that R&B music was changing and that hip-hop was arriving, I turned to LaFace records to develop TLC and Outkast, Usher and Pink. But then I knew that there

was a purer form of hip-hop and rap. And I met [in 1994] with Puffy [Sean Combs] and was impressed tremendously by him. His attraction to me was that he did not just want hip-hop and rap stratified into a corner; he wanted to change Top 40. And we were the most successful exponents of Top 40 hits. So I bet on him, and [Antonio] L.A. Reid, and Babyface [Kenneth Edmonds].

**Did you ever feel out of place in that arena?**

I never changed myself. I'm still mystified because the [hip-hop] environment was different then, and yet I never hired a bodyguard. When I think back, it was probably misguided, God knows, with all the deaths and shootings. But I never walked into a club with a bodyguard, and I was always treated with great respect.

To me it was about the music, and how to take these records that Puffy was delivering and change the face of Top 40. And when we did, it was very, very gratifying. Because the principle was the same even though the environment was different.

**Can you imagine a time when you'll stop making music?**

I enjoy doing it if the report cards are good and if my health is good. I'll not be detoured by others.... To this day I stay prepared—by listening to as much as I can, and by educating myself as best as I can. But when the report cards aren't good, I wouldn't want to do this anymore.

There's always a certain amount of fun when you realize: Okay, I am a senior citizen and I'm still doing it. It's fun...showing how long an artist's career can last, reinvigorating great artists...you get a tremendous pleasure that they're not dismissed because of their age. It also applies to myself. I feel a tremendous amount of pleasure showing how long an executive's career can last.■





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CREDITS, FROM LEFT: Ross Kavanagh, C.P. Satyelt, Noah Kalina

WHEN A

IN THE FIGHT FOR MARRIAGE EQUALITY,

WOMAN

IT'S EDITH WINDSOR VS. THE UNITED STATES

LOVES A

OF AMERICA • BY JILL HAMBURG COPLAN

WOMAN



PHOTO © BREAKING GLASS PICTURES: EDIE & THEA: A VERY LONG ENGAGEMENT

**EDITH WINDSOR (RIGHT) AND THEA CLARA SPYER MET IN NEW YORK CITY IN 1963 AND, THOUGH NOT LEGALLY ALLOWED TO MARRY UNTIL 2007, WERE A DEVOTED COUPLE FOR MORE THAN FOUR DECADES.**



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# THE RELATIONSHIP THAT MAY USHER IN A NEW ERA FOR GAY RIGHTS BEGAN

in a typical way one evening in Greenwich Village. The year was 1963, the restaurant Portofino—a fashionable Friday-night spot for women, and about the only place a white-collar lesbian could be out and at ease. Edith Schlain Windsor (GSAS '57)—Monroe-esque, cherubic cheeked, and her hair in a perfect flip—was an NYU-trained mathematician and fast-rising IBM programmer, just back from a fellowship at Harvard University. She was tired of being single and past ready to jettison the “therapy” meant to make her straight.

Friends brought Thea Clara Spyer to her table. A child of European refugees, Thea was charismatic and intellectual, a psychology PhD from Adelphi University who'd interned at St. Vincent's Hospital. The angular brunette mesmerized Edie. Thea was more experienced, having been expelled from Sarah Lawrence College for kissing an older woman. And she seemed a bit more comfortable in the Village's small lesbian underground of bars, run by the Mafia, where even huge bouncers at the doors couldn't prevent the occasional violent police raid.

They danced.

“We immediately just fit, our bodies fit,” said Thea, in the award-winning 2009 documentary film, *Edie and Thea: A Very Long Engagement* by Susan Muska and Gréta Olafsdóttir. Their connection was passionate, and they became inseparable. In 1967, Thea proposed with a round diamond pin, because a ring would draw unwanted attention.

“She was beautiful,” Edie said in a recent interview. “It was joyful, and that didn't go away.”

For more than four decades, they shared life and love in an apartment on Fifth Avenue near Washington Square, where Thea also saw patients. But while straight friends married and raised children, those doors were closed to the couple. IBM rejected Edie's insurance form naming Thea as beneficiary. Legally, they remained strangers—when Thea was diag-

nosed, at 45, with multiple sclerosis; when Edie took early retirement and evolved into her full-time caregiver; when they did financial planning. Until 2007. Thea's doctor said she had only one year left. Thea, by then paralyzed, proposed again.

This time, doors were open. With friends, they flew to Toronto (Canada had enacted marriage equality in 2005), hauling a duffel bag of tools to take apart and reassemble Thea's giant motorized wheelchair. Edie festooned an airport hotel conference room with palms and white fabric. She wore pastel silk, offset by a burst of fresh white flowers, while Thea chose all black with one red rose. Canada's first openly gay judge officiated: “You have found joy and meaning together and have chosen to live your lives together,” he intoned. “To this moment you've brought the fullness of your hearts and the dreams that bind you together.” When Thea welled up with tears, Edie dabbed them dry. They exchanged wedding bands.

Two years later, Thea was gone. Edie suffered a heart attack in her grief. And then the Defense of Marriage Act (DOMA), a 1996 federal statute, kicked in, transforming Edie's story from personal tragedy to public issue. DOMA recognizes marriage as “only a legal union between one man and one woman. ‘Spouse’ refers only to a person of the opposite sex who is a husband or wife.” This definition has consequences far beyond simply barring one group of people from saying “I do.” Married couples, according to the federal tax code, can transfer money or property from spouse to spouse upon death without triggering estate taxes (the “unlimited marital deduction”). But gay couples, after DOMA, have no such rights, even if the marriage is recognized by their state of residence, as Edie and Thea's was by New York.

So at 80, alone and living on a fixed income with a weakened heart, Edie paid a \$363,053 widow's tax from her retirement savings. And with that payment, *Windsor v. United States* was born.

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## THERE'S MORE AT STAKE IN THE CASE,

now before the U.S. District Court in the Southern District of New York, than recovering federal estate taxes, say Edie's lawyers, Roberta Kaplan of Paul, Weiss, Rifkind, Wharton & Garrison, and James Esseks, director of the ACLU's Lesbian Gay Bisexual Transgender & AIDS Project. Recognition for Edie

and Thea's marriage at that court—or, if it's appealed, by a higher court, possibly the Supreme Court—would set a precedent that gay and lesbian people have equal protection under the Constitution. It's impossible to predict whether this will be the case, of several pending nationwide, that the Supreme Court will choose to hear. But it may be. And if it is, *Windsor v. United States* may shape the future of gay rights in America.

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## LEGALLY, MARRIAGE IS ABOUT FAR MORE THAN SENTIMENT.

It's one way that government conveys rights and privileges to citizens, including Social Security, inheritance, tax relief, bankruptcy protection, resident status for a spouse who's a foreign national, parenthood, custody, adoption and property rights, and many others—1,138 benefits in all. By denying such rights to LGBT spouses who are considered legally married in the (now six) states that permit it, DOMA has created a category of second-class citizens, the Windsor complaint argues: "Singling out one class of valid marriages and subjecting them to differential treatment is...in violation of the right of equal protection secured by the Fifth Amendment to the Constitution." There are some 80,000 same-sex married couples in the United States today, the ACLU says.

Along with rights, marriage also confers a different sense of identity. Even after 42 years together, Edie gave a rousing speech at a rally on the steps of City Hall in Manhattan, shortly before Thea died: "*Married* is a magic word, and it is magic throughout the world. It has to do with our dignity as human beings, to be who we are openly. People see us differently. We heard from hundreds of people, from every stage of our lives, pouring out congratulations. Thea looks at her ring every day and thinks of herself as a member of a special species that can love and couple, 'until death do us part.' " Windsor's lawyers contend DOMA denigrates Edie and Thea's "loving, committed relationship that should serve as a model for all couples."

The Windsor case comes at a momentous time, when marriage equality, and gay rights broadly, have become the civil rights issue, says Patrick Egan, a public-opinion scholar and assistant professor of politics and public policy in the Wilf Family Department of Politics. And 2011, especially, looks to be a turning point. "Historians will probably look back on this year as the moment a majority of Americans

came to have the attitude that same-sex marriage should be legal," Egan says.

Alongside public-opinion shifts, legislative action has been brisk. Don't Ask, Don't Tell (which barred openly gay men and women from serving in the military) was repealed in 2010. In June 2011, New York State approved same-sex marriage, joining Connecticut, Iowa, Massachusetts, New Hampshire, Vermont, and the District of Columbia. In mid-July, President Obama "proudly" announced his support for the Respect for Marriage Act, introduced by Senator Dianne Feinstein (D-CA) and Congressman Jerrold Nadler (D-NY), which would bar the federal government from denying gay and lesbian spouses the same rights and legal protections straight couples receive.

And a judicial development last February was also significant: Attorney General Eric H. Holder Jr. said that the Justice Department will no longer defend DOMA. (That role, including in the Windsor case, devolves to Republican leaders in Congress.) Holder called parts of DOMA unconstitutional because they violate the equal protection rights enshrined in the Fifth Amendment. There's no reason, he wrote, to justify treating gay men and lesbians differently from heterosexuals. And he tied the decision directly to Edie: He resolved to make the announcement, he said, after reviewing some "new lawsuits," specifically naming Windsor's case.

"The Holder letter was a game changer," says Kenji Yoshino, Chief Justice Earl Warren Professor of Constitutional Law at NYU School of Law and author of *Covering: The Hidden Assault on Our Civil Rights* (Random House). "It signals a kind of change in the zeitgeist. While it's not binding on any federal court, it will be immensely persuasive. The question is whether the Supreme Court accepts that argument or not." In August, the Department of Justice went even further, directly advising in a brief to the court of the Southern District of New York that Windsor be granted a tax refund because DOMA's definition of marriage is unconstitutional.

Along with equal protection, there's another angle to the anti-DOMA cases: states' rights. As rooted in the 10th Amendment: "The powers not delegated to the United States...are reserved to the States...." When it comes to marriage and family law, the federal government has generally deferred to the states, Constitutional scholar Yoshino explains. DOMA "creates a federal intrusion into a traditional state domain," he says. Plus, there's another subtlety at work: Conservatives tend to favor empowering the states, shifting power away from the federal center. So conservative judges, who might not otherwise support gay marriage, could overturn DOMA simply because

it overextends the federal hand.

If either the equal protection or states' rights argument persuades a court to rule likewise, the decision will have far-reaching implications, says Edie's counsel, the ACLU's Esseks. Bans on same-sex couples adopting, for example, would need to be reviewed. Anti-LGBT employment discrimination would be hard to justify. Denying health care and pension benefits to same-sex spouses of public employees could be defeated. Ignoring harassment of LGBT students in schools could become illegal. "Every nook and cranny of LGBT rights law will be affected," Esseks predicts.

Still, these rapid developments unfold against a backdrop of pervasive, sometimes violent discrimination. The FBI reports 1,223 hate-motivated crimes against gay men and lesbians occurred in 2009, the most recent year for which data is available. Only six states allow same-sex marriage; however, these marriages are not recognized in the vast majority of states. Twenty-nine have explicit constitutional bans on same-sex unions while 12 other states have statutes against them. As Rachel Maddow of MSNBC joked, gay-marriage rights "kick in and out like cell phone roaming charges when you cross state lines." As such, much discrimination remains in employment, housing, public accommodation, and credit. Transgendered people especially lack legal protection.

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## EDITH WINDSOR

was born in Philadelphia in 1929, not long before her family lost their home and business in the Great Depression. She graduated from Temple University with a degree in psychology, was briefly married and divorced, and then moved to New York to start over. She landed in the NYU neighborhood in the early 1950s—her first apartment was on West 11th Street in a third-floor walk-up with a bathroom in the hall. At 23, after a series of dead-end secretarial jobs, she enrolled as a graduate student in math, which had interested her in college, "to find myself in a profession," as she says.

She also worked for NYU's math department, entering data into its UNIVAC, the world's first commercial electronic computer. It occupied an entire floor, weighed eight tons, and performed about 1,900 calculations a second—state of the art in the early '50s. NYU had one of only a few dozen UNIVACs in the country. The university was also one of six in-

stallations of the Atomic Energy Commission (AEC), and Edie worked on its behalf, loading giant tapes into the computer and creating documents on the department's mathematical typewriter. One of two or three women in the department, she was eager to advance and soon found work as a programmer at Combustion Engineering, Inc.'s facility on West 15th Street, which also relied on the UNIVAC. There she worked with physicists, beginning her shift at midnight, loading tapes and interpreting the information that appeared on the UNIVAC's tiny screens.

When she wasn't working or studying, she read literary magazines at the Bagatelle, a lesbian hangout on University Place between East 11th and 12th streets. "When someone walked in who I knew worked at NYU, I was panic struck," she says. She was especially terrified once to be summoned by the FBI, which had to give her security clearance to work for the AEC. Gay people were being purged from government at the time, yet she determined that she'd tell the truth if asked. She just didn't want to go to jail. "I found out that impersonating a man was illegal, so I wore crinolines and a marvelous dress to meet the FBI," she says. Their only concern, she discovered, was her sister's relationship with a teachers union.

Soon she moved to an apartment on Cornelia Street (rent: \$37.50 a month), finished her degree, and got hired at IBM, thanks to connections she'd forged at NYU. Her work involved programming languages and early operating-system software: "I was working on interactivity 25 years before the Internet."

The start of Edie's life with Thea was eventful—personally, professionally, and politically. In 1968, flourishing in their careers, they bought a house together in Southampton and a motorcycle custom-painted white. IBM named Edie senior systems programmer, its highest technical title. In June 1969, after a vacation in Italy, they returned home to an eerily tense West Village, with police everywhere. They quickly discovered the Stonewall Inn had erupted in riots the night before.

"Until then I'd always had the feeling—and I know it's ignorant and unfair—I don't want to be identified with the queens," Edie admits. "But from that day on, I had this incredible gratitude. They changed my life. They changed my life forever."

In the years that followed, Edie marched holding a Gay Liberation Front banner, paraded with rainbow flags, and for one Village Halloween Parade, she and Thea loaned their cream-colored Cadillac convertible to a gay-rights group. A giant sign on the back sported their names: "Donated by...." and seeing it, Edie recalls feeling okay with being so visible: "I said to



Thea, 'It's a whole new world.' ”

When IBM moved Edie's group out of town in 1975, she took a severance package and began a second career as an activist, she says, “for just about every gay organization that existed then or was being formed.” She manned the telephone tree for Gay & Lesbian Advocates & Defenders, computerized the mailing lists for the East End Gay Organization, and helped to found Old Queens Acting Up, an improv group whose skits tackled ageism, racism, and homophobia with the rallying cry “out of the closet, onto the stage.” She persevered as the atmosphere down-



THEA (LEFT) MARRIED EDIE IN 2007, AND DIED TWO YEARS LATER.

town evolved from the free-love '70s to the “Silence=Death” militancy of the '80s AIDS epidemic. When New York City established a domestic-partner registry in 1993, she and Thea were No. 80 in line. But her real sense of community blossomed, she says, when in 1986 she joined the board of Services & Advocacy for GLBT Elders (SAGE), which serves 2,500 seniors a month in New York City and has 23 affiliates nationwide.

Gay and lesbian seniors' lives have been so circumscribed compared to the lives of the young that SAGE's mission of creating community is especially powerful and poignant. Denied the right to raise legally recognized families, and often shunned by their siblings, many LGBT adults of Edie's generation live in isolation—one reason that Mayor Michael Bloomberg and SAGE in 2011 announced a new city-funded LGBT senior center for the Chelsea neighborhood. While being alone isn't uncommon among the elderly, “aging without family support is far more profound in our community,” says Catherine Thurston, SAGE's senior director of programs. “The majority of folks we work with do not have adult children.”

Caring for Thea dominated Edie's last years with her, when preparation for bed might take an hour

and getting set to roll in the morning three or four. Marriage equality at the end of life is a little-noted but key aspect of the Windsor case. Without a recognized marriage, a same-sex spouse could, for example, despite a lifetime shared, be forbidden from writing an epitaph or arranging a funeral.

## LAST NOVEMBER,

SAGE honored Edie with its lifetime achievement award. This year, she was also honored by Marriage Equality New York, received the City Council award at its Gay Pride celebration, and, with her attorneys, received the ACLU Medal of Liberty. The exhausting, exciting season ended at a press conference in Washington, D.C., helping Sen. Feinstein and Rep. Nadler introduce the Respect for Marriage Act. Edie spoke at the Rayburn House Office Building, visibly moving the gathered crowd with her story.

“Spending the day with Edie in Washington is like spending a day with Mick Jagger,” attorney Kaplan says. “A Congressional aide told her she was the Rosa Parks of our generation.”

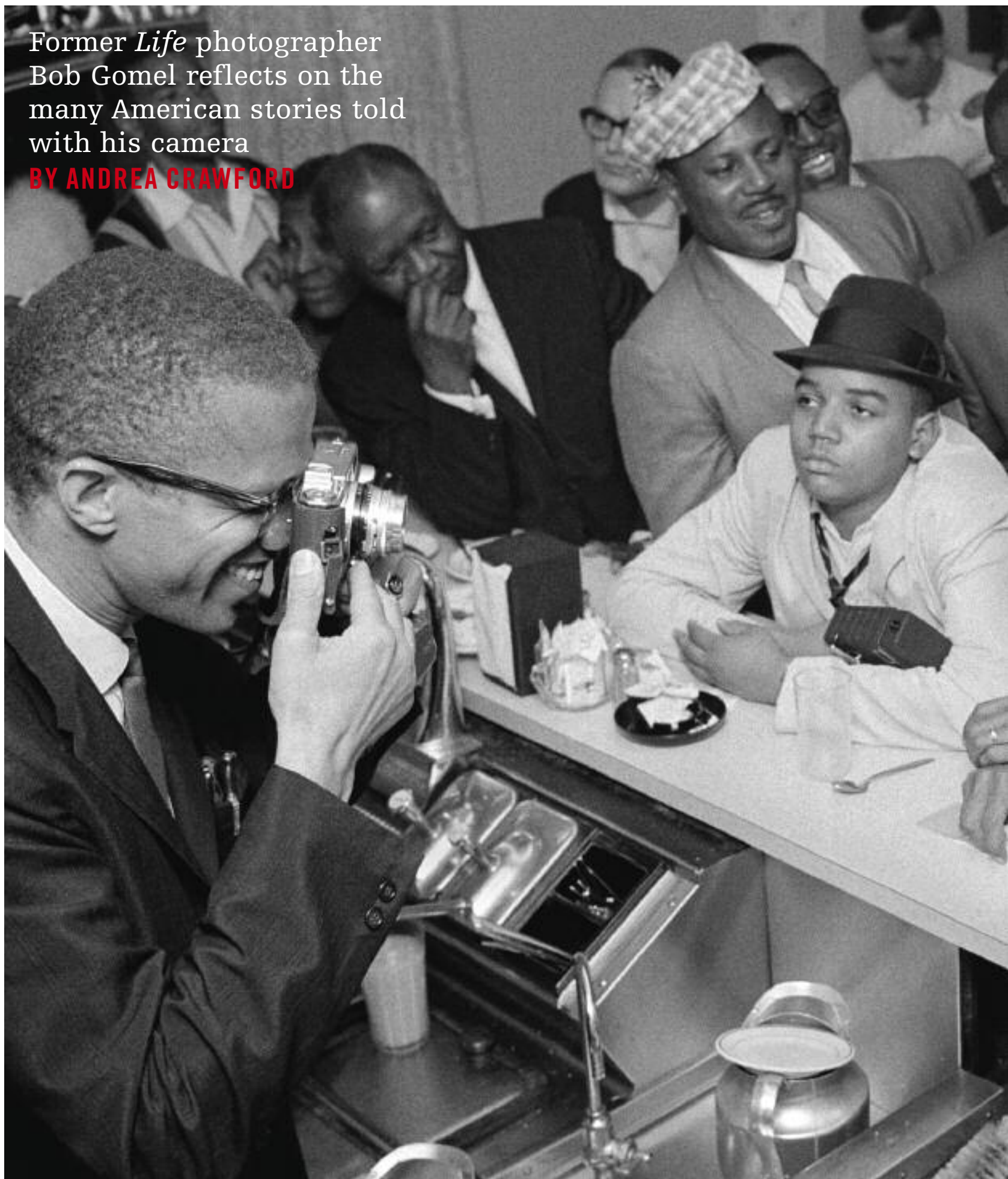
Edie recounted her season making history in the cozy galley kitchen of her Southampton home, painted white and decorated country casual. Straw hats hung on the wall, wicker baskets sat on wide-plank floors, and a glass jar of granola was set on the counter. On her bookshelf, recordings of Schubert, Beethoven, and Haydn shared space with workout tapes and a home-repair manual. In a crisp pink oxford shirt, Gucci belt, fuchsia nail polish, and black jeans—and still that perfect blonde flip—Edie dispensed hugs, even to a visiting reporter, along with coffee and croissants. A pair of young children, offspring of the one dear cousin she says always accepted her, read by the pool. Later they were to see the latest *Harry Potter* film, and Edie would visit with City Council Speaker Christine Quinn.

The case still has her pinching herself, she says, and wishing Thea could share in it.

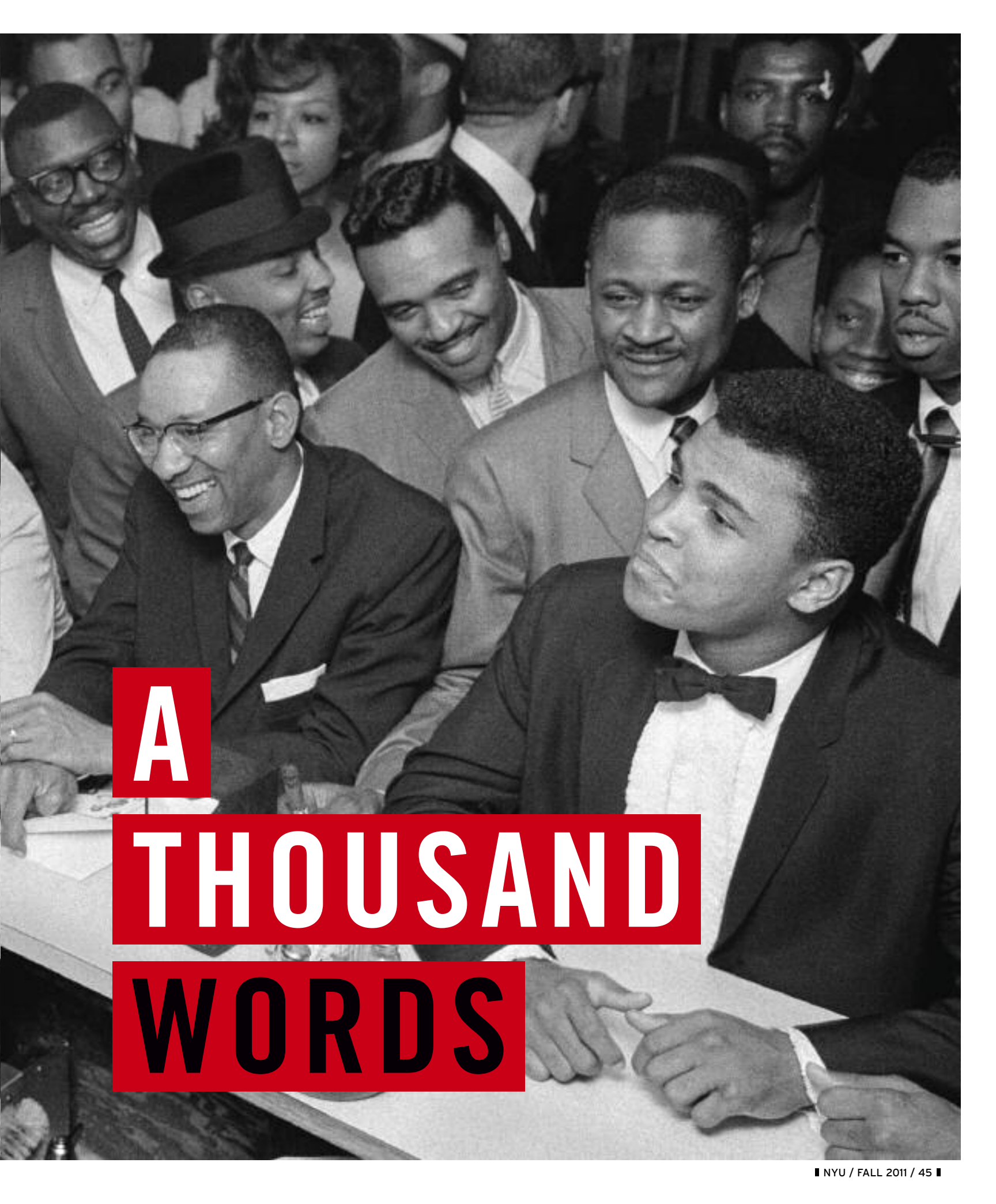
“We never dreamed it,” Edie reflects. “We didn't expect marriage, even 10 years ago, and I never expected I'd be looking at a piece of paper that said ‘Windsor versus the United States of America.’ Fighting is very hard—we spend our lives coming out, in different circumstances. We're never all out, somehow. It takes a lot of guts to stand up and let people know—people you've lied to much of your life—that not only are you a lesbian, but you're a lesbian fighting the United States of America.” ■

Former *Life* photographer  
Bob Gomel reflects on the  
many American stories told  
with his camera

**BY ANDREA CRAWFORD**







**A**

**THOUSAND**

**WORDS**





PREVIOUS SPREAD: **MALCOLM X** PHOTOGRAPHS **CASSIUS CLAY** ON FEBRUARY 25, 1964, THE NIGHT THE BOXER KNOCKED OUT SONNY LISTON TO BECOME HEAVYWEIGHT CHAMPION. THE NEXT DAY CLAY REVEALED THAT HE WAS A MEMBER OF THE NATION OF ISLAM.

TOP: THIS IMAGE OF PRESIDENT **JOHN F. KENNEDY** INSPECTING THE SPACE CAPSULE IN 1962 REMAINS ONE OF GOMEL'S FAVORITES. "IT'S JOHN KENNEDY, BUT IT'S NOT THE WAY WE ANTICIPATE SEEING HIM," GOMEL SAYS. "IT'S JUST ONE OF THOSE OFF-GUARD MOMENTS THAT NOBODY FOCUSES ON."

ABOVE: **MARILYN MONROE** ATTENDS A PARTY FOR BROADWAY'S *THE SOUND OF MUSIC* IN 1961, ONE YEAR BEFORE HER DEATH.

RIGHT: PERHAPS GOMEL'S MOST FAMOUS PHOTOGRAPH WAS THIS BIRD'S-EYE IMAGE OF **DWIGHT D. EISENHOWER**'S CASKET LYING IN STATE AT THE CAPITOL ROTUNDA IN 1969. GOMEL RIGGED STROBE LIGHTS AROUND THE 200-FOOT DOME, STRUNG A WIRE WITH A PULLEY TO PLACE THE CAMERA IN THE MIDDLE, AND RAN A ZIP CORD—TO TRIGGER THE CAMERA—TO WHERE HE WOULD BE STANDING WITH THE REST OF THE PRESS. THE RESULTING PHOTOGRAPH APPEARED ON THE COVER OF *LIFE* MAGAZINE.







**A BRASH 22-YEAR-OLD DANCING AROUND THE RING, HIS GLOVED FISTS RAISED IN VICTORY AS HE PROCLAIMS HIMSELF “THE KING OF THE WORLD”: THIS MAY BE THE MOST FAMOUS IMAGE OF MUHAMMAD ALI WHEN HE WAS STILL CASSIUS CLAY—AND HAD JUST DEFEATED HEAVYWEIGHT CHAMPION SONNY LISTON IN ONE OF BOXING’S MOST STUNNING UPSETS. **BOB GOMEL** WAS THERE SHOOTING PHOTOS FOR *LIFE* MAGAZINE, HAVING**

journeyed to Miami Beach in February 1964 to shadow Clay in the days leading up to the bout. But it was an image Gomel (*STERN* '55) captured during the afterparty—of Malcolm X snapping a photo of the new world champion—that the Library of Congress deemed worthy of acquiring last year. From behind the bar, the former Nation of Islam spokesperson smiles broadly as he holds the camera to his face. The seated Clay wears a tuxedo and bow tie, his hands resting in loose fists on the counter. He appears to mug for the camera.

It's a moment of connection between friends, revealing a playful side of two powerful men whose public personas were often serious, angry, or in Clay's case, downright crazy. The photograph also bares a secret between them: The boxer had been persuaded by promoters not to announce his conversion to Islam before the fight. The following day, he would make the announcement to the world.

Getting behind the scenes and using photographs to tell a story was what *Life* did best, and it was what attracted Gomel to the picture magazines. As a young man, he turned down other journalism jobs and went without work for nearly a year waiting to break in. When the chance came, Gomel made the most of it. From 1959 to

1969—the magazine's last decade as the country's premier newsweekly—he photographed a long, impressive list of world leaders (John F. Kennedy, Richard Nixon, Nikita Khrushchev, Patrice Lumumba, David Ben-Gurion, Jawaharlal Nehru), actors (Marilyn Monroe, Warren Beatty, Joan Crawford), athletes (Arthur Ashe, Willie Mays, Sandy Koufax, Arnold Palmer, Joe Namath), and other personalities of the era (Jane Jacobs, Robert Moses, Benjamin Spock). When President-elect Kennedy took a walk with 3-year-old Caroline on the day her brother, John Jr., was born; when Martin Luther King Jr. gave his speech at the March on Washington; when the Beatles appeared on *The Ed Sullivan Show*; Gomel captured it all on film.

Like any enduring image, says Ben Breard, who featured many of Gomel's works in an exhibition earlier this year at Afterimage Gallery in Dallas, the photographs are important not only because of their historical and cultural significance. “Of course, there's an element of being at the right place at the right time to capture the moment, but then you've got to do it artistically,” Breard says. The images reveal the photographer's sense of humor and humanity. “There's a positive feel to his work,” Breard adds. “It's uplifting. Even though those were



LEFT: FAMED PEDIATRICIAN **DR. BENJAMIN SPOCK**—BEST-SELLING AUTHOR OF *THE COMMON SENSE BOOK OF BABY AND CHILD CARE*—IS ENTERTAINED BY TWO YOUNG PATIENTS DURING AN EXAMINATION IN SEPTEMBER 1962.

BELOW: AFTER FILMING CONCLUDED, BUT BEFORE THE RELEASE OF *THE GRADUATE*, GOMEL SPENT A DAY WITH **DUSTIN HOFFMAN**—HANGING OUT WITH HIS GIRLFRIEND, POSING FOR A SCULPTOR, AND, AS SEEN HERE, PICKING UP HIS UNEMPLOYMENT CHECK.

RIGHT: **JOHN LENNON** CANNONBALLS INTO A POOL IN 1964 AS HIS FELLOW BEATLES **PAUL MCCARTNEY** (CENTER) AND **RINGO STARR** BRACE FOR THE INEVITABLE SPLASH. THE BAND WAS IN MIAMI FOR THEIR SECOND LIVE PERFORMANCE ON *THE ED SULLIVAN SHOW*—WHICH WAS WATCHED BY 70 MILLION AMERICANS.





hard times the country went through, [there's] a hopeful aspect to everything."

Born in Manhattan and raised in the Bronx, Gomel discovered photography as a boy, struck by an image taken by his teacher hanging in his classroom at the Ethical Culture School on Central Park West. It was a black-and-white picture of a manhole cover on a cobblestone street with some pigeons around it. "I sat next to that picture, and I was just entranced by it," he says. Gomel joined the teacher's photography club and began learning on a borrowed camera. When World War II ended, he got a job delivering groceries by bicycle to buy his first camera and soon convinced his parents—his father was an optometrist; his mother, an NYU graduate, was a teacher—to let him appropriate a closet for his darkroom.

When Gomel arrived at his mother's alma mater in 1950, he began working for student publications, covering basketball games, which NYU then played at Madison Square Garden. There, he befriended "the fellows who worked the night shift" for the *Daily Mirror*, the *Daily News*, the Associated Press, and UPI (then called ACME Newspic-

tures), and he started tagging along on their assignments. After graduating from NYU and serving four years in the U.S. Navy, he was promptly offered a job at the Associated Press. But by then, he had changed his mind about what he wanted to do. "I just felt one picture wasn't sufficient to tell a story," he explains. "I was interested in exploring something in depth. And, of course, the mecca was *Life* magazine." He turned down the offer from AP.

At *Life* he was able to shoot the stories that appealed to him, and the recent exhibition included some of his favorites. For one photo-essay, he documented what happens to the family dog when the children return to school, highlighting one forlorn basset hound, in particular. For another series, he arranged for humorist Art Buchwald to go back to Marine boot camp incognito for a week, to relive his days as a recruit. The humor and power of these images endure, even for those too young to know Art Buchwald.

Gomel, who later worked in advertising shooting national campaigns for clients such as Volkswagen, Pan Am, Merrill Lynch,

and Shell Oil, also tested technological and creative boundaries at *Life*. His image of the Manhattan skyline during a blackout in November 1965 is striking, with a full moon illuminating the dark sky. But from his vantage point on the Brooklyn waterfront that night, the moon was behind him. "It occurred to me that the only way we're all getting along this evening is because we have a full moon," he says. "I wanted to tell that...in a single picture." So he rewound his film, changed lenses, turned around and clicked, placing the glowing orb just where he wanted it to be in the dark quadrant of the frame. After a long debate, Gomel says, the editors decided to run it—the first double-exposure *Life* used in a news story.

Gomel believes photographers have the responsibility to be truthful reporters but also must be clear about what story they're trying to tell. "Photography is all about having something to say before you pick the camera up to your eye and push the button," he says. "Are you happy about something, displeased about something? And if so, how are you going to express that on a piece of film?" ■



NYU

# CLAS S S NOTES



## 1930s

**JONATHAN STERNBERG / WSC '39** / recently received the Conductors Guild's Max Rudolf Award. He previously received its award for lifetime service and continues to conduct orchestras and teach music.

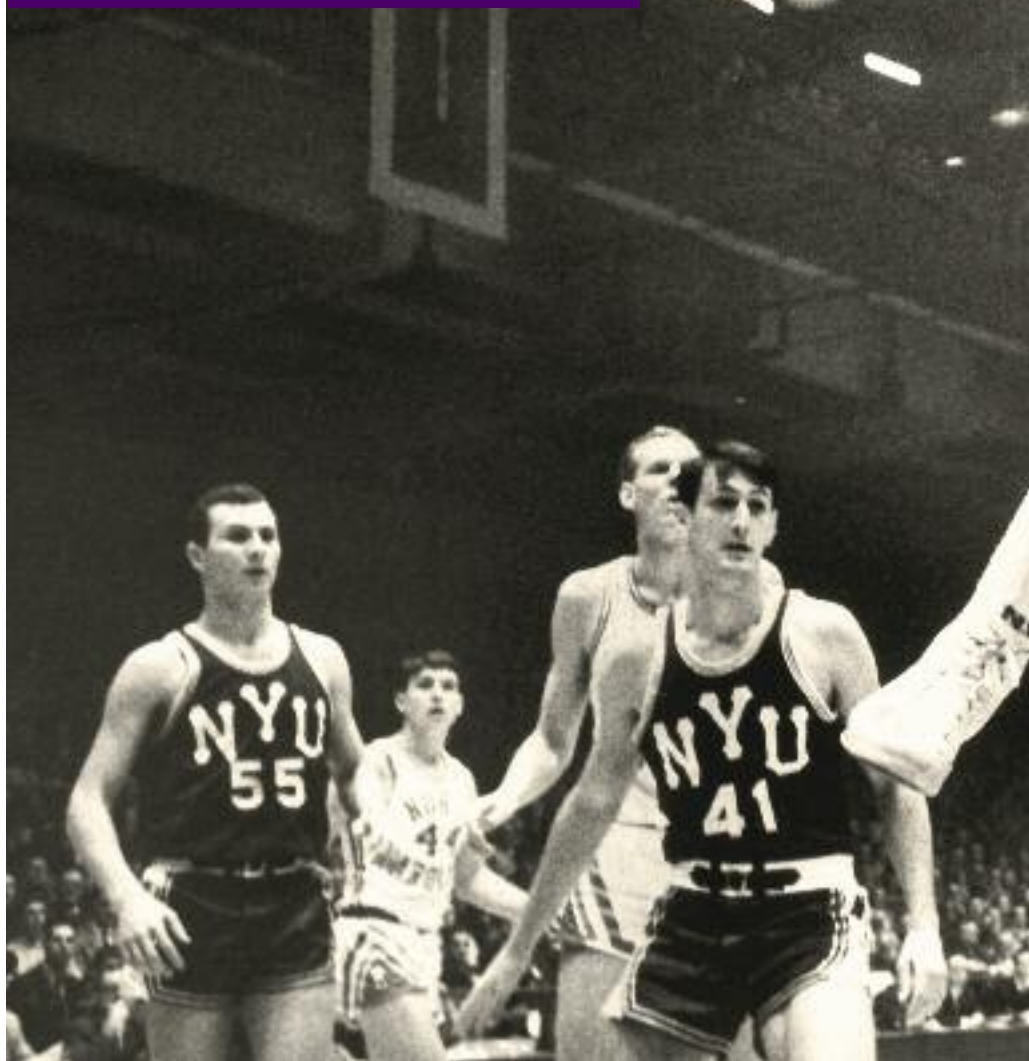
## 1940s

**GERALD FISHER / STERN '40** / is retired and currently mentoring students from the graduate schools of business of NYU, Columbia University, and Fordham University. He was formerly president and CEO of Arch Bilt Container Corp. and Energy Recycling Corp.

**MELVIN SLUSKY / WSC '41** / recently celebrated the 70th anniversary of earning his third varsity letter for track and field in the same year as his graduation from NYU. Slusky received his DDS degree from Columbia University in 1944 and lives in West Hartford, CT, with his wife, Pearl.

## TAKING FLIGHT IN CAROLINA

ON DECEMBER 17, 1966, THE NYU BASKETBALL TEAM HEADED SOUTH TO TAKE ON THE FORMIDABLE NORTH CAROLINA TAR HEELS IN A GAME PLAYED AT GREENSBORO MEMORIAL COLISEUM. THOUGH THE VIOLETS LOST 95-58, MAL GRAHAM (NO. 15) WAS THE TOP NYU SCORER THAT NIGHT AND WAS SELECTED BY THE BOSTON CELTICS IN THE FIRST ROUND OF THE NBA DRAFT AFTER HE GRADUATED THE FOLLOWING YEAR. GRAHAM (STERN '67) SPENT TWO YEARS ON THE CELTICS—WINNING TWO NBA CHAMPIONSHIPS—BEFORE CONTRACTING SARCOIDOSIS, AN INFLAMMATORY DISEASE THAT FORCED HIM INTO RETIREMENT. HE WENT ON TO LAW SCHOOL AND EVENTUALLY BECAME A JUDGE ON THE MASSACHUSETTS APPEALS COURT. ALSO PICTURED ARE NYU'S BRUCE KAPLAN (NO. 55) AND UNC'S DICK GRUBAR (NO. 13).



## 1950s

**ROY CHERNOCK / STEINHARDT '50** / , a member of the NYU Athletics Hall of Fame, was also recently inducted into the College of William & Mary's Athletics Hall of Fame. He coached the track team

there for 13 years.

**ALVIN M. SAPERSTEIN / WSC '51** / is retiring from his position as professor of physics and astronomy at Wayne State University in Detroit, after a 48-year

career in the physics department. He has also held a variety of positions, including faculty senator, and executive board member of the Center for Peace and Conflict Studies.

**LEON G. SMITH / WSC '51** / was honored last year by colleagues, members of Congress, New Jersey governors, and the Vatican for his 50 years of teaching, research, and care of infectious disease



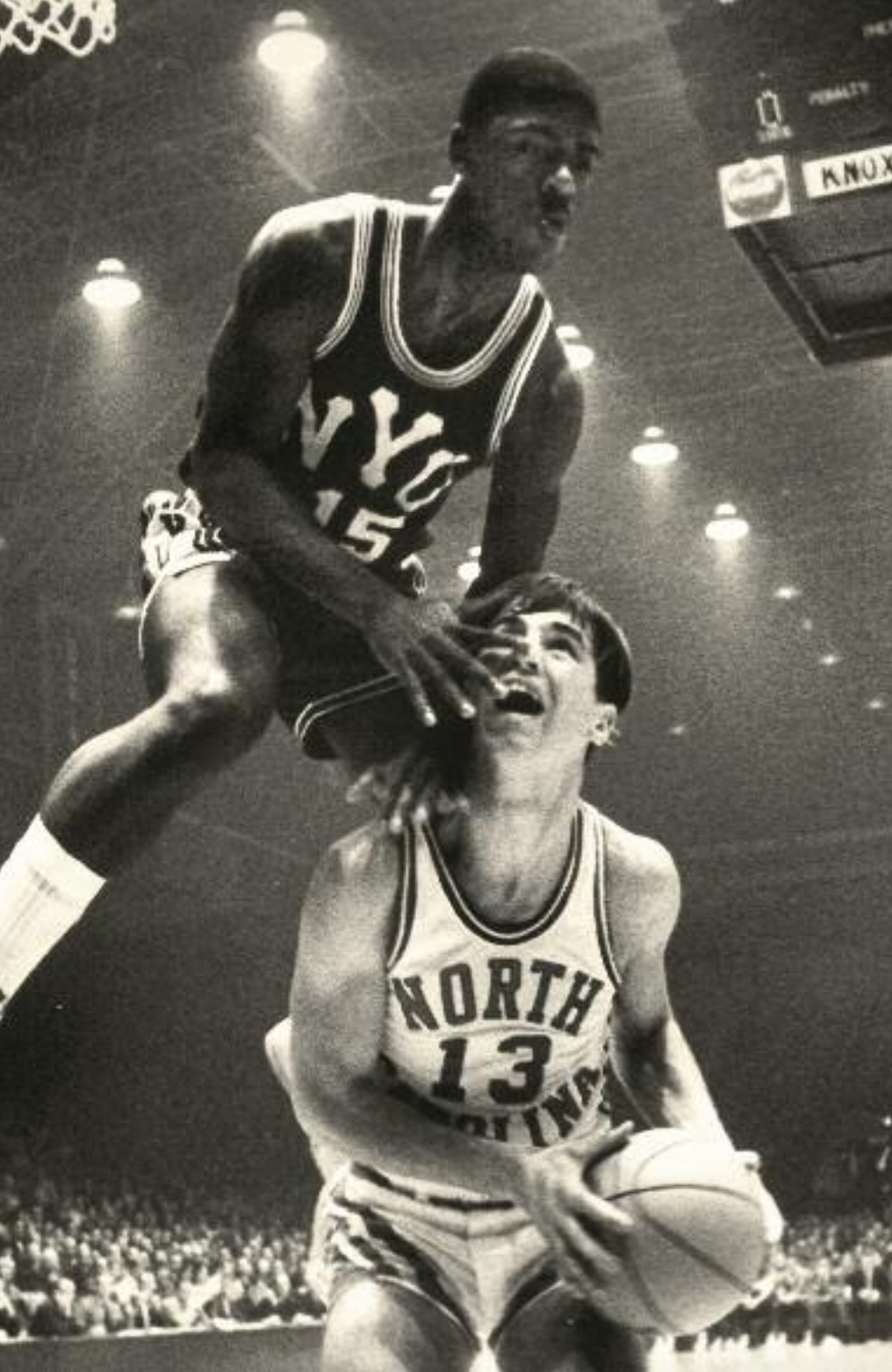


PHOTO © ROY MATHERLY

in America's inner cities.

**BERNARD GARDNER / WSC '52, MED '56** / just published *Nuggets-Five Plays* (iUniverse). Gardner is professor emeritus of surgery at New Jersey Medical School and has staged four of the plays locally since 2007.

**STANLEY J. ANTONOFF / WSC '53, DEN '57** / authored *Bygone Chronicle: Once Upon a Time...* (AuthorHouse), a book of humorous short stories.

**MARINOS A. PETRATOS / ARTS '56** / was elected to membership in Alpha Omega Alpha, the national medical honor society, in

June 2011. He was nominated by his medical school, the New Jersey Medical School.

**ESTELLE BREINES / STEINHARDT '57, '86** / published a memoir of her childhood in Borough Park, Brooklyn, called *Brooklyn Roots: A Tale of Pickles and Egg Creams*

(iUniverse).

**GEORGE JUNGHANNIS / GSAS '57** / published *The Phoenix Circa Anno Domini* (Gauntlet Books) in 2007. The title represents the fact that the Phoenix's true nature, as Halley's Comet, was unknown through the ages.

**CLARK M. ZLOTCHER / STERN '57** / wrote *Once Upon a Decade: Tales of*

*the Fifties* (Comfort Publishing), a collection of his short stories, has been selected as one of three short-story finalists in the 2011 Next Generation Indie Book Awards.

**JOSEPH BRANDES / GSAS '58** / has had his book, *Immigrants to Freedom: Jews as Yankee Farmers! (1880's to 1960's)* (Xlibris), enter a second printing.

## 1960s

**CAROL ABAYA / GSAS '63** / popularized the term "sandwich generation," describing people looking after both their children and aging parents. She currently writes a weekly column on the subject for [www.newjerseynewsroom.com](http://www.newjerseynewsroom.com).

**LESLIE BERLOWITZ / ARTS '65** / has been named president of the American Academy of Arts and Sciences. She has led the academy as its

CEO since 1996. At the request of Congress, Berlowitz is currently directing an assessment of humanities and social sciences and their role in education.

**ALFRED J. SCHIAVETTI JR. / STERN '69** / received an honorary degree from Monmouth University in May. Schiavetti is president of consultancy at Navesink Associates and is a trustee of Monmouth.

## 1970s

**REGINA SNOW MANDL / ARTS '71** / has been trustee-at-large of the American Inns of Court Foundation in Alexandria, VA. For more than 25 years, she has specialized in family law, estate planning, and administration. Mandl also serves the NYU Lawyer Alumni Mentoring Program, designed to mentor undergraduates interested in a career in law.

**MIGUELINA CUEVAS-POST / ARTS '72, STEINHARDT '74** / traveled to Belize to serve as a Peace Corps volunteer with her husband after retiring as principal of Owasco Elementary School in Auburn, NY. The couple met on a 1976 Peace Corps posting in Jamaica.

(CONTINUED ON PAGE 53)





## ■ alumni profile

**RICHARD TRAUM / STERN '62, '63, '73**

# ACHILLES HEALS

by **Brian Dalek / GSAS '10**

**R**UNNING COACH DICK TRAUM'S IDEAL TRAINEE IS NOT THE SWIFTEST ATHLETE, NOR ONE WITH THE MOST ENDURANCE. HE'S

more likely to approach somebody like Donald Arthur, who received a heart transplant in 1995. Less than a year after surgery, Arthur joined Traum's running club, Achilles International, just to power walk around Central Park, but Traum soon posed the same challenge he asks of everyone in the group: "Want to run

the New York City Marathon?" Arthur, now 66, remembers thinking Traum was crazy. Since then, however, he's completed 42 marathons and plans on running one in each U.S. state. It's no surprise to Traum, who believes that everyone is capable of pushing themselves beyond their preconceived limits. After all,

in 1976, he became the first person ever to run the New York City Marathon on a prosthetic leg.

Since that first triumph, Traum, 70, has coached thousands of athletes with disabilities—runners with multiple sclerosis, those paralyzed from car crashes, and the blind. They have all found a community with Achilles International,

where disabled joggers and able-bodied volunteers train together, building strength and confidence through exercise. The group started in 1983 in Central Park with about 10 runners and now counts some 500 members in New York City alone, with additional chapters across the United States and in more than 70 countries. It has attracted the support of former President Bill Clinton and former New York Governor David Paterson. In 2010, Prince Harry of Wales, Cindy and Meghan McCain, and Heather Mills all joined more than 5,000 participants (able-bodied and not) in the 8th Annual Achilles Hope & Possibility, a five-mile race in Central Park. More recently, the club has expanded its presence in 16 other marathons throughout the

country and has established programs such as the Freedom Team of Wounded Veterans, which worked closely with Walter Reed Army Medical Center in Washington, D.C., and has helped nearly 500 wounded soldiers to become physically active again.

Becoming a nonprofit leader for the disabled is a long way from Traum's initial life goal. At age 24, he had dreamed of starting his own business and had already completed a BS and MBA at NYU. He had finished all course work and taken the written exams for his doctoral dissertation on industrial psychology when his plans were sidetracked. On May 30, 1965, during a Memorial Day weekend trip with his new fiancé, he stopped to get gas on the New Jersey Turnpike en route to

PHOTO COURTESY OF RICHARD TRAUM

Philadelphia. As Traum stood behind his car while its tank was being filled, the driver of an old Chrysler lost control. The man's foot accidentally hit the accelerator and he rammed into Traum, breaking both of his legs at the upper thigh. His right leg became infected with gangrene and was amputated just above the knee. "You lose a leg, it's a big thing, but I guess I

able to run a mile comfortably.

That was thousands of miles ago. Like many others in the mid-1970s, Traum was swept up by the running boom and kept testing his limits. With the support of Roth, YMCA running coach Robert Gover, and then-New York Road Runners President Fred Lebow, Traum ran his first New York City marathon

## In 1976, Traum became the first person ever to run the New York City Marathon on a prosthetic leg.

wasn't devastated," Traum recalls. "I was like, 'Okay, you get an artificial leg and just continue.'"

Traum had never been one to worry about his health—before or after the accident. He had wrestled at Horace Mann School on the Upper West Side and then at NYU, and so was always fit. But in 1975 he grew concerned when someone he knew suddenly died of a heart attack. So Traum plopped down \$300 for classes at the West Side YMCA, where he met Peter Roth, who coached him and became a close friend. "I told him, 'You have to know that in this class, we run. Everybody has to do that, including you,'" Roth recalls. Traum learned how to hop and skip on his artificial leg. Three months later he was

in 1976, with a time of 7:24. He officially became the first person with a prosthesis to run the race—or any marathon that anybody knew of.

Traum has now run the NYC marathon 20 times, though he finished his most recent in 2010 as a participant in the hand-cycle division. (He gave up traditional running when his left knee was replaced 11 years ago.) Despite the rigors of training 300 Achilles International team members each year, heading to the starting line on the day of a race remains his greatest moment of pride and solace. "There is a tremendous amount to do before the marathon," he says. "When the gun goes off and I finally start, my reaction is, 'Okay, now this is when I can relax.'"

(CONTINUED FROM PAGE 51)

**EDNA WELLS HANDY / WSC '72** / has been awarded the Ida B. Wells-Barrett Justice Award for her work as commissioner of the department of citywide administrative services. The award is administered by the New York County Lawyers' Association and the Metropolitan Black Bar Association for distinguished service in combating discrimination and advocating human rights.

**HOWARD LISCH / STERN '72** / has formed Lisch & Lisch LLC with his daughter, Melissa, to practice public accounting.

**LEONARD RUSH / STERN '74** / has retired as CFO of Baird, a financial-services firm, after 11

years with the company. Rush oversaw the expansion of Baird's financial services around the world. Before joining the company, he spent nine years at Fidelity Investments.

**CATHY E. MINEHAN / STERN '77** / has been named dean of the Simmons College School of Management, the first MBA program in the country focused on women. Minehan served 39 years with the Federal Reserve System, most recently as the president and CEO of the Boston Bank.

**BLANCA CAMACHO / STEINHARDT '78** / finished a three-year stint as a member of the original Broadway cast of the 2008 Tony Award-

winning Best Musical *In the Heights*. She is an announcer for HBO Sports and has worked on-camera in dramas, sitcoms, and soaps.

**JOSEPH P. ESPOSITO / LAW '78** / has been selected for membership in the International Association of Defense Counsel. He is a partner in the Washington office of Hunton & Williams LLP, where he practices complex civil litigation.

**DAVID PENNEY / WSUC '78** / was appointed associate director for museum scholarship at the National Museum of the American Indian in Washington, D.C. Penney is also an adjunct professor of art history at Wayne State University.

## 1980s

**GREGORY C. BUFFALOW / LAW '80** / has joined the firm of Satterwhite, Buffalow, Compton, and Tyler LLC, in Mobile, AL. He recently authored an article, "Force Majeure: Recent Cases, Boilerplate and Analysis," for *The Journal of Maritime Law and Commerce*.

**BARBARA BLOCK ADAMS / GSAS '81** / , professor emerita from Pace University, published a memoir in 2011, *The Stone Man and the Poet* (iUniverse). She has also published *The Enemy Self: Poetry & Criticism of Laura Riding* (Univ. of Rochester Press), as well

as two books of poetry, *The Ordinary Living* and *Hapax Legomena* (both Mellen).

**MICHAEL L. GROSS / MED '83** / co-founded the Active Center for Health & Wellness in Hackensack, NJ, which offers health and fitness therapies. Gross is also the orthopedic director of sports medicine at Hackensack University Medical Center.

**RAY MORTON / TSOA '83** / has published *Music on Film: Amadeus* (Hal Leonard), a history of the making of the Czechoslovakian production. Morton is a senior writer at *Script*

magazine and has also penned histories of *King Kong* and *Close Encounters of the Third Kind* (both Applause Theatre & Cinema).

**LISA J. BRZEZICKI / STERN '84** / was appointed senior vice president of bank partner programs by Mazooma, an online debit payment system.

**ERIC COMSTOCK / WSUC '85** / , a jazz/pop pianist and singer, completed his second consecutive season at the Oak Room Supper Club at New York's Algonquin Hotel last Janu-

(CONTINUED ON PAGE 55)



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**alumni profile**

**JANE KATZ / STEINHARDT '66**

# WATER WOMAN

**by Kristine Jannuzzi / CAS '98**



**W**HEN JANE KATZ WAS MARRIED IN 1996, HER “SOMETHING BLUE” WAS A PAIR OF ULTRAMARINE-TINTED SWIM GOGGLES

that she wore on her head. She signs e-mails with “splashes” rather than “sincerely,” and, for her, the acronym BYOB always implies Bring Your Own Bathing suit. “I always felt klutzy on land, but in the water I feel graceful and serene,” she says. “It’s physiological and psychological.”

Katz has incorporated water and swimming into every aspect of her life and, at 68, she is still a formidable athlete and advocate for the sport. So far, she has won 34 All-American U.S. Masters

Swimming titles and was a member of the U.S. Synchronized Swimming Performance Team at the 1964 Summer Olympics in Tokyo. And while still active in competitions, she is also a celebrated educator and coach; earlier this year, Katz was inducted into the National Jewish Sports Hall of Fame for her achievements as both an athlete and a mentor.

Her passion for all things aquatic began in 1945 at a public pool on the Lower East Side of Manhattan. Katz’s father

taught her how to swim at the tender age of 2, and she raced in her first swim meet with a neighborhood team five years later. As a sophomore at the City College of New York in Harlem, she was selected to be a member of the U.S. team competing at the Maccabiah Games in Israel in 1961. “I hadn’t taken many trips and had never been on a team of that magnitude,” Katz recalls. “It was a kind of culture shock.”

But Katz adapted quickly and went on to win the 100-meter butter-

fly race for the American team. Upon returning to the United States, she soon discovered a relatively unknown sport called synchronized swimming and helped create its first team at City College. She was attracted to the artistic and musical components of this form of swimming, and she proved to be a natural—earning the title of U.S. Masters Synchronized Swimming National Solo Champion for 14 years (1974–87). Early on she often had to explain what synchronized swimming was to others, and remembers a spoof done on the sport for *Saturday Night Live* in 1984, when





AFTER FIVE DECADES AS A COMPETITIVE SWIMMER, 68-YEAR-OLD JANE KATZ (PICTURED AT TOP IN 1990) HAS BEEN INDUCTED INTO THE NATIONAL JEWISH SPORTS HALL OF FAME.

it was first recognized as an official Olympic event. "It was hysterical," she admits. "But while it looks easy, you're working very hard. You have to look

graceful, but you're nearly drowning."

Katz's talents in the water have always extended to teaching; even as a child she helped her fa-

ther to instruct kids in the city's public schools. She completed her master's in education administration at NYU while teaching swimming full time at Bronx Community College. Since 1989, she has been a professor of health and physical education at John Jay College of Criminal Justice, where she teaches aquatic fitness and swimming to New York City policemen and firefighters. She also teaches water therapy courses to the elderly and to NYU physical therapy students, and helped create the Kids Aquatic Re-Entry (KARE) program with the New York City Department of Juvenile Justice to share the benefits of swimming with troubled youth. "It builds confidence, and they make friends and socialize in a way they might not normally," Katz explains. "The water is democratic. It works for everyone and it is the great equalizer."

For Katz, the water can also console and comfort. "When my husband passed away, that was the only place where I had relief—physically, emotionally, mentally, and spiritually," she says. It's that unwavering belief in the restorative power of water that drives her to share her passion with as many people as possible. "When a person floats for the first time, it's priceless," she explains. "They shriek with joy and they're so excited, the smile just envelops their face. They hug and kiss you...or they take your next class." ■

(CONTINUED FROM PAGE 53)

ary. He will be performing the show, *Helluva Town: A New York Soundtrack*, around the country with his wife, Barbara Fasano.

**MARK JACKSON / TSOA '85** / was awarded the 2010 Distinguished Achievement Award by nTelos, a networking firm where he has worked for four years. Jackson led a team to build fiber-optic networks in previously poorly connected areas of Alleghany County, VA.

**MARY JANE VIAGGIO HAYES / STEINHARDT '86** / completed her book, *Emma's House of Sound* (St. Augustine), which is about a deaf child who is bullied, and received a grant from the St. Johns Cultural Arts Council for the play she wrote. Viaggio Hayes is now studying screenwriting at the University of North Florida.

**JOHN MEGA / GSAS '86** / has been promoted to the position of assistant vice president of Middlesex Savings Bank. Mega has worked at the bank for 15 years, previously as information technology officer in its systems support division.

**TIMOTHY E. MULLINS / TSOA '86** / recently produced three episodes of Nick Zedd's *The Adventures of Electra Elf*, a public-access cable TV show. He recently started work as a financial adviser with Edward Jones in Manhattan and Williamsburg, and specializes in working with artists, freelancers,

and entertainment-industry professionals.

**BEV THOMSON / STEINHARDT '86** / was nominated for the Maxwell Medallion by the Dog Writers Association of America for *The Ruff Times*, a 2010 newsletter she published for Saint Vincent's Hospital on behalf of the donors and volunteers who gave their support and service to the patient pet-care program.

**JOHN BABCOCK / LAW '87** / has again been named a North Carolina Super Lawyer, a peer-nominated list of top attorneys in the state. Babcock is a partner in the firm Wall, Esleeck, Babcock LLP, which concentrates on numerous aspects of corporate law.

**JOSÉ RAMÓN FERNÁNDEZ-PEÑA / WAG '87** / was honored in June with a \$25,000 Champions of Health Professions Diversity Award from the California Wellness Foundation for his groundbreaking work directing the Welcome Back Initiative.

**LUCINE KASBARIAN / WSUC '87** / has published *The Greedy Sparrow: An Armenian Tale* (Marshall Cavendish), an illustrated children's book based on a traditional folk story about greed, manipulation, and judgment.

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There are currently more than 20 clubs across the country and abroad, including recent additions in Fairfield County, Connecticut, and the Middle East. Activities range from happy hours and art receptions to film screenings and embassy tours. The clubs are run by graduates and supported by the Office of University Alumni Relations, and are a fun way to reconnect with former classmates and meet fellow alumni who share your current interests.

NYU also regularly hosts regional events featuring faculty speakers and networking opportunities for alumni. This year, receptions have been held in Beijing, London, Paris, South Korea, Shanghai, and Abu Dhabi, in addition to many cities throughout the United States. These events often include the chance to hear about the university's latest initiatives directly from President John Sexton.

*If you're interested in joining a regional club or in forming one of your own, contact [alumni.info@nyu.edu](mailto:alumni.info@nyu.edu). To find out details on upcoming events in your area, visit [alumni.nyu.edu/regionals](http://alumni.nyu.edu/regionals).*

SPOT ILLUSTRATIONS © ALAN KHUCHI

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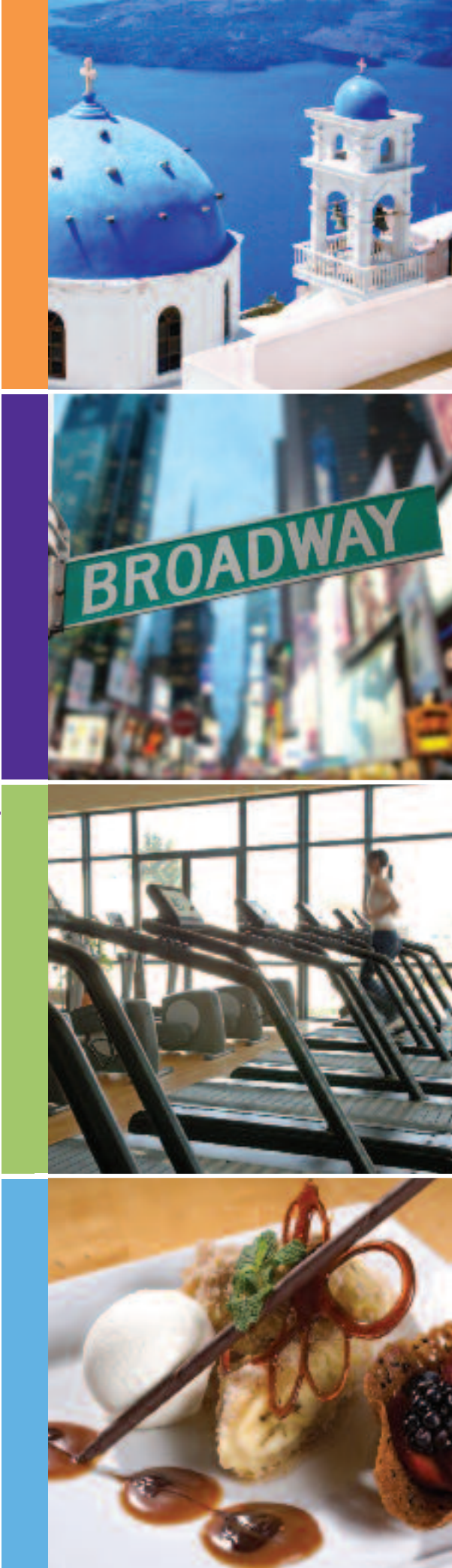
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■ alumni profile

ARUN CHAUDHARY / TSOA '04

## HOME MOVIES

by Kevin Fallon / CAS '09

**WITH HIS SONY EX3 CAMERA DRAPED OVER HIS RIGHT SHOULDER, FILMMAKER ARUN CHAUDHARY GIVES A TOUR OF HIS SET.**

He cruises past the Rose Garden and around the South Portico. Inside, he continues past the President's Study, Roosevelt Room, and Situation Room. No one blinks an eye as he cruises through the West Wing labyrinth. The staff is plenty used to seeing Chaudhary because, as he puts it, he is

hold the position, Chaudhary captures candid moments of President Barack Obama and his staff on the job that serve as both historical record and messaging tool for the administration. In 2010, he used the footage to launch a web show, *West Wing Week*, to answer the question: What did the president do this

filling out his own census form ("Old man. Old, old man," the president mutters while scribbling "48" under the age section of the form). With news programs such as *60 Minutes* and *The Rachel Maddow Show* also using some of Chaudhary's footage, the role of videographer continues to redraw the lines of transparency in

ads in New York State campaigns, Chaudhary was teaching Location Sound Recording as an adjunct at NYU when the opportunity to join the Obama campaign presented itself. He booked the gig in May 2007, thinking at the time that he'd be back in New York soon enough. "Don't worry," he told graduate film chair John Tintori, "I'm just going to miss one semester."

Four years later, Chaudhary recalls his role on the Democratic primary campaign trail as one of "ma-

began filming the president's day with an eye toward the archive. But he soon realized the leftover material made for a perfect White House reality show—strangely voyeuristic, often funny, and, of course, always dramatic. *West Wing Week*—which garners 5,000 to 10,000 hits for each episode—is inherently a one-man rush job, with Chaudhary spending long Thursday nights editing in the Eisenhower Executive Office Building. But the show's success is a testament to

.....

**Chaudhary recalls his role on the campaign trail as one of "machine meets moment."**

.....

chine meets moment." By 2007, cameras were small enough to run around with but could shoot in broadcast quality. So as the appetite for social media increased, the campaign was able to meet it—posting clips on YouTube and the campaign website. As for the "moment," Chaudhary credits then-Senator Obama. "Putting him in front of people just made sense," says the filmmaker, who routinely shot behind-the-scenes videos of the candidate interacting with voters just prior to walking out for victory speeches. These clips became wildly popular, providing just the kind of intimate connection and accessibility that voters yearned for.

After Chaudhary made the transition from the campaign trail to the White House, he initially

the president's comfort with the filmmaker. "The trust between us developed slowly, organically," Chaudhary says. "But over the course of the years, it's become unshakable." Obama confirmed this in a quip to *The New York Times* last fall: "Arun's a very cool guy, though I have to tell him to get a haircut once in a while."

Last May, Chaudhary decided the long hours and grinding travel were taking a toll on his family life, and announced he'd be resigning from the groundbreaking position. When asked how the president took the news, the typically animated Chaudhary takes a long pause before reflecting: "We had a very good conversation. He at least pretended to be upset about it, which is all anyone could ask for." ■



PHOTO © DAVID KATZ

ARUN CHAUDHARY (RIGHT) IS THE FIRST PERSON TO HOLD THE TITLE OF WHITE HOUSE VIDEOGRAPHER.

paid to be a professional "fly on the wall." Officially, he is the White House videographer.

As the first person to ever

week? It marks yet another frontier in presidential communication and has included clips ranging from a trip to Afghanistan to Obama

the White House.

A self-proclaimed Internet news junkie who had gained attention by creating spec scripts for political

# 1990s

**PATRICIA MOYNAGH / GSAS '90, '95 /**, a member of the faculty in the department of government and politics at Wagner College, was granted tenure and promoted to the rank of associate professor in May. She was the co-editor of and a contributor to *Simone de Beauvoir's Political Thinking* (University of Illinois Press), and is currently working on a book about freedom and the challenges of coexistence.

**SPIROS G. FRANGOS / WSUC '91 /** was promoted to associate professor of surgery at NYU School of Medicine in the section of trauma, critical care, and surgical emergencies. Additionally, he has published his first novel, *Reflections in the Stream* (Frangos).

**PETER GLAVAS / WSUC '92, DEN '97 /** has been named program director of the General Practice Dental Residency at Staten Island University Hospital. He maintains a private practice specializing in prosthodontics in Great Neck, NY.

**PAUL LEMPA / WSUC '92 /** had his painting of Hall of Fame pitcher Satchel Paige shown at the National Art Museum of Sport in summer 2011 as one of the winners of the national Negro League Conference Art Contest.

**YASMINE BEVERLY RANA / TSOA '93, '94 /** has had her book, *The War Zone Is My Bed and Other Plays*, published by Seagull Books' In Performance series and the University of Chicago Press.

**LYNN BODNAR KELLY / WSUC '94, WAG '98 /** has been named CEO and president of Staten Island's Snug Harbor Cultural Center and Botanical Garden.

**ELIZABETH WOLFSON / SSSW '95 /** has been appointed chair of the master's in clinical psychology program at Antioch University, Santa Barbara. Wolfson joined Antioch as full-time faculty in August 2010 after serving as an instructor in the program for nearly a decade, while also serving as director of a family

service agency.

**THOMAS ASHFORTH / SCPS '96 /** has been named principal of Transwestern Commercial Services' northeast region's agency leasing and tenant advisory services groups based in New York City.

**TARA HANDRON / TSOA '96 /** has been appointed regional vice president for Caron Treatment Centers in Washington, D.C., and the greater D.C. region. Caron is a leading nonprofit provider of addiction treatment for individuals and families.

**AMY WU / CAS '96 /** has accepted a full-time lecturer position at Shue Yan University in Hong Kong. She previously worked on various projects for the University of Hong Kong's Journalism and Media Studies Centre.

**ANGELA NITZSCHE / SSSW '97 /** married Francis Michael Gibbons on June 19, 2010. She has worked for the Zucker Hillside Hospital for the past four years.

**KEVIN HUFFMAN / LAW '98 /** has been appointed education commissioner of Tennessee. Huffman was previously head of public affairs at Teach for America, and he is its first alumnus to be appointed as head of a state education department.

**FRANCIS M. HULT / CAS '98, STEINHARDT '01 /** has published *Directions and Prospects for Educational Linguistics* (Springer), a collection of work by 14 scholars in the field. It covers the use of eye trackers in second language acquisition research, computer gaming, and the bilingual education of deaf students.

**FOTINI LIVANOS / CAS '98 /** started her own line of handbags after leaving the real estate industry. The bags are carried in Bloomingdale's and in specialty shops around the world.

**GIANCARLA SAMBO / GSAS '98 /**, attorney at law, has been appointed by the Miss America Organiza-

tion as executive director for the Miss America Program in Puerto Rico, which is participating in the Miss America pageant after an almost 50-year absence.

**JENNIFER McCASLAND DALY / STEINHARDT '99, '00 /** and **CHRISTOPHER DALY / TSOA '06 /** were married in February 2006. They opened Kinespirit, a gyrotonic and Pilates personal-training studio, the same year and expanded to its second Manhattan location in 2008. They also welcomed their first child, Everett Cash, in September 2010.

**LISA REYES / STEINHARDT '99 /** won a New York Emmy Award in April 2011 in the category of Sports Series Coverage for her work covering the World Series in Philadelphia. Reyes is currently a reporter and fill-in anchor at News 12 Westchester.

**KEN SCHNECK / CAS '99, STEINHARDT '01 /** was elected to Selectboard in Brattleboro, VT, for a three-year term.

# 2000s

**AYALA SELLA's / CAS '00 /** first book, a collection of poetry titled *Soliloquies of a Crosswalker*, has just been released by Wasteland Press. She currently lives in Brooklyn.

**THEO THIMOU / GSAS '00 /** is co-author of *Clark Howard's Living Large in Lean Times* (Avery), a New York Times No. 1 bestseller (paperback how-to, advice, and misc. list). He works as director of content for [www.ClarkHoward.com](http://www.ClarkHoward.com),

the official website of nationally syndicated radio and TV host Clark Howard.

**ARIELLE NOBILE / TSOA '01 /** had a daughter, Maia Lucia, on August 26, 2010, with her husband, Nicolas. She changed the

name of her business this year to Legacy Connections Films.

**JOSHUA COOPER RAMO / GSAS '01 /** was appointed to the board of directors of Starbucks. Ramo is also managing director at

Kissinger Associates, a strategy consultancy.

**RON GRABOV-NARDINI / LAW '02 /** was made partner at the international law firm Akin Gump Strauss Hauer & Feld LLP. He is a

(CONTINUED ON PAGE 60)

member of the firm's tax practice and his clients include hedge funds and private equity funds.

**ALI WEISELBERG / CAS '02, DEN '06 /** has been selected as one of the Best 50 Women in Business in New Jersey by business journal *NJBIZ*. The award was judged on the basis of dedication to business growth, professional and personal accomplishments, community involvement, and advocacy for women.

**STEPHEN ACUNTO JR. / SCPS '03 /** has joined the news and opinion magazine *The Week* and its website *TheWeek.com* as an account manager.

**KHURRAM NASIR GORE /**

**CAS '03 / and HEBA NASSEF GORE / CAS '02 /** welcomed their baby girl, Amina Khurram Gore, into the world on February 15, 2011 in Philadelphia. Amina is the niece of **KIRAN GORE / GAL '06 /**, **YOMNA NASSEF / CAS '08 /**, and **TARA GORE / GAL '14**.

**EVITA NANCY S. TORRE / CAS '03 /** is practicing as an adoption attorney in New York City. She works with Greenberg & Greenberg, and is legal counsel to Spence-Chapin Adoption Services.

**BROOKE KOSOFSKY GLASSBERG / CAS '04 /** is now merchandising editor at *Good Housekeeping* magazine. Prior to that, she was fashion features editor of *O, The Oprah Magazine*.

**VICTORIA PARIS SACKS / CAS '04 /** won the first place Montgomery Watson Harza Consulting Engineers/AEESP Master's Thesis Award for contributing to the advancement of environmental science and engineering. She earned an MS from University of Rhode Island's Graduate School of Oceanography in 2010.

**RACHEL SHER / STEINHARDT '04 /** has joined Chicago law firm Butler Rubin Saltarelli and Boyd LLP as an associate. She will concentrate on complex business dispute cases.

**JENNIFER C. SMITH / CAS '04 /** of Fresh Meadows, NY, married Caleb Anthony Parker of Savannah, GA, on November 15, 2010 in Washington, D.C. The couple lives

in D.C. She now goes by Jennifer Smith-Parker.

**CHERYL TEXIERA / TSOA '04 /** was cast as Tina, a seductive barfly, in Showtime's *Shameless*. She has also appeared in *Parks and Recreation* on NBC and is currently working on new comedies, including ABC's *Happy Endings*.

**JENNIFER ZAHRT / GAL '04 /** was hired last spring as an associate editor at *The Threepenny Review*, a literary magazine based in Berkeley, CA.

**CALEB D. CAMACHO / GAL '05 /** has written an award-winning film script, *The Dance of the Living*, about a Jewish doctor accused of spreading the plague in 14th-century

Europe. Camacho is marketing the script and working as a part-time English professor in Texas.

**CRISTI HEGRANES / GSAS '05 /** won the Society of Professional Journalists' Innovation Prize for her work with the Press Institute. She founded the group to train women in developing countries to become journalists.

**DAN KARTZMAN / CAS '05 /** was recently profiled in the book *Dig This Gig* (Citadel) by Laura Dodd. He is currently working in Brooklyn in the home performance field, improving the energy efficiency of houses.

**KATHARYN KRYDA / CAS '05 /** graduated from

(CONTINUED ON PAGE 61)



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# Star Wars for the People

**J**AMIE WILKINSON (CAS '07) and Casey Pugh were eating brunch in Brooklyn two years ago, dreaming about how cool it would be to somehow re-create George Lucas's 1977 epic *Star Wars*. Even cooler,

they decided, would be to piece it together with eclectic 15-second scenes provided by fellow superfans of the film. Wilkinson, a software developer and co-creator of Know Your Meme—which documents quirky or viral videos and was selected as one of *Time* magazine's Top 50 websites of 2009—was confident they'd receive a number of fun clips.

He never expected that nearly 2,000 submissions would pour in from around the world—ranging from Lego lightsaber battles to an all-female squad of Stormtroopers in go-go boots. With such a variety of visual styles, it doesn't take a Jedi to see why the crowdsourced remake has become a Web sensation. "A project like this could only work with a really substantial fan community that was willing to put in the effort," explains Wilkinson, who produced and developed *Star Wars Uncut* with Pugh and two friends over the course of a year. The team divided the original film into 473 scenes that fans shot using any technique (see right). Once it was all pieced back together, the clips formed a full-length movie that's now constantly changing based on viewer voting.

The site won a 2010 Primetime Emmy Award for Outstanding Creative Achievement in Interactive Media, beating out the sites for *Dexter* and *Glee* to become the first Internet-only production to score an Emmy. It was also likely the cheapest. "Our budget was 100 bucks a month for servers and that was it," says Wilkinson, who is now busy developing a video sharing website, VHX.tv. But the team is still in talks with Lucasfilm to tackle the film's sequels, and they're also planning to screen *Star Wars Uncut* at festivals and local theaters for charity, which would introduce some unlikely actors to the big screen. "Some of my fa-

vorite scenes are the ones where it's a whole family," Wilkinson says. "You can see that it's like Mom is operating the camera, Dad's playing Darth Vader, the kids are Luke and Obi-Wan, and they're using the dog as Chewbacca."

—Renée Alfuso



PHOTOS COURTESY JAMIE WILKINSON

(CONTINUED FROM  
PAGE 60)

the University of Illinois College of Veterinary Medicine in May 2011. She is now practicing in the Washington, D.C., metro area.

**JAMES McLEOD / STEINHARDT '05** / was featured in a group exhibition titled *Concepts in Glass* at the New Art Center in Newton, MA, last April.

**ASHLEY COZINE / TSOA '06** / is in production for the SAG New Media Web Series *Look Up in the Sky*, and recently wrapped the SAG Indie short films *On the Mountain* and *Dessert & Suicide*, and is in festivals with the short film *By the Numbers* and the feature *A Perfect Life*.

**CHRISTINE ELLIOTT / CAS '07** / and **JORDAN HOLLANDER / TSOA '07** / are getting married this November. They met freshman year in Hayden Hall.

**EMILY HEROY / CAS '07** / was named one of the top 100 "most inspiring people delivering for girls and women" by Women Deliver, for her work with the Gender Across Borders blog. Heroy was also profiled by *USA Today* as part of its coverage of International Women's Day. Heroy was recently engaged to Yale Fillingham.

**DIANA SALIER / CAS '08** / just published her first book of poems, *Wikipedia Says It Will Pass* (Red&Deadly Press).



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## Creating a Legacy That Makes a Difference

Over a career spanning more than 50 years, Alan Landsburg (WSC '53) has been a guiding force in the film and television industries. His productions served as the model for television news documentaries as well as for reality TV.

Now Mr. Landsburg, an active member of the Tisch Dean's Council, has established the first production fund at NYU's Tisch School of Arts that focuses on the specific needs of documentary film students. “When I was a student at NYU, I was inspired by Professors Irving Falk and Robert Emerson,” said Mr. Landsburg. “There is no doubt that Tisch faculty continue to inspire students, and there’s no better place to learn the skills to make films that depict socially relevant issues and give voice to extraordinary people who would otherwise not be heard.”

Mr. Landsburg has chosen to create his fund through contributions to the NYU Charitable Gift Annuity, which pays him a high and secure income and generates substantial tax advantages – with ultimate benefit to the students of Tisch.

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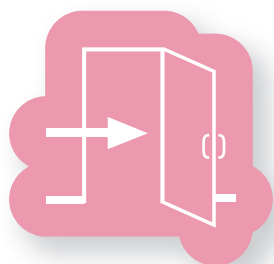
## A Gift That Pays Income

**NYUCharitableGiftAnnuity**  
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**NEW YORK UNIVERSITY**

# OPEN WIDE THOSE CAREER DOORS



Even if you've long since graduated, NYU can help you make your mark in almost every imaginable field, from science and business to social work and the arts. NYU's Wasserman Center for Career Development offers an array of services for alumni at all stages of their careers, including free counseling and workshops, job postings, and a full-service business center.

The best way to take advantage of news and benefits from the Wasserman Center is to join the alumni listserv (send a blank e-mail to [join-career-alumni@lists.nyu.edu](mailto:join-career-alumni@lists.nyu.edu)), which blasts subscribers with information on free panels and workshops, job postings, and strategies for enhancing careers.

All graduates are also eligible for free 15-minute career counseling appointments with Wasserman's seasoned experts to learn, for example, the most effective way to conduct an online job search or how to transition to a new industry or graduate-school program. (Longer 45-minute appointments are available at a rate of \$125, which includes access to the center for three months.)

Additionally, Wasserman offers alumni several options for viewing job listings through NYU CareerNet, the center's online employment database. For those who wish to maximize their search options, full NYU CareerNet access, which includes listings geared toward more recent alumni, is available for three months at a rate of \$75. Alumni can explore a free two-week trial of this service to determine whether the

database meets their specific job search needs. There are also a number of free job postings available to all alumni via a separate link on NYU CareerNet. For details, call the center at 212-998-4730.

For those looking for a home base from which to conduct their job search, three-month access to Wasserman's spacious career resource center near Union Square is available for \$75. In addition to use of the computers, printers, Wi-Fi, fax machine, career literature, and coffee station, alumni may hold five-minute walk-in sessions with counselors for résumé and cover letter critiques, as well as quick career-related questions.

Graduates who wish to consult with experienced professionals in particular fields may also request informational interviews with fellow alumni in the Mentor Network program. Those who would like to share their own experiences and advice can volunteer to mentor current students as well.

So whether alumni are embarking on their first job hunt or looking to switch careers midstream, NYU can play a valuable role in fostering their professional development.

For more information about the Wasserman Center's alumni services, visit [www.nyu.edu/careerdevelopment](http://www.nyu.edu/careerdevelopment).

*To expand your NYU network, visit the alumni website, NYU-niverse, at [www.alumni.nyu.edu](http://www.alumni.nyu.edu). And if you have ideas for new groups, we welcome suggestions at [alumni.affinity@nyu.edu](mailto:alumni.affinity@nyu.edu).*

## Obituaries

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

CHARLOTTE BLOOMBERG / STERN '29  
HENRY SUSS / ARTS '35  
SHERWOOD SCHWARTZ / ARTS '38  
JEAN (ULLMAN) BLAKE / WSC '40  
BERNARD SCHEUER / ARTS '40, DEN '43  
NORMA LEE O'HARA / STEINHARDT '41  
MILDRED ROBBINS LEET / WSC '42  
MAYBELLE MACNICOL / STEINHARDT '44  
ANTHONY LOFASO / ENG '46  
BETTY MANN GRINDLINGER / STEINHARDT '47  
MELVIN RISCOE / STERN '47  
ABNER J. ZALAZNICK / WSC '48

CHARLES REINWALD / LAW '49  
ALBERT W. TIEDEMANN, JR. / GSAS '49  
ROBERT SCHEIN / STERN '50  
HARVEY POHL / STERN '52  
HAROLD A. LUBELL / WSC '53, LAW '56  
EDWARD G. OBERST / STERN '53  
RICHARD H. SCHNOOR / ENG '53, '58  
EDWARD LIEBLEIN / ENG '55  
NELSON J. KISTLER / WSC '56  
SVERRE LYGSTAD / GSAS '60  
RICHARD SCHMUKLER / STEINHARDT '61  
ALVARO BECHARA / LAW '66

FRANCES WINOPOL KLEIN / SCPS '82  
HENRY E. SAUVAGEOT / TSOA '97  
MANISH ACHARYA / TSOA '06  
HOPE REICHBACH / CAS '10  
BARUJ BENACERRAF / FORMER MED FACULTY  
EDA GOLDSTEIN / SSSW PROFESSOR EMERITUS  
MARKETA KIMBRELL / TSOA FACULTY  
TOM MANGRAVITE / TSOA FACULTY  
WILLIAM F. MAY / FORMER STERN DEAN  
HOWARD NEWMAN / FORMER WAGNER DEAN  
NORMAN REDLICH / LAW FACULTY  
ROBERT SKLAR / TSOA PROFESSOR EMERITUS





#### WHAT

NYU ABU DHABI'S MASQUERADE BALL:  
A CELEBRATION OF THE UNIVERSITY'S INAUGURAL YEAR

#### WHERE

YAS HOTEL, ABU DHABI

#### WHY

WHAT BETTER WAY TO MARK THE END OF NYU ABU DHABI'S FIRST YEAR THAN TO PARTY IN STYLE AT A FIVE-STAR HOTEL? ALMOST THE ENTIRE STUDENT BODY—ALONG WITH PRESIDENT JOHN SEXTON AND VICE CHANCELLOR AL BLOOM—ATTENDED, WEARING MASKS COVERED IN SPARKLES, SEQUINS, AND FEATHERS. BUT THE MASKS HAD COME OFF BY THE END OF THE NIGHT, WHEN THIS PHOTO WAS TAKEN.

DAMLA GONULLU (NYUAD '14) ORGANIZED THE BALL ALONG WITH FELLOW STUDENTS AND SOME NYUAD STAFF MEMBERS. SHE SAID HER EXPERIENCE PLANNING HIGH SCHOOL EVENTS IN TURKEY PAID OFF, AND SHOULD HELP LATER IN HER CAREER: "EVEN THOUGH I EVENTUALLY WANT TO BE A DOCTOR, I [ALSO] WANT TO BE ABLE TO PLAN FUN PARTIES FOR MY STAFF."

# EXPERIENCE THE WORLD

## with NYU Global Travel Adventures

# 2012

**LIVING ABROAD IN CUENCA, ECUADOR**  
December 27, 2011 - January 26, 2012

**TAHITIAN JEWELS**  
January 6 - 18, 2012

**THE HIDDEN GEMS OF BORNEO**  
February 15 - 29, 2012

**MAYAN MYSTIQUE**  
February 26 - March 7, 2012

**BOTSWANA UNMATCHED**  
April 12 - 22, 2012

**WATERWAYS OF HOLLAND,  
BELGIUM & LA FLORIADE**  
April 17 - 25, 2012

**AUSTRIA**  
May 7 - 17, 2012

**SCANDINAVIAN ODYSSEY**  
May 10 - 26, 2012

**LEGENDARY TURKEY**  
May 20 - June 3, 2012

**APULIA, ITALY**  
June 19 - 27, 2012

**COASTAL LIFE - ADRIATIC SEA**  
June 24 - July 2, 2012

**ICELAND**  
July 20 - 28, 2012

**SUMMER OLYMPICS - LONDON**  
August 7 - 13, 2012

**AMALFI, ITALY**  
September 5 - 13, 2012

**RUSSIAN WATERWAYS**  
September 12 - 22, 2012

**TREASURES OF EAST AFRICA**  
October 4 - 18, 2012

**SICILY**  
October 12 - 22, 2012

**JOURNEY THROUGH VIETNAM**  
October 20 - November 4, 2012

**RIVER LIFE - RHINE, MAIN, MOSEL**  
October 23 - 31, 2012

**PATAGONIAN FRONTIERS**  
November 30 - December 17, 2012

### SIGNATURE TOURS

**INTO AFRICA: DAKAR TO FREETOWN**  
December 23, 2011 - January 4, 2012  
January 2 - 14, 2012

**AROUND THE WORLD BY PRIVATE JET**  
January 29 - February 20, 2012

**CENTERS OF CULTURE & ART  
IN THE MEDITERRANEAN**  
April 14 - 27, 2012

**LEGENDARY GOLF COURSES  
OF SCOTLAND - ST. ANDREWS  
& GLENEAGLES**  
May 19 - 26, 2012

**OPERA IN ITALY: ROME, VERONA, MILAN**  
June 26 - July 5, 2012

**GRAND TOUR OF CHAMPAGNE:  
REINES & ESPERNAY**  
September 9 - 15, 2012

**GREAT OPERA HOUSES OF EUROPE:  
PARIS, VIENNA, MILAN**  
October 1 - 12, 2012

**INDIA, SRI LANKA & THE MALDIVES  
BY PRIVATE JET**  
November 27 - December 16, 2012



Set out on an extraordinary journey of discovery. Experience new cultures and paths of understanding and friendship in some of the world's most exciting, legendary destinations. For information on itineraries and how to book an NYU Alumni and Friends Travel Adventure program, go to [alumni.nyu.edu/travel](http://alumni.nyu.edu/travel) or contact the NYU Alumni Relations Office at 212-998-6985.



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NYUAlumni



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