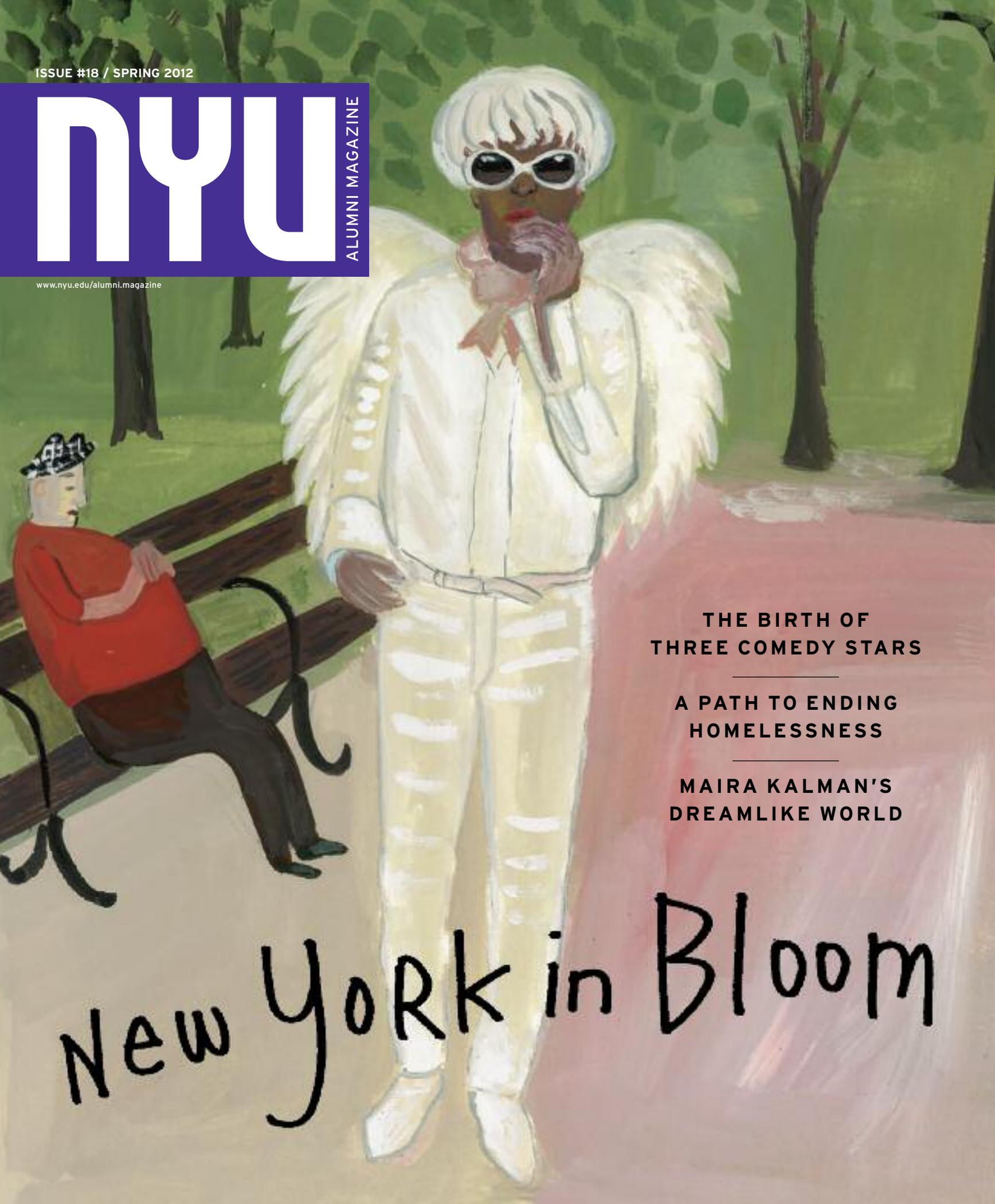


ISSUE #18 / SPRING 2012

**NYU**  
ALUMNI MAGAZINE

[www.nyu.edu/alumni.magazine](http://www.nyu.edu/alumni.magazine)



**THE BIRTH OF  
THREE COMEDY STARS**

**A PATH TO ENDING  
HOMELESSNESS**

**MAIRA KALMAN'S  
DREAMLIKE WORLD**

**New York in Bloom**



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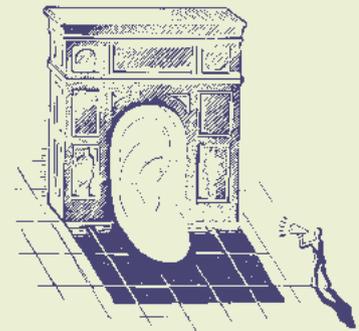
“[Women] are just another domestic animal, and not even the most valuable one.”

—LARA LOGAN, CBS NEWS CHIEF FOREIGN CORRESPONDENT, ON GENDER ISSUES IN IRAQ AT AN EVENT HOSTED BY THE CENTER FOR GLOBAL AFFAIRS IN THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES AND THE JOHN BRADEMANS CENTER FOR THE STUDY OF CONGRESS

“I thought: I’ve got to get some chickens. And then I realized you could order them by mail.”

—SUSAN ORLEAN, JOURNALIST AND NONFICTION WRITER, ON HER LOVE OF ANIMALS AND HER LATEST BOOK, *RIN TIN TIN: THE LIFE AND THE LEGEND*, WITH ROBERT BOYNTON AT NYU’S ARTHUR L. CARTER JOURNALISM INSTITUTE

# HEARD ON CAMPUS



“When you enter American airspace from Britain, a series of strange semantic changes takes place.... One is the complete transformation of the word *liberalism*...which can be used to describe the philosophy on which this country is founded and now means some weird, hellish mixture of big government and fornication.”

—TIMOTHY GARTON ASH, PROFESSOR OF EUROPEAN STUDIES AT OXFORD UNIVERSITY, DELIVERING THE 2011 TONY JUDT MEMORIAL LECTURE ON “MUSLIMS IN EUROPE! THE CHALLENGE TO LIBERALISM,” SPONSORED BY NYU’S REMARQUE INSTITUTE

“There’s no such thing as a glass ceiling—it’s actually just a thick layer of men.”

—MAJORA CARTER, ECONOMIC CONSULTANT AND ENVIRONMENTAL JUSTICE ADVOCATE, ON A PANEL WITH U.S. SENATOR FOR NEW YORK KIRSTEN E. GILLIBRAND AT THE FIRST-ANNUAL WOMEN’S ECONOMIC EMPOWERMENT SUMMIT 2011, IN ROSENTHAL PAVILION

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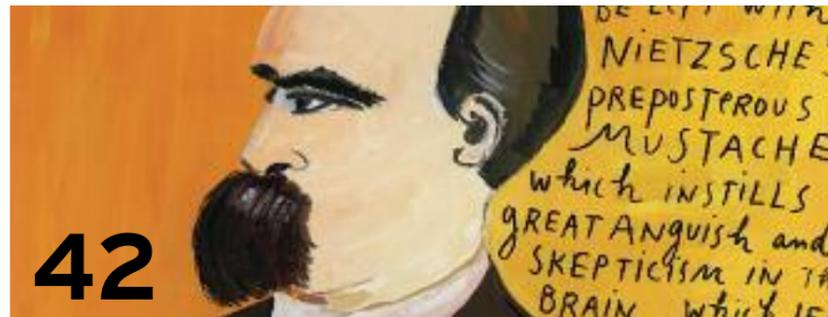
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## behind the scenes

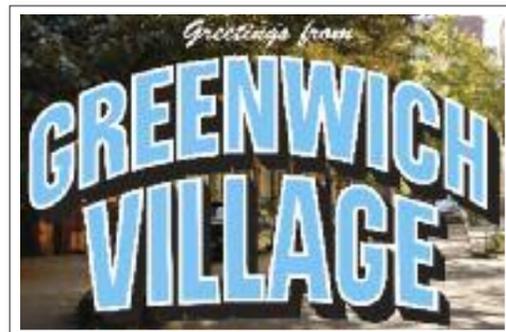
Our greatest goal here at the magazine is that people will read it. That may sound modest, but amid a landslide of news these days, that's simply what we're after.

And there is no sure way to predict what, from the piles of pitches we receive, will have the widest appeal. Is it the history of a fabled professor? Profile of an entrepreneur? Update on genome research? Peek at an upcoming art show? More often than not, it's all of the above. So the anxiety to deliver something worthwhile hovers near as we select a lineup and figure out how our staff will pull it together by deadline.

This round we threw out all caution and tackled some far-reaching and *hard-to-reach* subjects.

In Issue #18, "Class Clowns"

(p. 30) catches up with three of the hottest young comedians—Aziz Ansari, Aubrey Plaza, and Donald Glover—whose ambition and energy extend far beyond the small screens we see them on each week.



We then move to a new canvas with critically acclaimed artist and author Maira Kalman, who gives us a glance behind the curtain of her profound yet whimsical works in "Red-Footed Pigeons and Super Fine String..." (p. 42). And finally, with "Locked Out" (p. 36), we explore the work

and research that so many NYU faculty and alumni have contributed to in the pursuit of ending homelessness in New York City, and across the country. Add to that an array of stories on sustainability, religion, music, media, race, education, history, and gourmet cheese, and we hope you'll agree that there is indeed something for everyone.

We say it over and over, but we're always amazed at the daring and creativity of NYU's faculty and alumni, be they artists or scholars, entrepreneurs or entertainers.

In a world that can feel very disconnected, it's nice to be reminded that those who have passed through the university are *all* part of our community, which somehow keeps finding new ways to shape the zeitgeist.

—The NYU Alumni Magazine team

## CONTRIBUTORS

**JOHN BRINGARDNER** (GSAS '03) is a legal reporter based in New York. His work has appeared in *The New York Times*, *Wired*, and *The American Lawyer*.

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Issue #18 / Spring 2012

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MODEL CHERYL TIEGS AT THE 2012 GALLATIN FASHION SHOW, TITLED SEXPOSED.



OSCAR-NOMINATED ACTOR SAMUEL L. JACKSON VISITED THE TISCH SCHOOL OF THE ARTS FOR A Q&A WITH STUDENTS DURING HIS RUN ON BROADWAY AS MARTIN LUTHER KING JR. IN *THE MOUNTAINTOP*.



# STAR

TOP-DRAW PERSONALITIES SPOTTED ON CAMPUS



ACTOR JESSE EISENBERG READ FROM "THE PROBLEM IS CIVIL OBEDIENCE," HOWARD ZINN'S 1970 WAR-PROTEST SPEECH, AT NYU PORTRAITS: VOICES OF A PEOPLE.



ABC NEWS CHIEF POLITICAL CORRESPONDENT GEORGE STEPHANOPOULOS MODERATED WAGNER'S CAMPAIGN WATCH 2012 EVENT.



TONY AWARD-WINNER BEN VEREEN (LEFT) AND ACTRESS JAMIE-LYNN SIGLER AT NYU'S 9/11 ANNIVERSARY BENEFIT EVENT, 110 STORIES.

# POWER

# We Hear From You



Thanks to all who responded to the Fall 2011 issue. Please keep the letters coming...



**EDITORS' NOTE:** The Fall 2011 cover story, "When a Woman Loves a Woman," touched a nerve with some alumni. We received many responses to it; none positive. Many questioned why we would publish an article on the issue of gay marriage. In short, the magazine aims to tell the most powerful and timely stories relating to our students, faculty, and alumni. We believe that Edith Windsor's (GSAS '57) landmark court case, which has been championed by the U.S. Attorney General and may soon go before the U.S. Supreme Court, falls perfectly into that category. Several readers also questioned our cover photo choice. We thought the decades-old image of the couple in quiet conversation on a sunny beach beautifully illustrated the strength of the 44-year relationship that Windsor is now fighting to have recognized.

The magazine's editors wholly support every person's right to marry whom they choose, and are exceedingly proud to have told the story of one alumna's struggle for this basic civil right that so many others enjoy. We were buoyed to see recent polls reveal that for the first time in the nation's history a majority of Americans—51 percent according to CNN and the Public Religion Research Institute,

and 53 percent according to Gallup—now support marriage for all.

**HOT TOPIC**

The cover story, "When a Woman Loves a Woman," is disturbing because it paints a biased picture that represents the gay agenda of a very, very small minority of people in America who are "gay" and a minority of people who would deem this issue as a civil rights movement. In no way does denying gay "couples" the same rights as married spouses deem them as second-class citizens. Marriage is, and clearly always has been, a sacred relationship between a man and a woman, with the greater purpose of reproduction. Simply put, gay "marriage" is immoral and is not marriage at all.

As an NYU alumna who strongly believes in the sacred institution of marriage, I suggest that the magazine write an article concerning the majority view on this issue. There are a vast number of students, alumni, and American citizens who would deem this article as nothing more than opinionated liberalism bent on persuading people to sympathize with the gay agenda by using emotional appeal.

Sandra Alcaide (CAS '11)  
Brooklyn, New York

It was rather appalling to see two lesbians grace the cover of your latest issue. I would think that there are more important features to discuss than gay marriage. When I first picked up my copy I thought I was looking at a tabloid out of the U.K., rather than a magazine from an allegedly prominent university.

Fred Hahn (STERN '62)  
Roswell, Georgia

I completed my PhD from NYU in 1980 and usually enjoy the alumni magazine. However, I am returning the most recent issue. Why someone at NYU thinks that alumni would be interested in a lesbian marriage is beyond me—let alone that it should be the cover.

I expect that there are some alumni who will reconsider contributing to the university on the basis of this issue. In the future, you might consider the fact that there are alumni who have moral standards and find articles such as this one—not to mention the cover photograph—to be highly offensive.

Michael L. Nardacci (GSAS '68, '80)  
Albany, New York

"When a Woman Loves a Woman" is well written, and it explains the predicament of all who enter such a relationship. But then the editors chose to place a picture of the two women on the cover of the magazine, waving the flag of gay relationships. This move was unnecessary. Certainly the relationship of these two women ended in a tragedy, but why make it the lead article of the magazine? The whole proposition rests on a biological impossibility (result: no children); a social anomaly (no acceptance by society); and a bad example to children (an undesirable goal).

Richard B. Weir (GSAS '74)  
Yonkers, New York

**SUPER FANS**

I take my hat off to you on an excellent fall issue! I have received the magazine for some time, but unfortunately have never found the time to read it before. After reading every piece in this issue, however, I am sure

it will not be the last time. Keep up the good work!

Eric de Regnacourt (CAS '05)  
Leuven, Belgium

I love NYU Alumni Magazine. It's the most innovative and captivating alumni magazine I've read. I've been carefully archiving each and every issue from the first one on. You have done a great job with the publication! It's a pleasure to read and an honor to receive.

Hebron Simckes-Joffe (TSOA '99, GAL '07)  
Los Angeles, California

**NEWS HEIGHTS**

The Fall 2011 issue is attractive, with many articles of interest, but I focused sentimentally on Ira Silverman's Mailbag letter on page 6. If Mr. Silverman thinks that his yellowing copy of a Heights Daily News issue was the "smallest daily newspaper in the country" from 1964 to 1968, he should be interested to learn that I have a copy of the Heights Rural News dated Sept. 2, 1949. That now-fading mimeographed paper was a newly published weekly. I was one of a three-student staff.

Milton Horowitz (ARTS '52)  
Queens, New York

Please send your comments and opinions to: Readers' Letters, NYU Alumni Magazine, 25 West Fourth Street, Room 619, New York, NY, 10012; or e-mail us at alumni.magazine@nyu.edu. Include your mailing address, phone number, school, and year. Letters become the property of NYU and may be edited for length and clarity.

## YOUR GUIDE TO THE SCHOOL CODES

The following are abbreviations for NYU schools and colleges, past and present

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

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libraries

# THE REAL ROSIES

A VIDEO ARCHIVE CAPTURES THE TRUE PICTURE OF A GENERATION—BEFORE THEY’RE GONE

by Megan Doll / GSAS '08

**S**eated in her bedroom, next to her metalworking tools, 91-year-old Jerre Kalbas recalls laboring at the California Shipyards during World War II. Though her bosses had promised her a promotion within four months of starting, as the date approached, Kalbas realized they planned to stonewall her. Taking matters into her own hands, she applied pressure to the union leader who, seeing that Kalbas was not going to back down, reluctantly secured her promotion and raise. But Kalbas was not satisfied. “I said, ‘Oh, no, not enough. You’re going to get it for all the other women,’” she remembers. “And so we got it.”

This story is part of a collection of filmed oral histories, called *The Real Rosie the Riveter Project*, which aims to capture the experiences of the generation of young women who went to work during the Second World War. In the space of a few years, the number of women in the workforce swelled from 13 to 19 million as they filled the unconventional roles of riveters, welders, mechanics, and drill press operators left vacant by men gone to the fronts.

Time was of the essence for the project, spearheaded by Elizabeth Hemmerdinger (TSOA '03), as the team set about recording the recollections of these women, now in their eighties and nineties. “There’s something poignant about these very alert, contemplative, philosophical women reflecting at the end of their lives,” says Hem-

merdinger, who is at work on a documentary that will bring the archival material, housed by NYU’s Tamiment Library, to a wider audience.

The figure of Rosie the Riveter, who appealed mainly to young women, first appeared in 1942 as the title character of a song by Redd Evans and John Jacob Loeb: “All the day long / Whether rain or shine / She’s part of the assem-

The number of women in the workforce swelled from 13 to 19 million during World War II.

bly line / She’s making history / Working for victory / Rosie the Riveter.” Norman Rockwell later depicted Rosie in a 1943 cover of the *Saturday Evening Post*, but today we associate her most strongly with J. Howard Miller’s “We Can Do It!” poster, which experienced a resurgence of popularity in the 1980s.

Working women have long been of interest to Hemmerdinger, who volunteered her editorial services to Gloria Steinem’s nascent feminist magazine *Ms.* in 1971 and, through a bit of bluffing about having some expertise with cars, landed a byline in the iconic July 1972 *Wonder Woman* issue. Hemmerdinger started working with the archetype of Rosie the Riveter in 2002, as a student in dramatic writing at the Tisch School of the Arts. Her Rosie-inspired play, *We*

*Can Do It!*, won the Goldberg Playwriting Award in 2003 and enjoyed a brief run at 12 Miles West Theatre Company in New Jersey. A few years later, Hemmerdinger received an unexpected call from country singer and songwriter Larry Gatlin, a former collaborator, and decided to rekindle their partnership by adapting the piece into a musical. She brought on another former collaborator, writer and di-

rector Anne de Mare, to help draft the book for the new musical, which they titled *Dupsky Does It!* Searching for more immediate sources beyond books, films, and websites, they located and interviewed two women in New York City, Jerre Kalbas and Esther Horne, who had worked on the home front.

The interviews gave a sudden dimension to Rosie’s flattened image and would become the seeds of the archive. Hemmerdinger went to Carol A. Mandel, dean of the Division of Libraries, to see whether the Tamiment Library & Robert F. Wagner Labor Archives had any other primary source material. There were a few resources, but Hemmerdinger and library head Michael Nash both saw an opportunity to broaden Tamiment’s collection. They agreed that the library

ESTHER BECKER (NOW HORNE) TAKES A BREAK OUTSIDE OF GUSSACK’S MACHINED PRODUCTS, IN LONG ISLAND CITY, WHERE SHE WORKED FROM 1942 TO '44. SHE WAS ONE OF 48 WOMEN INTERVIEWED FOR THE ROSIE ARCHIVE.



PHOTO COURTESY ESTHER HORNE

would serve as a repository for the material gathered, and the videos are now available on its website.

The stories that have emerged from the 48 women interviewed in New York, Michigan, Maryland, and Tennessee are varied and richly textured: from Angeline Featherstone Fleming, who relocated from rural Mississippi to Detroit to work as a riveter at Ford Motor Company, to Idilia Johnston, who took a contract with the defense department to escape her authoritarian Scottish father. Despite their variety, one common sentiment among the “Rosies” is an exhilarating sense of newfound independence and economic freedom. “We take that idea of one Rosie, and she steps out of that poster and becomes all these different, very real women with many different lives and experiences,” explains Kirsten Kelly, director of the videos.

While most of the women interviewed returned to their pre-war roles, a handful continued to seek work outside the home. Mildred Crow Sargent, for instance, went on to rivet again during the Korean War. She used the money she saved to pay her way through college and graduate school. Though her husband’s declining health kept her from completing her doctorate, she later published three scholarly books. The war effort also helped Jerre Kalbas explore her talent for working with her hands—something she had had few opportunities to put into practice. Even in her nineties, Kalbas continues to work with metal, fashioning small objects of art out of silver.

Hemmerdinger, de Mare, and Kelly are presently raising funds for a full-length documentary that will weave together the disparate threads of their interviews into a narrative. “We’re hoping to make a film that will be an inspiration to people who don’t even know that this is a part of history,” Hemmerdinger remarks. “Because these stories are not in the history books, except in a glancing way.” ■

# NEWS DITTY

## JOURNALISM—THE MUSICAL

by Kevin Fallon / CAS '09

Like so many writers before him, David Holmes (GSAS '12) experienced a eureka moment at the most unexpected of times: while riding the L subway line after a night of watching back-to-back episodes of *Battlestar Galactica*. He was writing a song about fracking, in which pipelines inject chemically infused water into the ground in order to crack open and tap reservoirs of natural gas, and was attempting to explain that—and the potential health risks to a community's water supply—with the added elements of a rhyming scheme, chord pro-

Holmes decided, couldn't be more suited for each other, especially considering how complicated and controversial the fracking issue is. It hit him: "What the frack is going on / With all this fracking going on?" became the hook for a track that started as a class assignment, grew to a professional-grade music video, and, eventually, an inventive, extremely popular new medium for journalism.

"My Water's on Fire Tonight (The Fracking Song)" is a two-and-a-half minute original song and corresponding animated music video created by Holmes and fellow student Niel Bekker for a graduate

tigative journalism nonprofit ProPublica to find innovative ways to break down complex news stories. The finished product combines the musical learning tools from *Schoolhouse Rock*, the irreverence of HBO's former comedy *Flight of the Conchords*, and the journalistic integrity of NPR. More important, the vibrant clip—which pairs incisive lyrics about the process of fracking with an unshakable beat and that earworm of a chorus—provided an entry point into ProPublica's three years' worth of extensive, if

### David Holmes's dream is that news outlets will soon hire staff composers as they would a writer.

sometimes dry, reporting on the controversy. As a music video, it's highly entertaining; as news, it proves that journalism may be more exciting than ever.

Early on in the process, Holmes invited his childhood friend Andrew Bean, an audio engineer with

Coast duo was passionate about the environment. "As soon as I saw the kind of animation being put together with the lyrics, I knew the project would be successful," professor Rosen says.

In fact, it received more than just a passing grade. The completed video was posted on explainer.net, the official website for the Studio 20 "Building a Better Explainer" project, and, after Rosen broadcast it to his 70,000 Twitter followers, became an online sensation. "We thought it would be cool

if the video would receive a few thousand hits within a few weeks," Bean says. It received 20,000 views in one day, and currently has about 260,000. Mainstream sites, such as The Huffington Post and *The New York Times*, picked it up. In its year-end countdown, *Time* named it the

Euro crisis. Next came another collaboration with ProPublica called "The Redistricting Song," a hip-hop explainer about how politicians carve up voting districts to their advantage. Currently, Holmes and Bean are crafting a song on the housing crisis inspired by Bruce Springsteen and the E Street Band. Holmes estimates that each number, including meticulous research and fact-checking, takes about 80 hours to produce.

Holmes's dream is that news organizations will soon hire staff composers, like him, just as they would a staff writer or copy editor. He believes such nontraditional news media are integral to getting consumers excited about issues they would ordinarily ignore. "The best part of the digital revolution is that we've got all these different tools at our disposal," he says. "I think that people who are able to look at a topic and know instinctive-



what they're learning

## The Class: Post-Catastrophe Reconstruction

by Amy Rosenberg

On the first day of assistant professor Corinne Packard's Post-Catastrophe Reconstruction seminar, students do not meet in a classroom. They don't even meet in the United States. Instead, a couple of weeks before the start of the semester, they travel together to a part of the world that has suffered disaster—whether naturally or through terrorism—and partner with nongovernmental organizations to assess damage to buildings, homes, livelihoods, and infrastructures. Then they travel back to NYU's Schack Institute of Real Estate, in the School of Continuing and Professional Studies, and get to work designing proposals for rebuilding.

This semester, the fourth time she's teaching the course, Packard is at NYU Abu Dhabi focusing on reconstruction in Sri Lanka, which still suffers from the effects of both the 2004 tsunami and a recent civil war. Previously, the class has traveled to Chile once and Haiti twice. "The Chinese symbol for

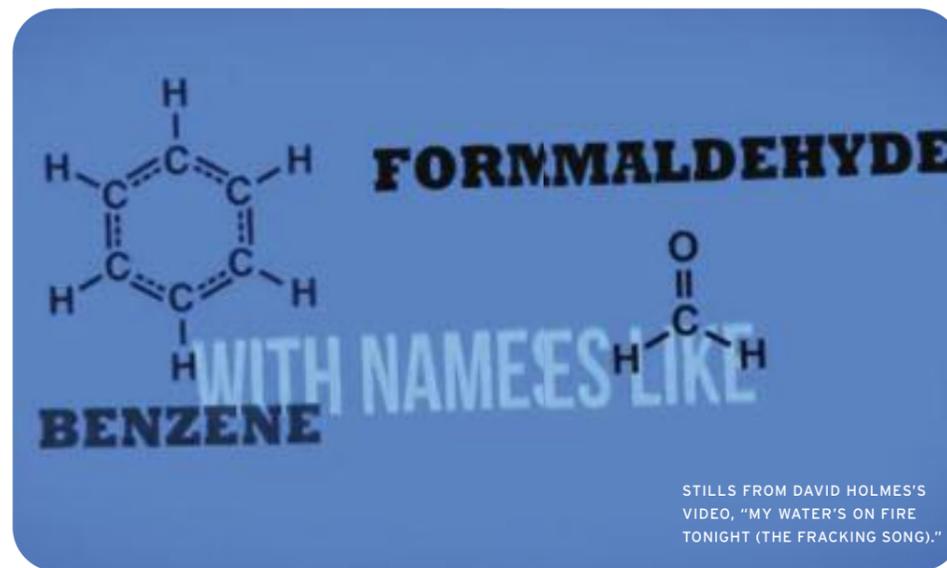
crisis means both danger and opportunity," Packard explains. "The two are connected. We focus less on the danger and more on the opportunity. We ask, 'How do you create more stable communities?' We're trying to see what good can come out of something terrible."

On the second trip to Haiti, last semester, students met with groups such as Architecture for Humanity and Habitat for Humanity to discover what projects are under way and how they could help. One aimed to create jobs, housing, and small businesses in an area north of Port-au-Prince, where earthquake refugees had settled with no infrastructure. Another sought to increase commercial development, and a third required a plan for building an orphanage on an empty field outside the city. Back in New York, students—who come not only from the Schack Institute but also from the Robert F. Wagner Graduate School of Public Service, with backgrounds in business, public policy, and planning—undertook

SRI LANKA, WHICH HAS STRUGGLED TO REBUILD AFTER THE 2004 TSUNAMI, WAS A RECENT FOCUS OF THE COURSE.

feasibility studies, analyzed data, created budgets, studied previous disaster recovery efforts, and came up with proposals for implementing the projects in Haiti.

Distant lands are not the only beneficiaries. In the context of readings and discussions, the class also considers how it could help improve New York's own potential for dealing with the aftermath of a catastrophe. Last semester, they investigated options for the swift completion of four-story housing, so that residents forced out of their homes by disaster might remain in the area and continue to support local business. Whether its focus is close to home or far away, Packard's hope for the class is that it will result in real change. "I'd like the students' project proposals to be implemented," she says. "They are passionate about their work, and they come up with excellent plans. I'd like to see those plans transform lives."



STILLS FROM DAVID HOLMES'S VIDEO, "MY WATER'S ON FIRE TONIGHT (THE FRACKING SONG)."

gressions, and harmony. As an environmental term, "fracking" is awkward. On *Battlestar Galactica*, "frack" is used in lieu of another, not so family-friendly word that begins with "f" and ends in "ck." The two different meanings,

journalism course taught by Jay Rosen, director of the Carter Journalism Institute's Studio 20, which focuses on adapting journalism for the Web. The assignment was called "Building a Better Explainer" and partnered students with the inves-

whom he had played music in college at Ohio State University, to help hone the lyrics and craft the song's score. They were then set up with Los Angeles-based animators Adam Sakellarides and Lisa Rucker by a friend who knew that the West

second most creative video of the year and called it "a great, viral way to get the basics" of fracking.

In the wake of this success, Holmes and his team were commissioned by Britain's *The Guardian* to create a song and video about the

ly the best way to communicate that story to the public—be that through infographic, article, or even a song—"those are going to be the people who will create the best journalism." ■

# THE SUSTAIN GAME

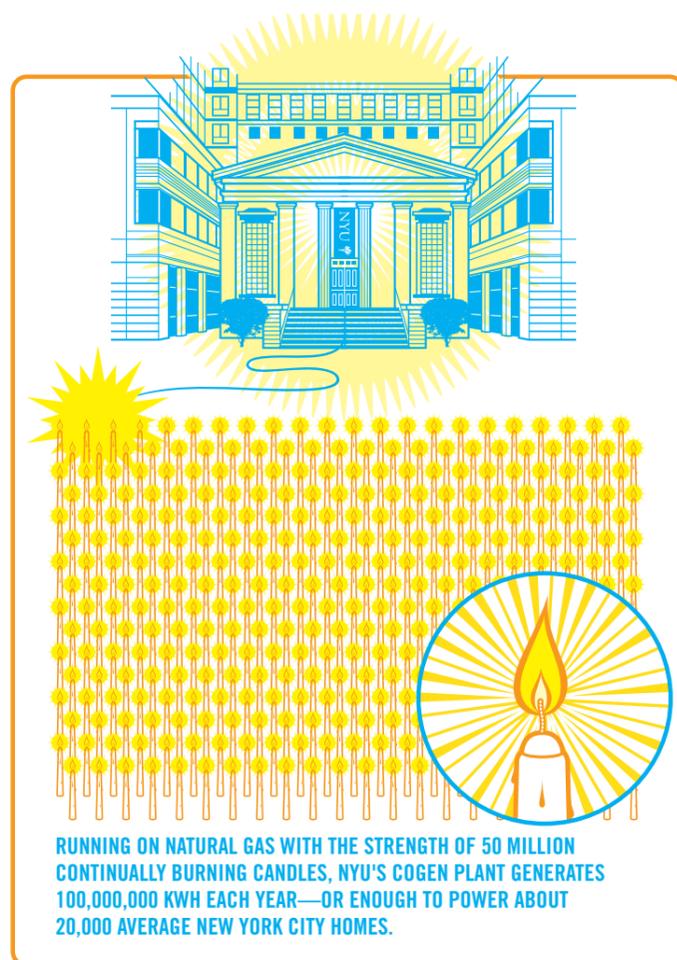
**NYU HITS ITS GREEN GOALS YEARS AHEAD OF SCHEDULE, BUT IS THAT ENOUGH?**

by Andrea Crawford

**F**ive years ago, anyone taking a late-night, summertime stroll around NYU would have seen clear evidence of a city that never sleeps. No matter the hour, lights in most university buildings would have been ablaze and had one stepped inside, an icy blast of air-conditioning would have greeted them. Things have changed.

The moment NYU saw the light, as it were, dates to the fall of 2006 when the university launched a formal green initiative. The following spring, it hired Jonah “Cecil” Scheib, as its first director of sustainability and energy, and Jeremy Friedman, as manager of sustainability initiatives, and announced a bold mission. As part of New York City’s PlaNYC 2030, NYU took up the mayor’s challenge and pledged to reduce greenhouse gas emissions 30 percent per square foot by 2017. Last fall—some *six years* ahead of schedule—NYU kept that promise to the city. “We’ve been enormously aggressive on reducing our energy use,” Scheib says. “I don’t know anyone else who’s cut 30 percent in five years.”

But Scheib and Friedman aren’t ready to accept any accolades on the university’s behalf; there’s plenty of work left to do. Reducing greenhouse gas emissions, or the amount of carbon



that’s released into the air, can be accomplished in two ways. The first is to use cleaner energy sources—more highly refined oil, natural gas, or renewable sources such as wind, geothermal, and solar power. In fact, to mark the launch of its sustainability initiative, NYU made one of the nation’s largest purchases of wind power in 2006 and ’07. More significant, the university invested

\$120 million to replace its 30-year-old, oil-fired power plant with a new natural gas-powered co-generation plant. This facility, which went online in 2010, now supplies electricity to 22 campus buildings, while using the steam it generates to supply heat and hot water to another 37.

The second way to lower emissions is to reduce energy usage, and when Scheib arrived at NYU,

he was determined to focus first on consumption, and then supply. “There’s no point in putting solar panels on the roof to run a space heater in the summer because people are so cold in their office,” he notes. At first, NYU took the most straightforward steps. “You know how your mom told you to shut off the light when you leave the room?” Scheib asks. “We weren’t doing that.” Scaling heating or cooling and lighting of buildings back to a minimal level from midnight to 6 AM, for example, reduces energy consumption by 25 percent. Even shutting it down for just a couple of hours a night still creates sizable cuts.

But turning off the lights also meant breaking electrical wiring apart, so that one out of every few lights in an office or hallway remains lit for safety purposes, or making light switches operable office by office, rather than a whole floor at a time, so janitorial staff can use only the specific light they need. NYU installed new, higher-efficiency lamps and ballasts, which alone can cut lighting loads 40 to 50 percent, and occupancy-based or daylight harvesting sensors, which means office lights grow dimmer when sunlight fills a room.

“It’s been a building-by-building approach to see what we can do,” says Dianne Anderson, manager of sustainable resources, who oversees these efforts. In student residences, for example, she and

her staff installed some 4,000 individual “smart thermostats” in an occupancy-based system, which knows to scale back heating or cooling when no one is in a room. Another project involves making data centers, the rooms that store the university’s servers, more efficient because they must be kept very cool to offset the heat they generate. Based on the slew of projects planned, Scheib estimates that within the next three to five years, NYU will have cut energy consumption by 50 percent, a number he says is “not pie in the sky.”

Beyond this, the university is aggressively studying the potential of biofuel mixtures and requesting proposals for renewable energy alternatives. But harvesting such power in the middle of Greenwich Village poses many obstacles. “With tall buildings and skinny roofs and heavy loads all the way down, there’s literally not enough sun input, or wind input, or geothermal inputs to power [these] buildings,” Scheib says.

“But it can help.” Also helping are innovations from students, faculty, and staff who have received nearly \$400,000 in NYU Green Grants for some 61 original projects since 2007. The aim is to engage the community in devising sustainability efforts—and the program has yielded many now-institutionalized projects, including a campus bike share and an initia-

**Jonah Scheib projects that within the next three to five years, NYU will have cut energy consumption by 50 percent.**

tive that uses overflow food in dining halls to feed the homeless. Scheib says that NYU embraces the challenge of pursuing clean energy in an urban setting: “If we can do this in Lower Manhattan, we’ve shown that you can do it anywhere.”

This progress has not gone unnoticed. Last year, the Association

for the Advancement of Sustainability in Higher Education, or AASHE, gave NYU its highest rating, one of only 23 colleges and universities in the country to receive a “gold” distinction. This system, an independent program called STARS (the Sustainability Tracking, Assessment & Rating System), considers broad criteria, measuring an institution’s entire

educational, cultural, and operational approach to sustainability. In the operations category, NYU ranked highest among all 122 schools assessed. AASHE also presents individual national awards, and last fall its top prize for student research went to Steinhardt School of Culture, Education, and Human Development graduate stu-

dent Annie Bezbatchenko for her dissertation on student behavior and sustainability.

Meeting its pledge to New York City so far ahead of schedule will be a significant accomplishment, but Scheib suggests that the philosophy of “cuts” may already be outdated. Instead, he and others are asking new questions: Should the university simply pick an arbitrary number to aim for? Or is there a better way to create new targets? In essence, how much energy does a building actually *require*? In 2007, President John Sexton signed the American College and University Presidents’ Climate Commitment to reach “climate neutrality”—or net-zero carbon emissions—which NYU estimates it can achieve by 2040; engineering studies are now under way to help make that happen. Scheib says: “Right now we’re driving 80, and I don’t know if the speed limit is 65 or 35.” ■

## DUMPSTER DETECTIVES

**O**nce a year, Jonah “Cecil” Scheib and the rest of NYU’s sustainability staff can be found roaming campus and snatching trash bags off the sidewalks. They’re not looking for thrown-out treasures, but rather are attempting to “characterize our waste.”

The staff gathers garbage and recycling from a representative sample of NYU buildings and brings them back to the facilities plant, where they tear open the bags, sort and weigh the contents. From this, they have determined that NYU is diverting just above 30 percent of its waste from landfills. The team estimates that another 60 percent of what’s in the trash is actually compostable material. “Only about 10 percent of what we’re actually throwing away needs to go into the landfill,” Scheib explains.

To improve these numbers, NYU has launched composting pilot projects in a few locations, primarily in dining halls and student residences. It recently started a techno-scrap program, and brown bins to collect dead keyboards, CDs, tapes, and other media now stand on nearly every floor. It also plans to investigate composting paper tow-

els from bathrooms, which account for a large amount of waste.

So what was the most significant discovery lurking in the garbage? Perhaps not surprising for denizens of the city that never sleeps: lots and lots of disposable coffee cups. In fact, in some buildings, cups accounted for almost all of the trash.

As a result, students on the green committee at the Leonard N. Stern School of Business are now working with neighborhood coffee providers to lower the price of beverages for customers who bring their own cups—hoping that a financial incentive will wean students, faculty, and staff off disposable ones.

The goal for landfill diversion, which Scheib believes is well within reach, is 90 percent. Once NYU gets to that level, it will be worth looking at the last bit. Then, for example, the sustainability staff might work with the purchasing department and its suppliers, perhaps lobbying a computer manufacturer not to install the one plastic piece in its keyboards that prevent them from being recycled. “But right now,” Scheib says, “there’s no point in fighting that battle when I’m swimming in coffee cups.”

—A.C.

ILLUSTRATION © JAMIESON SIMPSON

## S.R. SRINIVASA VARADHAN AWARDED NATIONAL MEDAL OF SCIENCE

S.R. Srinivasa Varadhan, a professor in the Courant Institute of Mathematical Sciences, received the 2011 National Medal of Science, the highest honor bestowed by the U.S. government on scientists and engineers. Varadhan and the six other recipients of the medal received their awards at a White House ceremony.

Varadhan's scholarship has centered on the theory of large deviations—the probability of rare events. His contributions have provided a method for understanding a range of phenomena, and his work has been employed in a variety of fields, including finance, traffic engineering, and biology.

In 2007, Varadhan was awarded the Abel Prize in Mathematics by the Norwegian Academy of Science and Letters for “his fundamental contributions to probability theory,” which the academy characterized as “highly influential” and lauded for its “great conceptual strength and ageless beauty.”

## CENTER FOR ACADEMIC AND SPIRITUAL LIFE OPENS ON WASHINGTON SQUARE PARK

With a weaved facade dubbed “solid but penetrable” by the architects at Machado and Silvetti Associates, NYU's new Global Center for Academic and Spiritual Life offers the height of both introspection and connectivity. Since opening in January, the center's “global network classrooms” are being used to conference with students and professors across the globe, making colleagues in Abu Dhabi or Shanghai feel as if they're at the next desk. In the largest colloquium room, a 17-x-10-foot

video projection wall connects to four tracking cameras, giving 66 individuals the ability to communicate seamlessly. But the cutting-edge technology in the building—constructed to LEED Silver standards—is complemented by space for music rehearsal, traditional classrooms, and spiritual life. In a nod to the long-standing religious presence at the site, the ground floor houses a Catholic center, while the fourth floor provides offices for the university's 20-plus chaplains, open space for prayer gatherings, and a 24-hour meditation room.

## NEW CENTER FOR CRANIOFACIAL BONE BIOLOGY IS SAVING FACES

More than 7,000 children born in the United States each year suffer from craniofacial syndromes, abnormalities of the skull that affect the facial plate and head, and can result in a concave face or a cleft palate. Working with the pediatric neurosurgery division of NYU Langone Medical Center, the new Craniofacial Center aims to offer the latest research and treatment for those afflicted. Nicola Partridge, founding director of the center, will recruit scientists at the College of Dentistry to expand their range of reconstructive repair.

## TO RUSSIAN STUDIES, WITH LOVE

One of the unforeseen casualties of the fall of the Berlin Wall was our understanding of Russia. “All of us are living the legacy of the Cold War,” says Yanni Kotsonis, associate professor of history, Russian, and Slavic studies, who notes that government spending on Russian studies has slowed to a trickle and a new “Russophobia” has taken hold. He hopes,

however, that the opening in fall 2012 of the Jordan Family Center for the Advanced Study of Russia—made possible by a gift from Boris (WSUC '88) and Elizabeth Jordan—will help bridge that gap. As a unit of the Faculty of Arts and Sciences, the center will function under the auspices of the

Department of Russian and Slavic Studies, while also benefiting from an advisory board of leading figures in Russian affairs. With the means necessary, Kotsonis anticipates that the Jordan Family Center will be a base for Russian influence and understanding in our country.



PHOTO © FRIDA WESTHOLM/THE NOBEL FOUNDATION

## Thomas Sargent Wins 24th Nobel Prize for NYU

The Noble Prize committee honored Thomas Sargent (above left, receiving the award from His Majesty King Carl XVI Gustaf of Sweden) last fall for his groundbreaking research, which has influenced numerous capitalist economies over the past two decades.

Sargent, the William R. Berkley Professor of Economics and Business, a joint position in the Faculty of Arts and Science and the Leonard N. Stern School of Business, became NYU's 24th Nobel winner among faculty and alumni, and is regarded as a pioneer of the rational expectations school of macroeconomics. His work with 1995 Nobel Laureate Robert Lucas provided the basis for the adoption of monetary and fiscal policies that replaced Keynesian ideology.

Still, Sargent—who shared the prize in economics with Princeton University's Christopher Sims—remains humble about his vocation: “We're just bookish types that look at numbers and try to figure out what's going on.”

## global

# SHANGHAI CALLING: A NEW CAMPUS IS BORN

by Sally Lauckner / GSAS '10

For NYU students in New York, campus life is synonymous with the rhythms of the city: Bustling streets, honking taxis, towering skyscrapers, and world-class culture all mingle to create a cosmopolitan experience. Soon, students can enjoy all these urban delights a bit farther east—in China. Come 2013, the university will add a third urban campus (following NYU Abu Dhabi) to its global network. NYU Shanghai, a brand-new liberal arts and science college, will complement China's goal of keeping talented students at home. But the campus will also offer opportunities for others from across the globe to study in one of the world's most vibrant cultural and financial centers.

With plans for NYU's latest campus moving full speed in preparation for its fall 2013 inaugural semester, *NYU Alumni Magazine* spoke to R. May Lee (LAW '90),

associate vice chancellor for Asia, about the challenges of creating an American university in China's largest city.

## HOW DID NYU DECIDE ON CHINA FOR ITS NEWEST CAMPUS?

If you think about the world's idea capitals, it makes sense to have a presence in Asia. Shanghai has a lot of similarities to New York, and because of our study-away site there, we already had a six-year relationship with the city.

## HOW WILL THE CAMPUS COMPARE TO WASHINGTON SQUARE?

English will be the language of instruction, but we expect all students to be fluent in Chinese by graduation. Just like the Square, it's going to be in and of the city. We'll have a building of about 550,000 square feet of usable space in downtown Pudong, which is right in the heart

of Shanghai—the equivalent of being at Park Avenue and East 57th Street in New York. We've already found another space for us to build a bigger, more beautiful campus for when we're ready to expand, but that's not until much further down the line.

## WHAT KINDS OF STUDENTS WILL YOU ADMIT?

We'll enroll both international students and Chinese students, and initially there will be a different process for each. We're in the throes of preparing a global admissions system that will cover NYU Abu Dhabi and NYU Shanghai, but that's still being refined.

## WHAT'S THE DRAW OF STUDYING IN SHANGHAI?

Shanghai is a great option for a student who wants to be in a major city but also wants to be part of a smaller cohort. In New York,

you're one of 20,000 undergrads. [In Shanghai] you'll be one of, at its biggest, 2,400 undergrads. The campus might also attract more adventurous students. When our New York students travel, they go to D.C. or California. Our students in China can travel to Malaysia, Vietnam, Singapore, or even Australia.

## WHAT'S BEEN THE MOST DIFFICULT PART OF THE ENTERPRISE?

We want to be a part of the city of Shanghai, and it's complicated to build that robust community. The vision of the global network, even by [President] John Sexton's admission, is audacious, but we have the benefit of coming after NYU Abu Dhabi and learning from them about how to attract the best students in the world and how to recruit faculty. They've developed a real identity and vision.

## WHAT'S THE BUZZ IN SHANGHAI SO FAR?

Shanghai is one of the fastest-growing cities in the world and has an incredible talent pool. There's palpable excitement in China about NYU coming, and our potential there is limitless. ■

# \$25 MILLION GIFT WILL FURTHER SUPPORT NYU'S GLOBAL NETWORK AND U.S.-CHINA RELATIONS

Wenliang Wang recently pledged \$25 million to support and expand NYU's Global Network University (GNU). The gift will significantly further the study of U.S.-China relations at NYU and support students and faculty who are active in the university's global network.

Wang is actively engaged in fostering the bilateral U.S.-China relationship, as well as those in Southeast Asia and on the Korean Peninsula. He has generously supported the creation of various scholarly and exchange programs to this effect at several universities, including NYU, the National Uni-

versity of Singapore, and Harvard University, where he is an advisory committee member of the Harvard University Asia Center. He established the Wenliang Wang Center for U.S.-China Relations at NYU in 2010, marking the first time such a center was created at a major university in New York. The center has since become a highly respected base for critical discourse of issues crucial to both the United States and China.

Wang's philanthropy will create great momentum in advancing President John Sexton's global vision for NYU. His most recent gift will endow the Wenliang Wang

Center for U.S.-China Relations in NYU's Faculty of Arts and Science, ensuring that the center remains a strong and permanent aspect of NYU's academic program. The center will continue its academic vision of research on timely, real-world issues, with a focus on economics and foreign policy, and will be housed at the NYU Shanghai Institute at Washington Square.

Wang's contribution will also endow two faculty positions, the Wenliang Wang Distinguished Global Network Professors, and appointees will be selected from world-renowned scholars in various academic disciplines. In addition,

his gift will support financial-aid awards for the most talented students—to be known as Wenliang Wang Global Scholars—wishing to study in any of NYU's schools, colleges, study-away sites, or portal campuses.

Wang is chairman of Rilin Enterprises, Ltd., a privately held global infrastructure, logistics, and construction firm based in Hong Kong. His transformative gift will have an extraordinary impact on NYU and will encourage students to develop an international consciousness that will prepare them to excel in an increasingly globalized world. ■

business

## THE WISDOM OF OTHERS



Last September, shortly after introducing a steep price hike, movie-rental giant Netflix unveiled a plan to separate its DVD delivery and online streaming into two distinct services—with two distinct

fees. According to a *New York Times* article published last October, a friend of Netflix CEO Reed Hastings warned him that splitting the services was a terrible idea, but Hastings was undeterred. Customer outrage was so overwhelm-

ing that Hastings appeared in a rare video mea culpa and the company scrapped the plan within a month.

This may seem like an unusual incident, but it's part of a noticeable trend of people in power

ignoring advice from others, according to researchers Kelly See and Elizabeth Morrison. The two Leonard N. Stern School of Business professors co-authored a paper that shows powerful people—CEOs, high-level managers, and political figures—are less likely to heed advice from others. Published in the journal *Organizational Behavior and Human Decision Processes*, the paper combined results from four studies, including one in which researchers asked participants general-knowledge questions (such as estimating the tuition at several universities), and then gave them advice from others before allowing them to submit a final answer.

The study revealed that people in power have higher levels of confidence in their own judgment, and a decreased willingness to incorporate input from others. "Part of what gets you promoted is being knowledgeable and confident," says See, noting that this

ILLUSTRATION © RO. BLECHMAN

trait also has a downside. "Our studies showed that while powerful people were more confident in their judgment than lower-level people, they were also less accurate in their answers."

This problem extends beyond the workplace, and See believes that our view on leadership needs to change at a societal level. "There's a general feeling that a good leader is decisive at all times," she explains. "That's a wrong theory. A leader doesn't always need to know the right answer, but they need to know how to find that answer." In today's information age, See argues that it's more valuable for a leader to know where to seek reliable information and honest feedback, and how to synthesize those resources in order to make the best decisions. Her recommendation: "Identify members of your team who don't agree with you, and promote people who aren't afraid to challenge you."

—Sally Lauckner

health care

## RIGHTING A WRONG RX

In 1999, a Congressional-sponsored study on U.S. health care turned up some disturbing results: Minority patients are less likely than whites to get organ transplants, to undergo bypass surgery, to receive kidney dialysis, and even to receive heart medication. Further, minorities face financial, geographical, and language barriers preventing them

from accessing high-quality care. In response, in 2006, the state of Massachusetts passed a pioneering law attempting to drastically reduce these differences. Through the ambitious "pay-for-performance" initiative—part of the state's Medicaid program—hospitals that showed a significant reduction in care disparities would become eligible for financial

bonuses. Sounded like a win-win.

"They were just wrong about that," says Jan Blustein, professor of health policy and medicine at the Robert F. Wagner Graduate School of Public Service, who examined hospital records for treatment patterns and spoke to government officials and hospital workers in response to the effort. Her study, published in the journal *Health Affairs*, revealed little evidence of race-based disparities.

Blustein (WAG '93) explains that she believes racial disparities do exist, but that they're quite difficult to pin down. "Legislators made the leap that people were being treated differently in hospi-

tals in ways that could be demonstrated within the program," she says. But Blustein adds that "the inequities aren't measurable in a program like this." Due in part to racial segregation within cities, nonwhite patients receive care from a subset of providers that tend to be of lower quality. Therefore, racial disparities are more likely to occur between different hospitals and not within single institutions as the pay-for-performance model assumed.

Blustein's study showed that the policy could even end up hurting minority patients. Hospitals that treated a majority of nonwhite patients were penalized un-

der the program because they provided a lower level of care across the board. "We want low-performing hospitals to improve, not to be punished," she says. One viable solution would be to simply offer additional money to hospitals that most need it, but Blustein warns that this is harder than it sounds. "Politicians may not want to announce more money for hospitals that are doing poorly," she explains. "[Voters] have this idea that we should reward those that do well. Rewarding hospitals that are struggling, even ones that serve mostly minority patients, is difficult to sell."

—S.L.

education

## Fundamental Questions

### NEW LESSONS AIM TO INSPIRE YOUNG SCIENTISTS

Imagine a third-grade classroom in which students spend a full week exploring the origin of knowledge and certainty. They interview one another with questions such as, "What is something you know?" and "How do you prove it?" They analyze texts, identifying claims authors make and the evidence behind them. They pinpoint sources—books, movies, the Internet—and evaluate their validity. "The focus," explains Susan Kirch, associate professor of science education at the Steinhardt School of Culture, Education, and Human Development, "is on giving students the opportunity to learn to use the tools of a scientist."

Most science curricula in the United States fail to do this, Kirch argues. Instead, they focus on presenting formulaic models that emphasize practical skills. For example, instead of showing kids how to use evidence to support or challenge a given scientific claim,

many programs merely teach how to produce a report in the correct format. Instead of conveying the algorithms that underlie math problems, many lessons merely demonstrate how to "do" problems. No one is arguing that practical skills aren't useful or necessary, but, Kirch says, "students have to understand the tool they're using before they begin using it."

With this in mind, Kirch and her colleagues at NYU's STEME Education and Research Center, a new facility devoted to understanding how teachers learn to impart these subjects and how children grasp them, are seeking new ways of teaching science to young children.

Along with her co-principal investigators, Kirch has secured nearly \$450,000 from the National Science Foundation for an initiative called the Scientific Thinker Project. The curriculum is based on the idea that evidence is a fundamental scientific tool and that children

have the capacity to understand its nature—what it is, where it comes from, how to evaluate it.

Pamela Fraser-Abder, associate professor of science education at Steinhardt, also recently won a three-year, \$2.1 million grant from the New York State Education Department, which funds a pilot program aimed at integrating new science teachers more deeply into the communities they serve and improving retention rates among them. "Gradually," Fraser-Abder says, "participants take on greater responsibilities for teaching, so that by the end of a school year, they have gained solid practice. They are more likely to remain in the science education field because they become more invested in the work."

There is often talk in this country of a crisis in science education. But, Kirch says, while American students may perform dismally on international standard exams, or avoid career paths in STEME fields altogether, the real problem is that, from the earliest years of schooling, curricula fail to instill a true understanding of how to think scientifically. While it's not clear whether great science lessons translate into more biologists and engineers, the goal for now, Kirch says, is to help children realize "the scientific way of living is exciting, fun, and rewarding." Once that happens, she hopes more students may just be inspired to explore a career in science.

—Amy Rosenberg



AMERICAN STUDENTS PERFORM POORLY ON INTERNATIONAL EXAMS AND SUSAN KIRCH SAYS THE SOLUTION LIES IN TEACHING THEM TO THINK SCIENTIFICALLY.

PHOTO © LISA MERRELL

history

# THE PEOPLE'S GIFT

## AN HISTORIAN UNCOVERS LADY LIBERTY'S LITTLE-KNOWN PAST

by John Bringardner / GSAS '03

**T**he journey to the top of the Statue of Liberty is like a trip abroad. You need a ticket and an ID, and when you finally make it to your destination—after a boat ride, extensive security checkpoints, and a strenuous hike—everyone speaks a foreign language.

For historian Edward Berenson, director of NYU's Institute of French Studies, the visit was the rare research mission that didn't require a passport. In his latest book, *The Statue of Liberty: A Transatlantic Story* (Yale University Press), Berenson unpacks the largely misunderstood story behind the statue's French origins, and traces its path as one of America's most famous symbols.

When the statue was first conceived of in 1865, France had experienced nearly a century of revolution and counterrevolution. In the midst of Napoleon III's authoritarian regime, a small group of liberal Frenchmen imagined a monument to the United States—which had just emerged from the Civil War a battered but still-united, democratic republic—that would also serve as a rebuke to their own dictatorial government.

By the time the statue was dedicated in 1886, Napoleon III was gone, replaced by the moderate French Third Republic. Lady Liberty quickly settled into her role as an American icon, one whose meaning has continued to shift with the tides of culture and history.

Berenson spoke with *NYU*



PHOTO COURTESY PHOTOGRAPHY COLLECTION, THE NEW YORK PUBLIC LIBRARY, ASTOR, LENOX AND TILDEN FOUNDATIONS  
IN 1882, BARTHOLDI WROTE: "THE STATUE COMMENCES TO REACH ABOVE THE HOUSES, AND BY NEXT SPRING WE SHALL SEE IT OVERLOOK [ALL OF PARIS]."

*Alumni Magazine* about the copper colossus, and his own re-education in American history.

**YOUR BOOK IS PART OF THE "ICONS OF AMERICA" SERIES, BUT MUCH OF IT TAKES PLACE BEYOND OUR SHORES.**

It's amazing how little most Americans know about the French history of the Statue of Liberty.

Basically they think it was a gift from France, which it wasn't. It was a gift from *certain* French people to the American people—the governments were not involved.

None of the editors I worked with, for example, knew that Gustave Eiffel had built the skeleton. Nobody knew there was an Eiffel tower inside the Statue of Liberty.

**WERE YOU FAMILIAR WITH THE STATUE'S HISTORY WHEN YOU TOOK ON THE PROJECT?**

I knew a lot about the French iconography, the history of Marianne, [their national] symbol of liberty, and all that kind of thing, so what I had to do in order to write this book was learn about the American side of the story.

**WHAT WAS THE AMERICAN RECEPTION LIKE? HAD THERE EVER BEEN SUCH A GIFT FROM ONE PEOPLE TO ANOTHER?**

It's pretty unusual. There were a few skeptics in the U.S. who referred to the statue as a Trojan Horse, but most of the opposition wasn't that explicit. It was more like: Why should we want this? We don't have classical Greek and Roman statuary; that's not who we are as 19th-century Americans. So when [French sculptor Frédéric Auguste] Bartholdi first tried to sell the idea, a lot of Americans were befuddled.

One of the other things I learned is just how decentralized the United States was at the time, and so people from Philadelphia, much less San Francisco, couldn't possibly see why they should care about a statue that's going to go up in New York Harbor.

**THE STATUE WAS PROPOSED AT THE END OF THE CIVIL WAR. WERE THE FRENCH MAKING A SPECIFIC STATEMENT?**

It's completely fascinating. Emperor Napoleon III wanted the South to win the Civil War because he wanted to see a weak and divided U.S.—he had designs on Mexico.

So there's a whole geopolitical thing, and that's why it's really important to specify that it wasn't a gift from the French government, because that government was pretty hostile to

the U.S., and certainly hostile to its democratic values.

**WHAT WAS YOUR RESEARCH PROCESS LIKE?**

There was a lot to do. Bartholdi's wife, who outlived him by a decade, deposited his papers in the Conservatoire National des Arts et Métiers, which is the training institute for technology. It's mainly a massive archive of press clippings—from French papers and American papers, from German papers—and that was phenomenal. I had free rein, so I could follow the public opinion about it, and then I found all kinds of images.

And one of the things I discovered is that, because of all the drawings of the Statue of Liberty, the illustrated press, [it] was a reality before it even went up—and not just a reality, but a celebrity.

One of the reasons why this foreign import, which didn't really have any intrinsic meaning here, could get accepted in this country, and then embraced, is because the mass media of the time made the statue so much of a reality that by 1880 or so, most Americans couldn't imagine *not* accepting it.

**HOW DO YOU THINK THE BOOK WILL BE RECEIVED IN FRANCE?**

It has a different meaning, but there's a real pride that a lot of French people feel about the Statue of Liberty. There are 13 replicas in France, three in Paris and the rest sprinkled around the countryside. Once Bartholdi made the model, it made sense to run off some copies. And the foundry ran off a lot of copies.

Now there's an entrepreneur who just created another dozen because he was able to make a digital mold from the original plaster model. He's selling them for more than a million dollars apiece. ■

architecture

# Fifth Avenue's Grande Dame

## AT 100, DUKE HOUSE IS A WINDOW INTO NEW YORK CITY HISTORY

by Megan Doll / GSAS '08

**A**t the Institute of Fine Arts, the very walls are a piece of architectural history. In a well-appointed marmoreal dining room that looks across Fifth Avenue to Central Park and the Metropolitan Museum of Art, students unpack their lunches. Across the main hall, they attend chandelier-lit lectures in a former ballroom. The upstairs bedrooms and vast closets that once stored socialite Doris Duke's luxurious dresses now house volumes on art history. On the topmost floor, faculty members hold office hours in erstwhile servants' quarters.

study but also its object as the institute celebrates Duke House's centennial this year. Constructed between 1909 and 1912, the house is a notable survivor of the wave of modernization that swept New York City in the early 20th century. "These kinds of buildings are rare," NYU historian Jon Ritter (IFA '99) notes. "Most of them came down after World War II, or even earlier, in favor of the large apartment buildings that line Fifth Avenue now." Indeed, the Landmarks Preservation Commission called Duke House "one of the last reminders of the Age of Elegance."

To mark the occasion, faculty members are preparing a series of events, including public lectures and a seminar led by ar-

The mansion, which has been home to the Institute of Fine Arts, or IFA, for the past 54 years, will not only be the site of

(CONTINUED ON PAGE 21)



PHOTO COURTESY NYU ARCHIVES  
BUILT FOR TOBACCO MAGNATE JAMES B. DUKE, THE HOUSE WAS MODELED ON AN 18TH-CENTURY FRENCH MANSION.

the insider

# BEST OF NEW YORK

NYU FACULTY, STAFF, AND ALUMNI OFFER UP THEIR FAVORITES

by Renée Alfuso / CAS '06

## HOP A FERRY TO GOVERNORS ISLAND FOR SOME GREEN PEACE OR THE TRAIN TO BROOKLYN FOR A SIP OF NOSTALGIA

### ISLAND GETAWAY

In the middle of New York Harbor lies 172 grassy acres that were closed to the public for more than 200 years. But now a free, seven-minute ferry ride takes urbanites to the revamped oasis every weekend. “**GOVERNORS ISLAND** is like a pastoral, artsy wonderland a stone’s throw away from the towering skyscrapers of Lower Manhattan,” explains Courtney E. Martin (GAL ’04), *NYU Alumni Magazine* contributing writer and author of *Do It Anyway: The New Generation of Activists* (Beacon Press). Martin is drawn to the isle for its outdoor sculpture garden, miles of car-free biking, and history: It was originally used as a military outpost, and Fort Jay still stands as a national monument with ranger-guided tours. Today, the island has a more bohemian vibe, with frequent exhibitions and a whimsical miniature golf course with 18 holes that were each designed by a different artist. The park also hosts an array of concerts, crafts workshops, and

special events such as the Jazz Age Lawn Party, where visitors dress in 1920s attire for Charleston lessons, live music, and a vintage motorcar show. If you’re simply looking for some R&R, head to Picnic Point, where stunning views of the harbor and Statue of Liberty may be enjoyed from free-standing hammocks in the grass. Says Martin: “In one little boat ride, you feel like you are a world away.”

Governors Island is open Saturdays, Sundays, and holiday Mondays from May through September.

FOR MORE INFORMATION, VISIT [WWW.GOVISLAND.COM](http://WWW.GOVISLAND.COM)

### GAME ON

Last year, 4.2 million Americans tuned in to watch the final match of the UEFA Champions League—Europe’s most prestigious soccer club tournament—and that’s not counting the hordes of fans that flocked to sports bars in New York City. “Watching a big game at a bar is the next best

thing to actually being there,” says NYU men’s soccer forward Kyle Green (CAS ’13). “There’s a buzz in the air that you just don’t get watching at home—which turns into a frenzy when goals are scored.” Green, who turned 21 last fall, stops by campus hangout Josie Woods Pub to catch games between classes. But on weekends, he heads to **DEMPSEY’S** in the East Village to watch the European footballers duke it out on the bar’s 10 mounted plasma screens. “It allows you to watch multiple games at once, which is great for Champions League when half of the teams are all playing at the same time,” Green explains. The pub also offers pool and darts to go with its beer and hot wings. And when the U.S.-Europe time difference means early-morning matches for American fans, there’s always Dempsey’s traditional Irish breakfast—served with a pint, of course.

61 SECOND AVENUE, 212-388-0662; [WWW.DEMPSEYSPUB.COM](http://WWW.DEMPSEYSPUB.COM)

### THIRSTY FOR A THROWBACK

It’s hard to believe that carbonated water was once a rare import,

but before giants like Coke and Pepsi took over, soda jerks used to mix drinks to order with freshly made syrups in shops across the country. The difference between the two is made crystal clear at the **BROOKLYN FARMACY & SODA FOUNTAIN**, where instead of chemicals and additives, they make their own cola syrup with cinnamon, nutmeg, lavender, and citrus peels.

Co-founder Peter Freeman spent a year and a half cleaning the long-closed Carroll Gardens drugstore but couldn’t throw away the 1940s ointment tins and medicine jars that now adorn the shop’s antique wooden shelves. “It’s nostalgia reminiscent of a Norman Rockwell painting,” says Brooklynite Tim Senft (GAL ’99), deputy director of strategic communications at NYU. “The fact that the ingredients are locally sourced is an added bonus, because you know you’re getting quality nostalgia.”

All-natural ice cream from Hudson Valley’s Adirondack Creamery is used to create artisanal floats in sodas like lime or hibiscus, as well as sundaes topped

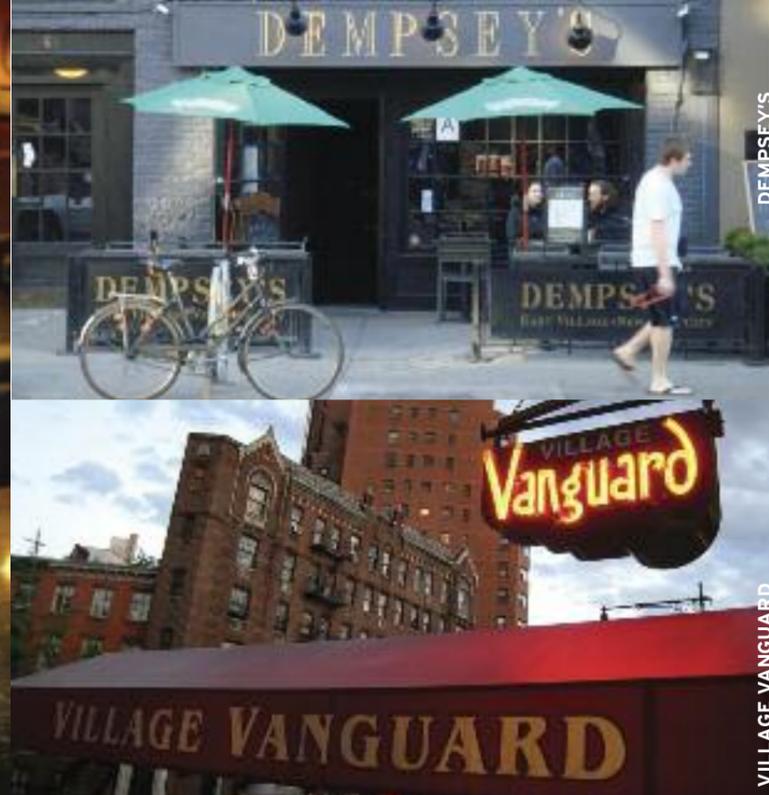
PHOTOS CLOCKWISE FROM LEFT: COURTESY THE TRUST FOR GOVERNORS ISLAND; © JOHN CHANCE COTTI; COURTESY DEMPSEY’S; © SCOTT LENDER



GOVERNORS ISLAND



BROOKLYN FARMACY & SODA FOUNTAIN



DEMPSEY'S



VILLAGE VANGUARD

with whipped cream, caramel, and broken pretzels. No shop would be complete without a fizzy egg cream, and the Brooklyn Pharmacy puts its own spin on the classic with flavors like coffee, strawberry, and maple in autumn. The menu changes with the seasons, so this spring brings specials such as the cherry blossom shake and “Rhapsody in Blue”—fresh blueberry soda filled with black raspberry ice cream. For lunch, try the “Grumble, Grumble,” which gets you grilled cheese, soup, and an egg cream for less than 10 bucks.

513 HENRY STREET IN BROOKLYN, 718-522-6260; [WWW.BROOKLYNFARMACY.BLOGSPOT.COM](http://WWW.BROOKLYNFARMACY.BLOGSPOT.COM)

### ALL THAT JAZZ

“New York City is exceptional in that it has the greatest jazz clubs in the world,” says David Schroeder, director of jazz studies at Steinhardt. When he’s not teaching, Schroeder (STEINHARDT ’93) performs with his faculty ensemble Combo Nuvo at renowned venues such as the

Blue Note and Dizzy’s Club Coca-Cola—the uptown, upscale Jazz at Lincoln Center nightclub that overlooks Central Park. For a more bohemian joint, he suggests Smalls, which is as intimate as its name implies. The downtown dive features up-and-coming musicians who jam all night long, and just \$10 buys admission to its after-hours sessions, which sometimes last until 8 AM.

But New York’s most legendary club, the **VILLAGE VANGUARD**, has been around since 1935 and is known as the genre’s mecca. “It’s the quintessential jazz club in the basement of an old building, and it has a totally unique acoustical sound,” Schroeder explains. In fact, the triangular-shaped room allows sound waves to reverberate and project out like an opera house, which is why more than a hundred jazz albums have been recorded there by icons such as John Coltrane, Sonny Rollins, and Wynton Marsalis.

178 SEVENTH AVENUE SOUTH, 212-255-4037; [WWW.VILLAGEVANGUARD.COM](http://WWW.VILLAGEVANGUARD.COM)

(CONTINUED FROM PAGE 19)

chitecture historian Jean-Louis Cohen and the Frick Collection’s decorative arts curator, Charlotte Vignon, intended to peel back decades of history and survey the house’s former grandeur.

The stately limestone edifice, which stands at Fifth Avenue and East 78th Street, was built by Horace Trumbauer for James B. Duke, a tobacco tycoon whose substantial contribution to a college in Durham, North Carolina, prompted the college’s fourth name change to Duke University in 1924. Trumbauer and chief designer Julian Abele, one of the first prominent African-American architects, modeled Duke House after the Hôtel Labottière, an 18th-century mansion in Bordeaux, France.

Duke’s wife, Nanaline, and his daughter, Doris, donated the building to the IFA in 1958. Lat-

er that same year, the institute gave the now famous postmodern architect Robert Venturi his first commission: the renovation of Duke House. Venturi used a light touch, mounting the classroom furnishings—desks, bookcases, and the like—away from the walls, so as to leave the original paint, molding, and decorative flourishes undisturbed. Historian Ritter commends “this idea of modernizing [the space] for its new uses but also keeping the character of the old building.”

Venturi’s design will allow next fall’s seminar students to examine these modern additions alongside the original architecture. They will also learn about the furnishings and art collection once housed in the mansion before its donation. Professor Cohen explains: “Part of the idea is to reconstruct the house as it was in its age of splendor.” ■

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Americana

# THIS MUSIC IS YOUR MUSIC

## NORA GUTHRIE RESURRECTS HER FOLK-LEGEND FATHER FOR A NEW GENERATION OF LISTENERS

by David McKay Wilson

On Sundays as a child, Nora Guthrie (TSOA '71) would often sit in the corner of her parents' bedroom and marvel at the likes of Bob Dylan and Pete Seeger standing just a few feet away. Such stars would regularly trek to her family's modest Howard Beach, Queens, home to visit with her dad, Woody, the father of American folk music. By then, Huntington's disease—a progressive neurological disorder—had sapped his body and mind, but the well-wishers still gushed to him about their latest works and played his songs. “Dylan was the greatest,” recalls Nora, now 62. “He became the Woody jukebox. He wanted to go out into the world to serve him.”

More than three decades later, in 1994, Nora would also serve her father's legacy by co-founding the Woody Guthrie Archives. And this year, she is helping to orchestrate the 2012 centennial of his birth, for which the archives has partnered with the Grammy Museum to put on festivals in both Berlin and Woody's hometown of Okemah, Oklahoma, as well as a Kennedy Center gala in Washington, D.C. The anniversary will also herald the release of seven books and five CDs, including *Note of Hope: A Celebration of Woody Guthrie*, co-produced by Nora and bassist Rob Wasserman, and featuring Jackson Browne, Ani DiFranco, Lou Reed, and Studs Terkel, among others, who perform Woody's lyrics in spoken prose, hip-hop, traditional

acoustic folk, and rock 'n' roll. The album illuminates Woody's thoughts from New York during his final decades, offering views of the harsh life led by those on society's margins, and the many joys of falling in love.

Dubbed the “Dust Bowl Troubadour” for his baleful paens to the Oklahoma migrants of the 1930s, Woody Guthrie, who died in 1967, composed more than 3,000 songs—including the anthem “This Land Is Your Land.” His oeuvre ranges from traditional folk tunes to political ballads, from rambling blues to children's ditties, and many are now archived in the Library of Congress. His spirit emboldened the music and activism of the early beatniks and youth in the 1950s and '60s, and continues to inspire today's artists, including the bands Wilco and the Indigo Girls, and rock legend Bruce Springsteen. Rage Against the Machine guitarist Tom Morello sang “This Land” at an Occupy Wall Street rally last October, and a year earlier, he recorded Woody's “Deportee” as a protest against Arizona's anti-immigrant law.

But to Nora, he was always, simply, “Dad.” She never actually knew the *legendary* Woody—the ever-vigilant artist with a passion for justice. His health and mental state continued to deteriorate throughout her childhood. And once the family could no longer care for him at home, Nora's mother, Marjorie, would drive her and her brothers, Arlo and Joady, to vis-

it their father at Greystone Park Psychiatric Hospital in Morristown, New Jersey. “Growing up with my dad was the hardest thing in my life,” says Nora, who also serves as president of Woody Guthrie Publications, Inc. “We'd visit him at the hospital, which was like a scene out of *One Flew Over the Cuckoo's Nest*. His clothes were dirty. He couldn't control his bladder. He couldn't walk. He could barely get a fork to his mouth.”

It was, in part, through founding the Guthrie Archives and be-



coming the curator of his words and music that Nora was finally able to grow closer to him. “Every aspect of his creative legacy evoked something different in me,” explains Nora, who this May will release *My Name Is New York: Ramblin' Around Woody Guthrie's Town—A Walking Guide*, authored by her and with archival material about the 27 years Woody lived in the Big Apple. It will include an audio CD of song clips, lyrics, and original interviews

PHOTOS: LEFT © TINA TSEHRICH; RIGHT: COURTESY THE WOODY GUTHRIE ARCHIVES

to accompany those who take the suggested walking tour. The Guthrie Archives will also soon relocate from her home in Mount Kisco, New York, to Tulsa, Oklahoma, to a facility created by the George Kaiser Family Foundation, which purchased the collection from Guthrie Publications for \$3 million in December 2011. Nora, who had long sought a permanent home for the archives, will continue to license her father's songs and recruit artists to record them.

Cultivating Woody's legacy, however, wasn't always Nora's priority. With her DNA, it seemed inevitable that she would become an artist. Like her mother, who performed with the Martha Graham Dance Company, Nora fell in love with dance and studied it in the late '60s at NYU's Tisch School of the Arts. Those were heady days in New York, as modern dance blossomed around Greenwich Village, and she collaborated with director Robert Wilson, interned with lighting designer Jennifer Tipton, and performed with Meredith Monk in political street theater. She and classmate Ted Rotante (TSOA '71) formed Guthrie-Rotante Dance Company, which flourished. They soon married and toured nationally with the company.

In the early 1980s, Nora put performing aside to raise her children, Cole, 25, and Anna, 33, who works as director of events and programs for Guthrie Publications, which does outreach in schools, and has conferences planned at four universities, including Brooklyn College and Penn State, in 2012. But by 1992, Nora had found her way back into show business, helping Harold Leventhal manage her father's catalog of songs. In 1998, she was executive producer of Billy Bragg and Wilco's *Mermaid Avenue* (named for the street Woody lived on in Coney Island). The punk rock interpretation of his music was not welcomed by all quarters. “It was considered blasphemy by some be-

cause it wasn't folk,” Nora recalls, “but we got a Grammy nomination and great reviews. It gave me the courage to keep going.” A decade later she won a Grammy, as producer of *The Live Wire: Woody Guthrie in Performance 1949*.

Following this success, Nora has continued stretching her father's appeal. Her maternal grandmother, the well-known Yiddish poet Aliza Greenblatt, lived across the street from the Guthries in the

1940s and became close with her son-in-law, as the two would often discuss each other's work while sharing their common interests in culture and social justice. Woody was taken with Greenblatt's heritage, which prompted him to write a number of Jewish-themed lyrics at the time. Upon discovering these songs, Nora asked the Klezmatics, a Jewish Klezmer band, to set them to music, and they soon recorded the critically acclaimed *Woody*

*Guthrie's Happy Joyous Hanukkah*, as well as *Wonder Wheel: Lyrics by Woody Guthrie*, which won a Grammy for Best Contemporary World Music Album in 2006. But the latest CD, *Note of Hope*, is perhaps the most personal for Nora because it offers insight into Woody's last lucid and productive years. “His ideas from the heart never get old,” she says. “And his philosophy, his truths, are made accessible through music.” ■



MUSIC LEGEND WOODY GUTHRIE WAS ALWAYS JUST “DAD” TO DAUGHTER NORA, SEEN HERE IN 1950, AND TODAY (AT LEFT).

comedy

# The Tweet Life

## WRITER JEN STATSKY FINDS LAUGHS IN A NEW MEDIUM

by Jason Hollander / GAL '07

In March 2011, Jen Statsky (TSOA '08) woke up to two missed calls from her manager, and one e-mail that read: "Call me!!" Still half asleep, Statsky—who was working as an SAT practice proctor in Los Angeles at the time—dialed her phone to discover she'd been offered a job writing for Jimmy Fallon on his NBC show, *Late Night With Jimmy Fallon*. In that instant, years of hard work and perseverance came to a head. "I always thought that the second I got this kind of news I would be so happy...and I was super happy," Statsky says. "But I was also like...oh, my God, I have to do this now."

That initial fear subsided once Statsky found herself right inside the tornado of working on a daily TV show—and having to be funny full-time. Now more than a year into the game, she's grown accustomed to receiving a batch of topics each night and transforming them into punchy monologue jokes by morning. It's an art form she calls "a marathon, not a sprint." When you write a good joke, she says, "you don't stop and celebrate," just like "you don't dwell on the terrible jokes you write either."

While the former intern for *Saturday Night Live*, *Late Night With Conan O'Brien*, and *The Onion* can certainly see her success as the result of years of networking and

honing her craft, a good chunk of credit must also go to a six-year-old microblog, otherwise known as Twitter. Though skeptical, Statsky started "tweeting" in September 2010 because she'd heard it was a good way to practice joke writing in front of an audience—even if it was mostly family and friends at first. But as her maximum 140-character quips quickly gained traction, getting retweeted and viewed by others in the industry, she watched her "followers" steadily climb. Within six months, she got a message from *Late Night* head writer A.D. Miles, who said he admired her work and invited her to apply for an open writing position.

Twitter magic struck again when Statsky became the centerpiece of a *New York Times* article last fall on comedians using the social networking site to further their careers. That story tripled her followers from about 7,000 to more than 23,000 as of this April. Equal parts Steven Wright, Louis C.K., and Sarah Silverman, Statsky still posts tweets almost every day. And although the pressure to be funny has never been higher, she says that putting new twists on old ideas feels "like a discovery" each time, which helps fuel her next joke. "I think, oh, there's more out there," she explains. "It hasn't all been done." ■

### A Sampling of Statsky's Top Tweets



It's so nice out today, I decided to go to the park and have my panic attack there.

"If it's Margaret, I'm not here." —God

Think my cat might be depressed. She just told me she's thinking about getting a cat.

That last syllable of "techno" is exactly how I feel about it.

Infuriates me that all dogs go to heaven when I think about that maltese that murdered my grandpa.

So crazy that even in 2012, for every dollar a man makes, a woman makes a delicious apple pie.

My seasonal depression is entering its 10th straight season!

Remember that time I had a headache but didn't let anyone know about it? Me either.

"Alright, alright, HI already." —Kitty

No sadder sound than a human being repositioning themselves on an air mattress.

# CREDITS

## THREE CHEERS FOR THIS SEASON'S MANY AWARD-WINNING ALUMNI

Legendary funnyman **BILLY CRYSTAL** (TSOA '70) hosted this year's Academy Awards, where **MARK BRIDGES** (TSOA '87) took home an Oscar for Best Achievement in Costume Design for *The Artist*... **BRUCE SINOFSKY** (TSOA '78) co-directed the wrongful-imprisonment saga *Paradise Lost 3: Purgatory*, which was nominated for Best Documentary Feature... *The Tsunami and the Cherry Blossom*, directed by **LUCY WALKER** (TSOA '98), was up for Best Documentary Short Subject... **ANDREW BOWLER** (TSOA '96) wrote and directed the sci-fi comedy *Time Freak*, which scored a nod for Best Live

Action Short Film... *The Help*, produced by **CHRIS COLUMBUS** (TSOA '80) and **MICHAEL BARNATHAN** (TSOA '80), won the NAACP Image Award for Outstanding Motion Picture... At the Film Independent's Spirit Awards, **SOPHIA LIN** (TSOA '97) was given the Piaget Producers Award for the apocalyptic thriller *Take Shelter*, while writer-director **DEE REES**'s (TSOA '07) coming-of-age drama *Pariah*, executive-produced by **SPIKE LEE** (TSOA '82, HON '98), earned the John Cassavetes Award, given to the best feature made for less than \$500,000... **MARTIN SCORSESE** (WSC '64, STEIN-

HARDT '68, HON '92) was named Best Director at the Golden Globe Awards for *Hugo*. Scorsese also won an Emmy for Outstanding Directing for a Drama Series for HBO's *Boardwalk Empire*. The show's cast, including **HEATHER LIND** (TSOA '10) and **PAUL SPARKS** (TSOA '95), won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series... At the Sundance Film Festival, **DEREK CONNOLLY** (TSOA '98) received the Waldo Salt Screenwriting Award for *Safety Not Guaranteed*, directed by **COLIN TREVORROW** (TSOA '99)... **MUSA SYEED** (TSOA '06) won the dramatic World Cinema Audience Award for writing and directing *Valley of Saints*, which also shared the Alfred P. Sloan Feature Film Prize with *Robot & Frank*, written by **CHRISTOPHER FORD** (TSOA '04)... **GLEN J. MAZZARA** (WSUC '89, GSAS '93) has taken over as showrunner for AMC's hit zombie drama *The Walking Dead*... In Wes Anderson's latest film, *Moonrise Kingdom*, **BOB BALABAN** (WSUC '77) stars alongside Bill Murray and Frances McDormand... The MacArthur Foundation named 22 new "genius" fellows, including conductor/pianist **FRANCISCO J. NUÑEZ** (STEINHARDT '88), who founded the Young People's Chorus of New York City, and composer/percussionist **DAFNIS PRIETO**, who teaches jazz studies at Steinhardt.

—Renée Alfuso

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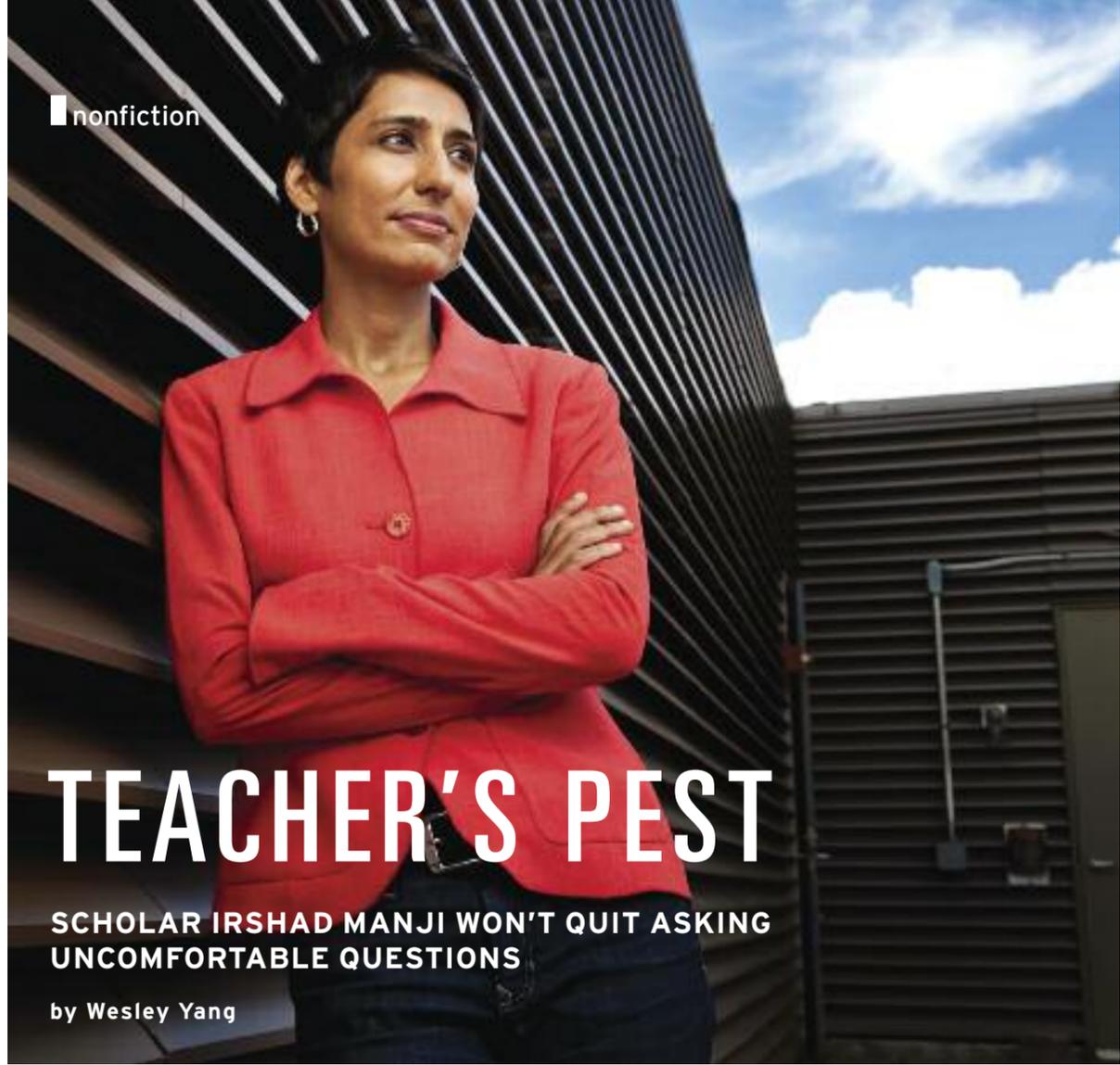
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nonfiction



# TEACHER'S PEST

SCHOLAR IRSHAD MANJI WON'T QUIT ASKING UNCOMFORTABLE QUESTIONS

by Wesley Yang

Irshad Manji is railing against what she calls “good Western liberals.” Sitting in her office in the Puck Building, the Robert F. Wagner Graduate School of Public Service professor talks about a case in which one Toronto district school board, for the sake of religious diversity, had cordoned off a section of its middle-school cafeteria for Friday prayer for Muslim students—thereby, in Manji’s view, implicating itself in sexist abuses that it would not condone under any other circumstances. Boys and girls are segregated during prayer, with girls sitting well behind the boys. “Those girls who are on their periods are sent to the very back of the room,” explains Manji, noting

that she witnessed this in her own madrasa, or religious school, while growing up in suburban Vancouver. “It’s not that we were considered merely different; we were considered dirty, unhygienic. Okay? And part of the filth that corrupts when it comes near anything that is male.”

She calls that a double standard. “If the Toronto district school board people were to meet a white man who wouldn’t shake the hand of a black man for fear of being polluted, they would definitely bust his balls,” she says, but when it comes to women and Islam, “Somehow [it’s simply], ‘That’s what those people do.’”

Since the publication of her first book, *The Trouble With Islam To-*

*day: A Muslim’s Call for Reform in Her Faith* (St. Martin’s Griffin), Manji has become a highly visible scourge of what she calls the sexist, racist, and anti-Semitic strains within the Islamic community, and also of the Western liberals whose misplaced reverence for other cultures, as she characterizes it, makes them complicit in this oppression. Her book posed difficult questions on the practice of “honor killing,” the discouragement of independent thought within madrassas, and the embrace of anti-Semitism at a peculiarly uncomfortable time for Islam—while American soldiers were trooping through Iraq and Afghanistan. It seemed like a strategic error to many Muslims. Some called it opportunistic pandering or

PHOTO © BRENT STIRNONG/GETTY IMAGES

MANJI SEES BOTH HARD-LINE MUSLIMS AND WESTERN LIBERALS AS OBSTACLES TO A MORE PROGRESSIVE ISLAM.

worse. “I’ve been spat at,” she recalls. “I’ve had people come up to me at public events and start screaming.”

But other voices began to flood her inbox as well—a global constituency, as she describes it, of thousands of individuals marooned throughout the Islamic diaspora. Manji’s self-assigned role is to use the platform that the West has granted her to provide succor to those who want to pose difficult questions to their own parents, imams, and tribal elders. Her newest book, *Allah, Liberty, and Love* (Free Press), consists of e-mails from these fugitive voices—typically young people yearning for wider freedoms—as well as brief accounts of others who broke with their own communities in defense of “universal standards of dignity and decency.” She cites crusaders such as Lillian Smith, a white Southern writer who took an antisegregation stance in the 1940s, and Abdul Ghaffar Khan, a nonviolent Pakistani activist who defended women’s equality and fought for Muslim-Hindu unity.

Such moral outliers, Manji says, exemplify the goal of the institute she leads at Wagner—the Moral Courage Project—which hosts lectures and symposia devoted to the subject and has featured speakers such as author Salman Rushdie. Manji also teaches a course designed not just to study outliers of the past but to equip young leaders to resist the settled consensus within their communities. It’s not just a matter of Muslims challenging the excesses of Islam, she says; a deadening groupthink also kept many Wall Street figures from speaking out in the lead-up to the financial crisis.

Manji is not, as many of her detractors have been quick to point out, a scholar of Islam or an

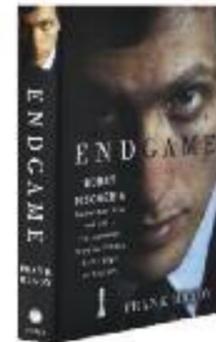
expert on any of the regions in which Islam is the dominant religion. She is, instead, a grown-up version of the pestering student she had once been: “I would ask the [madrasa] teacher, ‘Why can we not take Jews and Christians as friends?’ and ‘Why can women not lead the congregational prayer?’ And by the age of 14, I had asked one too many of these inconvenient questions and was told to get out.”

She went on to avail herself of the many freedoms afforded to Westerners—to think independently, to affirm her lesbian sexuality, to conclude that the Zionists’ historical claim to the land of Israel is a just one—and she insists that her position is as relevant as any other to the struggle for the future of Islam. “When I left, I had to remind my mother”—who brought Manji to Canada after being expelled from Uganda by Idi Amin—“I just left the madrasa. I haven’t left Allah.”

When asked whether she ever worries that her public quarrels with Islam embolden bigots and Islamophobes, Manji responds with a passionate speech that references Rabbi Abraham Joshua Heschel, who linked arms with Martin Luther King Jr. at the march at Selma. He knew that by joining the civil rights movement, he’d risk feeding the anti-Jewish sentiment in the South. “Heschel said, ‘That may very well be true, but I have to do the right thing anyway,’” Manji notes. Ultimately, she believes that such moral courage is innate in all of us: “We know that certain things are just wrong, okay? Killing your daughter for any reason, let alone to cleanse the family—that is just wrong. No matter what culture you come from, there is a basic level of human decency and dignity that you can relate to as a fellow human being. What is the right thing to do? End of story. Do it. Just do it.”

## bibliofile

ENDGAME: BOBBY FISCHER’S REMARKABLE RISE AND FALL—FROM AMERICA’S BRIGHTEST PRODIGY TO THE EDGE OF MADNESS (CROWN PUBLISHING)  
FRANK BRADY  
TSOA ’80, STEINHARDT ’91



Frank Brady declares in his introduction that although he knew the world champion Bobby Fischer since their youth, played hundreds of chess games against him, and was a close friend of the family, *Endgame* is a biography and not a memoir. To accomplish this, the author remains invisible in many scenes to which he was an eyewitness, electing to report the facts rather than his impressions. And so, Fischer’s infamous tale of unraveling—from a gifted Jewish boy growing up in Brooklyn to a raging anti-Semite and anti-American who died a recluse in 2008 in Iceland, the only country that would have him—is told with reverence for the genius that always lay beneath the pathology. As Brady writes: “Whether one admires or despises Bobby Fischer—and it’s quite easy to do both simultaneously...we should never forget his sheer brilliance on the chessboard.”

—Jason Hollander

THE AMERICAN WAY OF EATING: UNDERCOVER AT WALMART, APPLEBEE’S, FARM FIELDS AND THE DINNER TABLE (SCRIBNER)  
TRACIE McMILLAN  
CAS ’99



In this thoughtful debut, journalist Tracie McMillan explores firsthand just how our most basic need—to eat—is met, for better and for worse, in America. By working undercover in the fields of California’s Central Valley, at a Walmart in Detroit, and in a New York City Applebee’s, she pieces together the puzzle of how food is grown, distributed, stored, and served—and how money exchanges hands unequally along the way. The divide between foodies and those who resort to grocery shopping at liquor stores is no classist accident, she notes, but more likely a side effect of the industry’s pursuit of profit. Her challenge to readers: “How do we make a foodscape crowded with junk into an anomaly, and one flush with fresh, healthy food the norm?”

—Tate Morales

# A HOWL AND A HOOT

MARYROSE WOOD'S NOVELS OFFER WIT AND WISDOM TO YOUNG READERS

by Amy Rosenberg

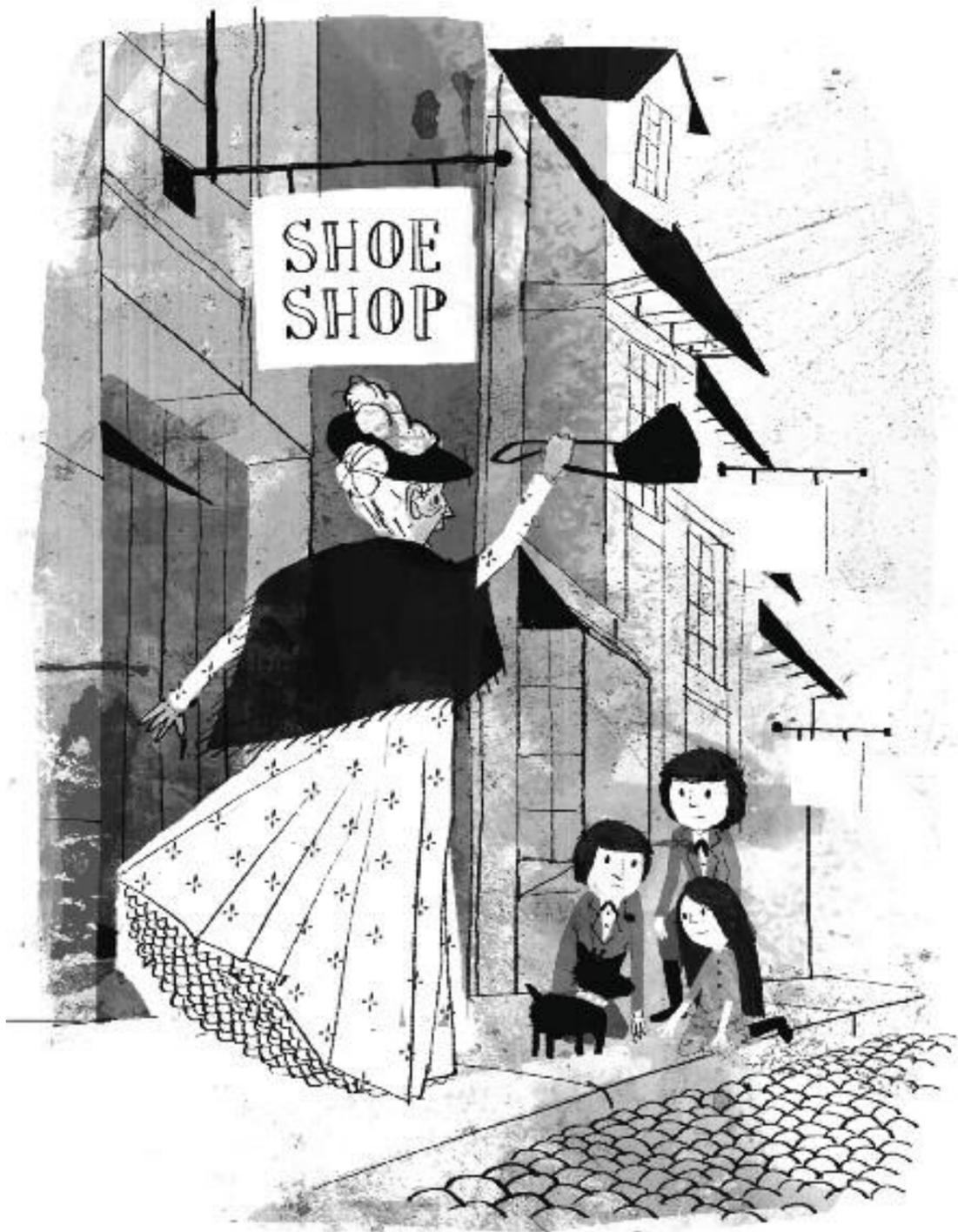


ILLUSTRATION COURTESY HARPERCOLLINS CHILDREN'S BOOKS

These days, there are few penniless 15-year-olds who leave school to become governesses at extravagant mansions in the English countryside. But there is Penelope Lumley, protagonist of *The Incurable Children of Ashton Place* (HarperCollins), a hilarious series of novels for young readers. A Victorian-era orphan who has spent her life at Agatha Swanburne's Academy for Poor Bright Females, Penelope is told one day by her beloved headmistress that she must leave to make room for another bright girl in need. She finds an appointment at, yes, an extravagant mansion, where the job description calls for, among other skills, a love of animals. When she arrives, she discovers why: Her three new charges have been raised in the woods by wolves. Penelope's mission is to educate them—after teaching them to speak instead of howl and to wear clothing.

It will come as no surprise that Maryrose Wood (GAL '96), creator of *The Incurable Children*, was inspired partly by *Jane Eyre*, her favorite book when she was a child. Like Jane, Penelope must make her way through an oppressive world, drawing on great inner strength to propel herself to security and happiness. But while *Jane Eyre* attended a school run by sadists who starved their pupils both physically and mentally, Penelope's strength derives in part from the nurturing aphorisms said to have originated with her alma mater's founder:

"One can board one's train only after it arrives at the station," for example; "All books are judged by their covers until they are read"; "There is no alarm clock like embarrassment." These "Swanburnisms," as Wood calls them, help to guide Penelope through a series of adventures with the children, and eventually to uncover a great mystery surrounding their origins—and her own as well.

Reading the books (three have been published so far; Wood anticipates six in the series altogether), it's easy to imagine Wood as something like Agatha Swanburne herself—wise, optimistic, gently authoritative, cheerfully hardworking—and that's a fairly accurate portrayal. Before writing the *Incurable* series, Wood, 50, wrote seven novels for teenagers, all acclaimed by the major children's book review publications

(Her 2008 book, *My Life: The Musical* [Delacorte], draws from those experiences.) She enrolled at NYU as an acting major, and before the end of her sophomore year had landed a role in the Stephen Sondheim musical *Merrily We Roll Along*. It was a "legendary flop," Wood recalls; nonetheless she dropped out of school in order to devote herself wholly to acting. It took nearly another decade before she realized that she was actually a writer at heart. So she reenrolled at NYU, and four years later, in her mid-thirties and a young mother, she had in hand a BA from the Gallatin School of Individualized Study.

For a while Wood stuck to screenplays and musicals, including *The Tutor*, which won the Richard Rodgers Award from the American Academy of Arts and

"Novels allow [children] to explore the possibilities of lives unlike their own—not to escape but to give them knowledge."

for their humor and "pitch-perfect narration." But she came to this career late in life; her first book was published only in 2006. That means that, with the publication of the latest *Incurable* volume, she'll have written 10 books in six years. "It took me a long time," she says, "but I finally understood that what I was interested in—critical questions about audience and meaning, and the techniques used to solve narrative problems—was the work of a writer."

Her first calling was the stage. A Long Island native, Wood had harbored dreams of acting on Broadway since adolescence, and spent much of her teenagehood stealing into the city to see any show she could get last-minute tickets for on the weekends.

Letters three years in a row. But when a friend convinced her to compose a novel for teenagers—her highly praised 2006 debut, *Sex Kittens and Horn Dawgs Fall in Love* (Delacorte)—she felt she'd found her true calling. "Teens and children have very little control over their lives," she says. "Novels allow them to explore the possibilities of lives totally unlike their own—not so much to escape their situations, but to give them knowledge." Wood, who now also imparts knowledge to would-be authors by teaching fiction writing at Lehman College in the Bronx, believes in the power of guiding her young audience with literature. "It's a way of helping to prepare them for the adult world," she says. "It's one thing *Jane Eyre* did for me." ■

## history

### THE OTHER AFRICAN-AMERICANS

Although the wounds of slavery still play a profound role in American culture, Harvard University scholar Henry Louis Gates Jr. spends much of his new book wrestling with that institution's legacy south of our borders: Of the 11.2 million Africans who survived the journey across the Atlantic, less than 5 percent ended up in the United States. In *Black in Latin America* (NYU Press), he notes that the "real" African-American experience, based on numbers alone, "unfolded...south of Key West, south of Texas, south of California." Some facts are unfortunately consistent across nations: The darkest Latin-Americans are disproportionately represented among the lowest economic rungs. However, other notions, such as Brazil's exhaustive list of categories of blackness, may boggle the American black-or-white mindset.

The following are Brazil's "133 shades" of blackness, from the book's appendix:

Acastanhada	Clara	Morena-escura
Agalegada	Clarinha	Morena-fechada
Alva	Cobre	Morena-jambo
Alva escura	Cor firme	Morenã
Alva rosada	Cor-de-café	Morena-parda
Alvarenta	Cor-de-canela	Morena-roxa
Alvarinta	Cor-de-cuia	Morena-ruiva
Alvinha	Cor-de-leite	Morena-trigueira
Amarela	Cor-de-ouro	Moreninha
Amarela-queimada	Cor-de-rosa	Mulata
Amarelada	Corada	Mulatinha
Amarelota	Crioula	Negra
Amorenada	Encerada	Negrita
Avermelhada	Enxofrada	Pálida
Azul	Esbranquicento	Paraíba
Azul-marinho	Escura	Parda
Baiano	Escurinha	Parda-clara
Bem branca	Fogoio	Polaca
Bem clara	Galega	Pouco clara
Bem morena	Galegada	Pouco morena
Branca	Jambo	Preta
Branca-avermelhada	Laranja	Pretinha
Branca-melada	Lilás	Puxa para branca
Branca-morena	Loira-clara	Quase negra
Branca-pálida	Loura	Queimada
Branca-queimada	Lourinha	Queimada de praia
Branca-sardenta	Malaia	Queimada de sol
Branca-suja	Marinhaira	Regular
Branquiça	Marrom	Retinta
Branquinha	Meio amarela	Rosa
Bronze	Meio branca	Rosada
Bronzeada	Meio morena	Rosa-queimada
Bugrezinha-escura	Meio preta	Roxa
Burro quando foge	Melada	Ruiva
Cabo verde	Mestiça	Russo
Cabocla	Miscigenação	Sarará
Café	Mista	Saraúba
Café-com-leite	Morena	Specada
Canela	Morena bem chegada	Tostada
Canelada	Morena-bronzeada	Trigo
Cardão	Morena-canelada	Trigueira
Castanha	Morena-castanha	Verde
Castanha-clara	Morena-clara	Vermelha
Castanha-escura	Morena cor-de-canela	
Chocolate	Morenada	

LIST COURTESY NYU PRESS

# CAS '06



THREE OVERACHIEVERS WHO MADE IT IN HOLLYWOOD BY TAKING COMEDY SERIOUSLY. THEY'RE NOT SLACKERS, THEY JUST PLAY THEM ON TV.  
BY RENÉE ALFUSO / CAS '06

**SEE THOSE JOKERS ON THE LEFT?** They make comedy look easy—but don't be fooled by appearances. Aziz Ansari's characters swagger and talk a big game, yet the actor himself is just a modest, small-town guy with a marketing degree. Aubrey Plaza expertly plays miserable, as if she doesn't want to be there, but being on camera is her dream come true. And though Donald Glover gained fame in the role of clueless man-child, he's actually a Renaissance man with a laser focus on his career. Yes, their alter egos may slack off for laughs, but these three young alums are some of the hardest-working and funniest new faces in show business.

**T**wo years at the South Carolina Governor's School for Science & Mathematics + four years at the Leonard N. Stern School of Business = a career in stand-up comedy? It may seem an unlikely equation, but it's how Aziz Ansari (STERN '04) got his start. "I grew up in this really small town and there wasn't much to do," he says of his childhood in Bennettsville, South Carolina, about two hours northeast of Columbia. "There were never any concerts or anything—there wasn't even a movie theater." So it wasn't until his freshman year

of college that Ansari saw his first show at the Comedy Cellar on MacDougal Street and discovered his true calling. With encouragement from friends, he took the stage at an open mic night and worked his way up to a regular gig at the Upper East Side's Comic Strip Live, where Eddie Murphy and Jerry Seinfeld started their careers. Ansari's jokes were sprinkled with pop culture references and, early on, focused on being the nerdy guy who never gets the girl.

His material evolved to include stories about shopping for

PHOTOS: LEFT © LEWIS JACOBS/NBC/PHOTO BANK; © DANNY FELD/NBC/PHOTO BANK; © CHRIS HASTON/NBC/PHOTO BANK; RIGHT © RICARDO DEARATAN/ANNA LA TIMES/CONTOUR BY GETTY IMAGES



# AZIZ ANSARI



THOUGH THEIR *PARKS* CHARACTERS ARE POLAR OPPOSITES, ANSARI AND PLAZA ARE FRIENDS OFF-SCREEN. "IT'S COOL TO HAVE A GUY ON THE SHOW WITH ME FROM NYU, BECAUSE WE HAVE THAT SPECIAL CONNECTION," SHE SAYS.

600-thread-count sheets, tipping at Cold Stone Creamery, and listening to a Kanye West album while hanging out in the rapper's house. In 2005—just one year after graduation—*Rolling Stone* named him the hottest stand-up act on its annual Hot List, and, a few months later, he won the Jury Award for Best Stand-up at HBO's 2006 U.S. Comedy Arts Festival in Aspen. But with only so many hours he could log on stage, Ansari found another outlet for his funny bone: the Internet. As one-quarter of the sketch comedy group Human Giant, he co-wrote and starred in a slew of self-financed viral videos, including the acclaimed short film series *Shutterbugs*, about a cutthroat talent agency for toddler stars. MTV discovered Human Giant on YouTube and offered them their own show, a cult favorite that ran for two seasons before the group decided to go their separate ways.

That's when Ansari landed a role on NBC's *Parks and Recreation* as the image-obsessed, wannabe entrepreneur Tom Haverford. But even after a long day of shooting, Ansari still goes out to perform stand-up most nights and tours between filming because it remains his first love. Splitting time between Los Angeles and New York City, Ansari admits that it can be diffi-

cult to balance his career, but he prefers it that way. "I'm a very workaholic-type person, so I never get too comfortable," he explains. "I just like to keep working hard so that I get to keep doing what I'm doing."

## ALL ABOUT AZIZ

**Age**  
29

**Hometown Population**  
9,069

**Twitter Followers**  
1.8 million and counting turn to Ansari for more than just jokes—as a passionate foodie, he frequently tweets restaurant recommendations for towns and cities across the country.

**Where You've Seen Him**  
After stealing scenes in films such as *I Love You, Man* (2009), *Funny People* (2009), and *Get Him to the Greek* (2010), Ansari scored his first major role in last year's action comedy *30 Minutes or Less*.

**On Feeling Out of Place at Stern**  
"I wasn't really aware of the whole finance culture, like I didn't know anything about Goldman Sachs and that stuff, so it was all kind of foreign to me. I remember there

was a class where the professor showed us something from that Talking Heads concert film *Stop Making Sense*, and, like, no one knew who the Talking Heads were. It was like, wow, I don't know if I should be in this school."

Ansari says that there were times he considered transferring to the Tisch School of the Arts or the Gallatin School of Individualized Study, but instead decided to pursue a comedy career on his own. "I'd been doing stand-up and was just like, I think I can do something with comedy, so I stayed with Stern because marketing was...how do I put this?...it wasn't too rigorous on the workload."

**Hitting the Streets**  
Trying to break into the city's comedy club circuit as an NYU undergrad, Ansari spent his Friday and Saturday nights in Times Square handing out flyers to passersby in exchange for stage time. "I think anyone who starts doing stand-up, you're kind of terrible for the first couple years," he says. "It takes a while before you really figure out what you're doing, but I was always very comfortable onstage so that definitely helped me out."

**Lesson Learned**  
"When I was first starting out,

I went to the Comedy Cellar one night and Chris Rock dropped in. He was working on new [material] and it didn't go that well, but he didn't care at all and it was awesome," Ansari recalls. "It was an important thing to see early on because it just made me realize that if I do a set and it doesn't go well...who cares? I'll just do another one."

**Selling Out**  
Last year, his 30-city stand-up tour sold 10,000 tickets in New York alone, adding extra dates to meet the demand. But the highlight for Ansari was performing for a packed house at Carnegie Hall. "I never thought that big," he explains. "I never thought about acting or anything when I started. I just liked doing stand-up and wanted to do spots in the city. Like, that would have been great in my book."

**Pawnee Pride**  
Created by the duo behind *The Office*, *Parks and Recreation* follows a group of offbeat government employees in the fictional town of Pawnee, Indiana. *GQ* named it "Sitcom of the Year" during its second season. Like *Mayberry* and *Springfield* before it, Pawnee is a character in its own right, with recurring faces on every corner. "It's really a dream job," Ansari says. "There are so few shows that I actually like on TV, so to just be on a show that I think is good, I feel super lucky."

**Up Next**  
Ansari is currently developing a comedy called *Olympic-Size Asshole*, in which he'll star alongside *Eastbound & Down*'s Danny McBride. This summer, fans can hear Ansari voice a prehistoric rabbit in the animated film sequel *Ice Age: Continental Drift* while he wraps up his latest national stand-up tour.

**W**hile most kids dream of growing up to be a ballerina or astronaut, Aubrey Plaza (TSOA '05) set her sights on Studio 8H. "*Saturday Night Live* was the motivation for me to get into comedy and to be in New York," says the now 27-year-old. So as soon as she could, Plaza left her hometown of Wilmington, Delaware, to take improv classes at the Upright Citizens Brigade Theatre while studying film and television production at the Tisch School of the Arts. And she did make it onto the *SNL* set—as an intern in the design department and a lowly NBC page—but quickly found herself unemployed and broke in Astoria, Queens, after graduation. Everything changed in one whirlwind week in 2008 when Plaza flew out to L.A. for three meetings. She auditioned for *Scott Pilgrim vs. the World*, the big-

screen adaptation of the best-selling graphic novels. She met with the creators of a new sitcom called *Parks and Recreation*. And she did a chemistry read with Seth Rogen for director Judd Apatow, who was casting the film *Funny People*. She landed all three. Today, Plaza has a slew of new films coming out, after using last year's *Parks* break to shoot five movies in six months. In *Safety Not Guaranteed*, which debuted at this year's Sundance Film Festival, the funnygirl got her first chance to act in a drama, which she hopes to keep doing. Plaza also has her first starring role in *The To Do List*, which reteams her with *SNL*'s Bill Hader and his wife, writer-director Maggie Carey, who once cast Plaza alongside Hader in an early Web series called *The Jeannie Tate Show*. "It was only supposed to be a one-off video

but then became a whole series," Plaza recalls of the gig. "That's how I ended up getting an agent, because once she contacted me I just kept, like, harassing her." Though Plaza may not have achieved her childhood *SNL* dream, her deadpan style has created a beloved character on *Parks and Recreation*. The only thing more fun than watching Plaza's

April Ludgate stare apathetically at fellow office workers is the rare moment when she smiles or gives in to a sudden, overly dramatic outburst. *NYU Alumni Magazine* spoke with Plaza about her career and the very unfunny stroke she suffered at age 20 that almost derailed everything.

**Who were some of your early comedy idols?**  
Adam Sandler (TSOA '88) was a really big inspiration for me growing up. *Billy Madison* is one of my favorite movies. Just watching someone like that go from *Saturday Night Live* to writing his own movies and making his own brand of comedy, then doing serious movies and dramatic roles...I really wanted to be like him. I also loved Tina Fey and Amy Poehler because to see female comedians as

PHOTO © MARK NANN/CONTOUR BY GETTY IMAGES

# AUBREY PLAZA



writers of *SNL* who then go on to make their own shows—they were really big heroes of mine. Now I get to work with [Poehler] every day, and that's always weird to me.

#### What did you do after graduating from NYU?

I was just hustling. I waited tables and worked at many temp agencies. I would show up at the temp agency at, like, seven in the morning and if they had a job for me they would send me out, and if not, they would give me 20 bucks. I pretty much just busted my ass in the city while taking classes at UCB.

Being broke is a great motivating force for someone who wants to be an actress because you just have to keep going. I decided I wasn't going to have a backup plan, so I said yes to most everything and just did as much as I could. But there were definitely times when I was, like, sitting on the subway after an audition that went terribly and writing in my journal that I'm a failure and I have to go back to waiting tables again. I have journal entries up until a week before I got cast on *Funny People*—which was the movie that kind of changed everything for me—but a week before that my journal says, "This is not going to happen."

#### How did you prepare for those first three Hollywood auditions?

At the time I didn't know what I was doing and I think that actually helped me because I showed up at those meetings in, like, ripped-up jeans and a T-shirt—not realizing how much it could change my life. I just didn't know any better.

#### Are you still getting used to success?

Yeah, it's totally weird. I mean I forget that I have, like, money now. Like, I wear the same clothes [and] I'm, like, oh, yeah, I can actually buy clothes now. But I'm so

glad that I had a [struggling] period—even though I know it's significantly smaller than most people's. I'm really grateful that I had that time in New York where I was just hustling with my friends; those are probably the best years of my life. I still look back on those as the best days.

#### Do you prefer working in film or on TV?

Well, I love doing movies so much; that's always what I wanted to do and I never really thought I would be on a TV show. But I really love working on the show. It's like I have this built-in family that I get to work with every day, and there's a stability there that you don't get with movies—movies feel like summer camp and then *Parks* feels like real life.

#### What's the best part about playing April on the show?

April is an awesome character because most of the time I can just pretend like I hate everyone and have zero energy and just kind of show up. Playing a character that is disinterested and doesn't want to be there is a fairly easy job, but the fun part for me is when she has these sparks of happiness—like when Andy [actor Chris Pratt] makes her smile or she shows an emotion. That's really fun for me because it means she has many layers.

#### April always seems so cool and confident. Does that reflect your own personality?

Oh, my God, I'm the most nervous person ever! Actually the first time I did *The Tonight Show With Jay Leno* I almost passed out in the middle of the interview. If you watch it, there's a moment where I kind of pause and I'm just staring at the floor for a minute and I think people thought I was doing it to be funny, but I was really just trying not to pass out. So, yes, I have this false confidence that I guess is very convincing,

but on the inside I'm terrified and want to run away.

#### Like April, you're half Puerto Rican. Growing up, did that affect your sense of humor as the only "diverse" student in an all-girls Catholic high school?

Yeah, I think so. I was always kind of using my differences to make people laugh. I don't even look Puerto Rican, but there were only 40 people in my class, so it was kind of a joke to be like, "I'm the only diverse person," but I was the only diverse person. I actually got a Hispanic teenager of the year award. Every weird thing about me or anything I was insecure about, I always just tried to turn that into something funny.

#### Back in college you had a sudden, unexplained stroke that caused expressive aphasia. Though it wasn't life-threatening, what was that experience like, both personally and as a performer who relies on her voice?

I couldn't talk for only two days, but in those 48 hours I was imagining my life as a silent actress. I actually thought, well, thank God I'm in film school and I can just bang out some scripts now or something. It was really terrifying. I mean obviously I was concerned about a lot of other things in my life and not just my career, but that thought definitely did cross my mind and I was like, this is just the worst thing that could ever happen to me or to anyone, to just suddenly not be able to speak. But it does make me appreciate speaking for the rest of my life [laughs].

# DONALD GLOVER



PHOTO © CHRISTOPHER OUBAL/CEI SYNDICATION

Rapper, actor, writer, stand-up comic—at just 28, Donald Glover (TSOA '06) does it all. Here's a look at his unpredictable yet uninterrupted career trajectory.

In 2002, Donald Glover leaves his suburban hometown of Stone Mountain, Georgia, to attend NYU, majoring in dramatic writing with a minor in psychology.

Co-creates the sketch group Derrick Comedy with fellow NYU students DC Pierson (TSOA '07) and Dominic Dierkes (TSOA '05), who remain his writing partners today. Video shorts—such as "Girls Are Not to Be Trusted" and the wildly popular "Bro Rape: A Newsline Investigative Report"—become a sensation on YouTube and have since been viewed more than 200 million times.

Still, Glover is cash-strapped as an underclassman. He gets by volunteering for experiments at NYU's psychology department while also working as an RA.

In early 2008, Derrick Comedy takes a break from viral videos to shoot their first feature-length film, *Mystery Team*, which they write, produce, and star in—with Glover also composing the original score. The goofy, self-financed indie comedy, which debuts at Sundance in 2009, rejoins Glover with Plaza, who plays his love interest.

Graduates in 2006 and continues to perform with Derrick Comedy. The group starts a live variety show in Queens that includes appearances by fellow alum Aubrey Plaza. "It's like we were all kind of helping each other," she recalls.

Catches his first big break during senior year when he's hired as a writer for a brand-new show called *30 Rock*. "I literally had my RA pager go off the first day of work," he told *New York* magazine in 2009.

In spring 2009, Glover decides to quit the Emmy-winning *30 Rock* after three seasons to focus on yet another of his many passions: stand-up comedy. Tina Fey, the show's creator and star, tells *The New York Times*, "Usually, when writers tell you they want to pursue performing, you want to tell them to keep their day jobs. But with Donald, I had to agree that his talent, youth, and handsomeness were not to be wasted sitting on my living room floor."

Today, Glover shows no signs of slowing amid his touring, acting, and script writing. He aims to launch a Childish Gambino clothing line and plans to write a book someday...when he has a few minutes to himself.

Months later, Comedy Central airs Glover's first hour-long comedy special, *Weirdo*, which he films during two sold-out shows in New York City's Union Square Theatre. In his act, Glover calls Home Depot the place where one's childhood goes to die: "The one day you walk into a Home Depot and you're like, *oooh knobs*—you're dead, you're dead inside. Bury your dreams cause you're not a kid anymore."

Glover moves to an apartment building in L.A., where he is unemployed for a grand total of six days.

Producers of the NBC sitcom *Community* cast him in the role of ex-jock Troy Barnes after seeing Glover in *Mystery Team*. He spends his rare free time, usually late at night, writing rap lyrics under the moniker Childish Gambino—which he got from a Wu-Tang Clan name-generator website.

After releasing four albums and two mix tapes for free download online, Glover debuts his first major label recording, *Camp*, for Island Records in November 2011. His subsequent live tour across 23 cities in 33 days combines hip-hop, comedy, and viral sketch video.

**RESEARCH HAS BROUGHT US CLOSER THAN EVER TO UNDERSTANDING—AND ENDING—HOMELESSNESS. THE ELUSIVE FIRST STEP IS HOUSING.  
BY NICOLE PEZOLD / GSAS '04**



ILLUSTRATION © SIMON PEMBERTON

# LOCKED OUT

**For much of its existence, the Bowery was the ultimate skid row. The mile-long strip in Lower Manhattan, just a few minutes walk from Washington Square, devolved from a raucous shopping and entertainment district in the mid-1800s to a den of 10-cent-a-night flophouses by that century's end. Men—and it was usually only men—languished in doorways and along the cracked pavement, hassling passersby for change. They smelled of drink, sweat, and often urine or feces, as their lodging rarely had adequate washing facilities, if any. As the rest of the world marched on in the 20th century, little changed there. “It was sad**

and scary,” says Beth Weitzman, vice dean of the Steinhardt School of Culture, Education, and Human Development, who recalls driving through the Bowery as a child in the 1960s. “It was dramatically different from anything one would encounter anywhere else in New York at that time.”

Only two decades later, the specter of “street people” would creep out of the Bowery and into neighborhoods across the city. Vagrants could be found sprawled on the stoops of the Upper West Side. Squeegee-men camped out at intersections across Midtown. Panhandlers roamed the subways and public squares. A problem that had once seemed quarantined was suddenly—and literally—on New Yorkers’ doorsteps.

The early-1980s recession saw the number of homeless in the city’s shelters essentially double to more than 28,000 people on any given night. Adding to the alarm, women and children accounted for much of this new

business. From 1982 to 1992, the number of homeless families in the city increased by 500 percent. “They likened it to a funnel,” says Weitzman, who was among a team of researchers contracted by the New York City Human Resources Administration to study the crisis in 1988. “The number of families coming into the system was much greater than the numbers [the city] was able to get out.”

Fast-forward to today, and the Bowery, like much of the rest of New York, presents a shinier face. The Bowery Mission still ministers to the down and out, but it’s now flanked by the gleaming hulk of the New Museum, and is neighbor to a Whole Foods Market and \$625-a-night suites at the Bowery Hotel. But don’t be mislead: The number of homeless people in the five boroughs has climbed to an historic high not seen since the Great Depression, when the tents of “Hoovervilles” dotted Central Park. On any given night, more than 40,000 New Yorkers—including nearly 17,000 children—will

sleep in a shelter, and another 2,000 to 3,000 people will sleep right on the street, according to the Coalition for the Homeless. That’s a population larger than the entire city of Burlington, Vermont. And the rest of the country is faring no better, with possibly two million—or the whole population of Houston—homeless at some point during any given year.

And yet, in many ways, this is a heady time in the struggle to house our fellow citizens. After more than two decades of rigorous study—much of it based at NYU, thanks to the university’s proximity to the original “epicenter” of American homelessness—the problem is no longer an enigma. Research has revealed that our old assumptions, namely that addiction or mental illness lead to homelessness, are inaccurate. Instead the most common denominator is, quite simply, extreme poverty. And the fix, also quite simply, is housing. The challenge now is how to channel the considerable resources that we spend toward the most promising solutions.

This year, New York City has budgeted about \$788 million for homeless services. However, the true bill is harder to calculate because of the volatile nature of the problem itself. “Families don’t just go from their own apartment into a shelter,” explains Mary McKay, McSilver Professor of Poverty Studies and director of the new McSilver Institute for Poverty Policy and Research at the Silver School of Social Work. “They tend to move in with relatives or friends first, or go from apartment to apartment, so that by the time they get to a shelter, they’ve been

on quite a destabilizing journey.” The descent is so insidious that it taxes every public good, from hospitals and schools to parks and police precincts.

**UNTIL RESEARCHERS** turned a critical eye to the crisis in the 1980s, most studies of the homeless had been descriptive—what did they look or act like and how many were we dealing with. They also tended to oversample the “chronically homeless,” those who suffer from severe psychiatric problems, such as schizophrenia, bipolar disorder, major depression, and addiction. These are perhaps the most visible of the homeless—the “Bowery types” who set up house on subway grates or have memorized the hours at the church’s basement soup kitchen.

Weitzman and her colleagues wondered whether the families seeking shelter in the late ’80s were beset by the same problems. In 1988, as part of their study for the city, they interviewed more than 550 families on welfare, half of whom sought shelter, to see whether psychiatric disorders or substance abuse caused homelessness. They found that neither was a factor for the vast majority; something else was going on. Five years later, in a study funded by the National Institute of Mental Health, they followed up with the same families. By then, four-fifths of respondents had their own apartment, and three-fifths had been there for at least a year—the average being three years. Homelessness, they discovered, was not a permanent state. People were

PHOTO © MARYORY COLLINS/CORBIS

capable of moving on, and what had made the greatest impact was subsidized housing.

“Whereas there had been much more of a tilt toward emphasizing the individual’s deficits, we, among others, helped to shift the lens to say, ‘Wait a second, this is probably more about the fact that poor people can’t get housing,’” Weitzman says. In the 1990s, study after study confirmed that while an addiction or illness or domestic violence may hasten the descent into homelessness, or aggravate the climb out, it was not the cause. A man of means, after all, may run a media empire and still abuse prescription painkillers. A mother with a supportive family may get laid off or leave her partner without necessarily losing her home.

**HISTORY CONFIRMS** this idea that homelessness is tied to economics. Though we did not officially start counting the homeless until the 1970 census, they have always lived among us. In 1788, soon-to-be New York City Mayor Richard Varick noted, “Vagrants multiply on our Hands to an amazing Degree.” Almost a decade later, the city was forced to build a new four-story almshouse to deal with the growing problem. It’s impossible to calculate homeless statistics through history, but the number has, predictably, fluctuated with the financial tides. The population surged after the American Revolution and Civil War. It grew in the late 19th century, as newly industrialized cities were flooded with workers. And it

spiked during the depressions of the 1870s and 1930s. More recently, the deinstitutionalization of mental hospitals in the 1960s and ’70s accounted for a rise among the chronically homeless, and the ’80s recession hit just as entitlement programs were being devalued for the first time. It was a perfect storm, from which we still hadn’t recovered when the financial and mortgage crashes occurred in 2008. In New York, this new crisis meant that

A 2007 Public Agenda report noted that 85 percent of New Yorkers approve of spending their tax dollars on housing the homeless—and 62 percent would even pay more. However, for all our do-good instinct, there remains an undercurrent of distrust. Kenneth L. Kusmer, author of *Down and Out, On the Road: The Homeless in American History* (Oxford University Press), suggests that this could be a legacy of the Puritans. The flip side of a society that values individual industry is that it also tends to be un-

rogues” should “bee taken as enemies [sic],” and at our country’s founding, whipping, branding, ear cropping, and stockades were standard practice for curbing homelessness. A *New York Times* editorial in 1886 called “the tramp” a “victim of a violent dislike to [sic] labor and a violent thirst for rum.”

We’ve come a long way since then, but even in the late 20th century, New York mayors frequently relied on police to “clean



**In the 1940s, out-of-work men accounted for the majority of New York City’s homeless, who were largely quarantined to the infamous downtown strip: the Bowery.**

stably employed parents could, in an instant, find their family evicted if the landlord went underwater.

Through the years, society has generally responded with mounting char-

forgiving of those who cannot or do not work. The 16th-century Calvinist theologian William Perkins warned that “wandering beggars and

” neighborhoods plagued by “bums.” In 1964, NYU persuaded the local precinct to sweep up the homeless men wandering through campus. And the same

2007 Public Agenda report on New Yorkers' altruism found that three-quarters of residents believe that the homeless lack motivation and are gaming the system for better housing. The truth is that we've never quite shaken the suspicion that homeless people may be un-

one preoccupied with where they were going to find lunch that day or bed down that night. "People would often say, 'I need a place to live,'" Tsemberis says. And he would try to oblige them, offering to take them to Bellevue Hospital,

building's tenants. Pathways withholds one-third of a client's monthly disability check—those with diagnosed disorders may receive Social Security income as a result of deinstitutionalization—which goes toward rent. There's no probationary period, nor is the client required to stay sober, take medication, or even meet with clinicians. There are no urine tests or threats of expulsion. If there's a problem with the landlord or a neighbor, Pathways intercedes. If the client is thrown in jail or rehab, Pathways holds the apartment for them. If they're evicted, Pathways finds them a new one.

It worked astoundingly well. A randomized trial, funded by the Substance Abuse and Mental Health Services Administration, showed that some 88 percent of Pathways clients stayed off the streets during the five-year period studied, compared to just 47 percent in programs that required treatment first. It was as if the client had won the lottery, Tsemberis explains. "Look at this! This is incredible!" they think. "I'm going to do whatever I can to keep this place," he says. "So the motivation to deal with the illness or addiction is actually activated *after* the housing. Nobody thinks of incentives that way."

Indeed, once housing was removed from the jumble of daily worries, most clients were willing to attend to other problems. A measure of control and security had returned to their lives. In 2004, Deborah Padgett and Victoria Stanhope, both professors at the Silver School of Social Work, led a team of researchers to further compare Pathways to traditional programs. In a \$1.4

million qualitative study funded by the National Institute of Mental Health, or NIMH, the team found that more than half of those in traditional treatment went AWOL during the course of a year. But only 11 percent of Pathways clients left the program during the same time—and, notably, it was to return to their families. "If you don't engage people, they leave," Padgett says. "So the backdrop to this is a really high dropout rate, what's called the 'institutional circuit,' where people go from jail to hospital to shelter, and all of those options are more expensive than an apartment."

Almost as compelling is that Pathways clients were three times more likely to abstain from heavy drinking or drug use, even though it was never required of them. "That to me was the missing piece," Padgett says.

Of course, just because someone is finally off the streets, and may even be managing their disorder and staying clean, doesn't mean all of their troubles go away. The chronically homeless typically live 25 years less than the average American. They've often accumulated an array of serious health conditions—HIV, tuberculosis, heart and liver diseases. Some have been physically or sexually abused. And they remain pariahs, which can set up barriers to jobs and friends, and the social wealth they bring. With the support of a new \$1.9 million grant, also from NIMH, Padgett and Stanhope are now investigating how the homeless recover from their panoply of problems over time, and what role housing plays in this.

PHOTOS: LEFT © NEW YORK DAILY NEWS ARCHIVE; RIGHT © ROBRIO PEREIRA

## WE GENERALLY DEMAND THAT PEOPLE HELP THEMSELVES FIRST IF THEY WANT OUR AID. IRONICALLY, THE MOST EFFECTIVE—AND COST-EFFECTIVE—PROGRAM FOR THE CHRONICALLY HOMELESS TURNS THIS WHOLE NOTION ON ITS HEAD.

**IN THE** mid-2000s, the Pathways model caught the eye of author Malcolm Gladwell, whose *New Yorker* article provided a "celebrity boost," in Padgett's words, to what has become known as the "housing first" (versus "treatment first") approach. He also eloquently discussed the one hang-up with programs like this: They aren't fair. "Thousands of people...no doubt live day to day, work two or three jobs, and are eminently deserving of a helping hand—and no one offers them a key to a new apartment," he writes. But even if it isn't ideal, housing the chronically homeless is by far the least expensive and the most effective solution. As the protagonist of Gladwell's story, "Million-Dollar Murray," careened through public services, he ate tens upon thousands of public dollars. To keep someone in a New York City psychiatric hospital for one year costs \$433,000; a state psychiatric hospital is \$170,000; jail is \$60,000; a shelter is \$27,000. It costs only \$21,000 a year to give that same person a Pathways apartment. This is about efficiency, Gladwell notes.

Pathways now operates in Philadelphia, Washington, D.C., and Burlington, and similar programs have sprung up across the country, thanks in part to a one-time \$35 million infusion from the Bush administration in 2002. The model—and its efficiency—had also caught the eye of Republican Philip Mangano, who ran the Interagency Council on Homelessness from 2002–09 and convinced the Bush administra-

tion it was a worthwhile investment.

*Efficiency* is a favorite word of New York City Mayor Michael Bloomberg. And, indeed, his administration has delivered a new order to the Department of Homeless Services by streamlining the shelter application process from days to hours, and creating a preventive program for those at risk of losing their apartments. He also vowed to reduce homelessness by two-thirds.

### THAT NEVER HAPPENED.

Though there was a slight dip in homeless New Yorkers in 2006, their ranks have climbed steadily. Blame the economy, and years of budget cuts. But also blame how we connect poor people to housing. We simply don't have enough cheap apartments, or an efficient way to get people into them. As the system works now, only about one-quarter of New Yorkers who need housing assistance get it, says Ingrid Gould Ellen, professor of public policy and urban planning at the Robert F. Wagner Graduate School of Public Service. "It's this crazy lottery system," she says, where applicants are randomly chosen for city- and state-subsidized apartments. And if you don't win, there's always the city's eight-year-long waiting list for federal Section 8 housing.

One of the few entries to affordable housing is through a shelter, which, in theory, should operate like an emergency room but more often functions as a long-term care center, where some families wait in limbo for a year or longer for a permanent home.

"The trick or challenge is to house

people more cheaply," says Ellen, who co-directs NYU's Furman Center for Real Estate and Urban Policy, has been an adviser for HUD, and chaired candidate Barack Obama's transition team on housing policy from 2007–08. Ellen suggests that communities find new ways to divvy up what they've already got: split current subsidies four ways, vary the amounts, enact time limits. We might, she suggests, even loosen building and occupancy codes. Many of these are local regulations, such as requirements that each unit must be a certain size and have a private bathroom, or limit the number of people per square foot, which, as they accumulate, can substantially inflate the cost of housing. Ellen

suspects that New Yorkers in particular might reimbrace dorm-style buildings, with a bathroom down the hall or a shared kitchen and other communal spaces. "I'm not advocating slums," she says. "We can live in smaller spaces; we can live more cheaply."

The question remains which of these innovations, or which balance of them, could empty the shelters. But for the first time in the history of homelessness, we have embarked on a course of action informed by research. Pathways director Tsemberis notes the greatest obstacle now is mustering the political will. As it stands, he says, "We have the solution." ■



In the 1980s, homelessness appeared like an epidemic, starting in New York City and radiating across the United States.

trustworthy, lazy, dangerous—and directly to blame for their situation. And so, as a show of trust, we generally demand that they help themselves first, if they want our aid. Ironically, the most effective—and *cost-effective*—program for the chronically homeless turns this whole notion on its head.

**AROUND THE** same time that Beth Weitzman was working with homeless families, a young psychologist, Sam Tsemberis (GSAS '85), was striking out in his attempts to lure mentally ill street dwellers into treatment. It was difficult to sustain a therapeutic conversation with some-

where he directed an outreach program. But those beds were just a place to crash, and came with conditions. One of the hallmarks of American charity is that housing should be earned by getting sober, or staying on medication, in the case of those with mental disorders. Pushed to frustration, Tsemberis thought: Why not just remove the housing hurdle?

In 1992, Tsemberis founded the nonprofit Pathways to Housing, which provided the mentally disabled homeless with their own private apartments, often in less expensive neighborhoods in the Bronx. The units are usually one-bedrooms or studios, and Pathways "clients," as they are called, may comprise up to 10 percent of one



Bronx Park East offers the formerly homeless dorm-like lodging—efficiency apartments and shared living spaces for below-market rents.



BY JASON HOLLANDER / GAL '07

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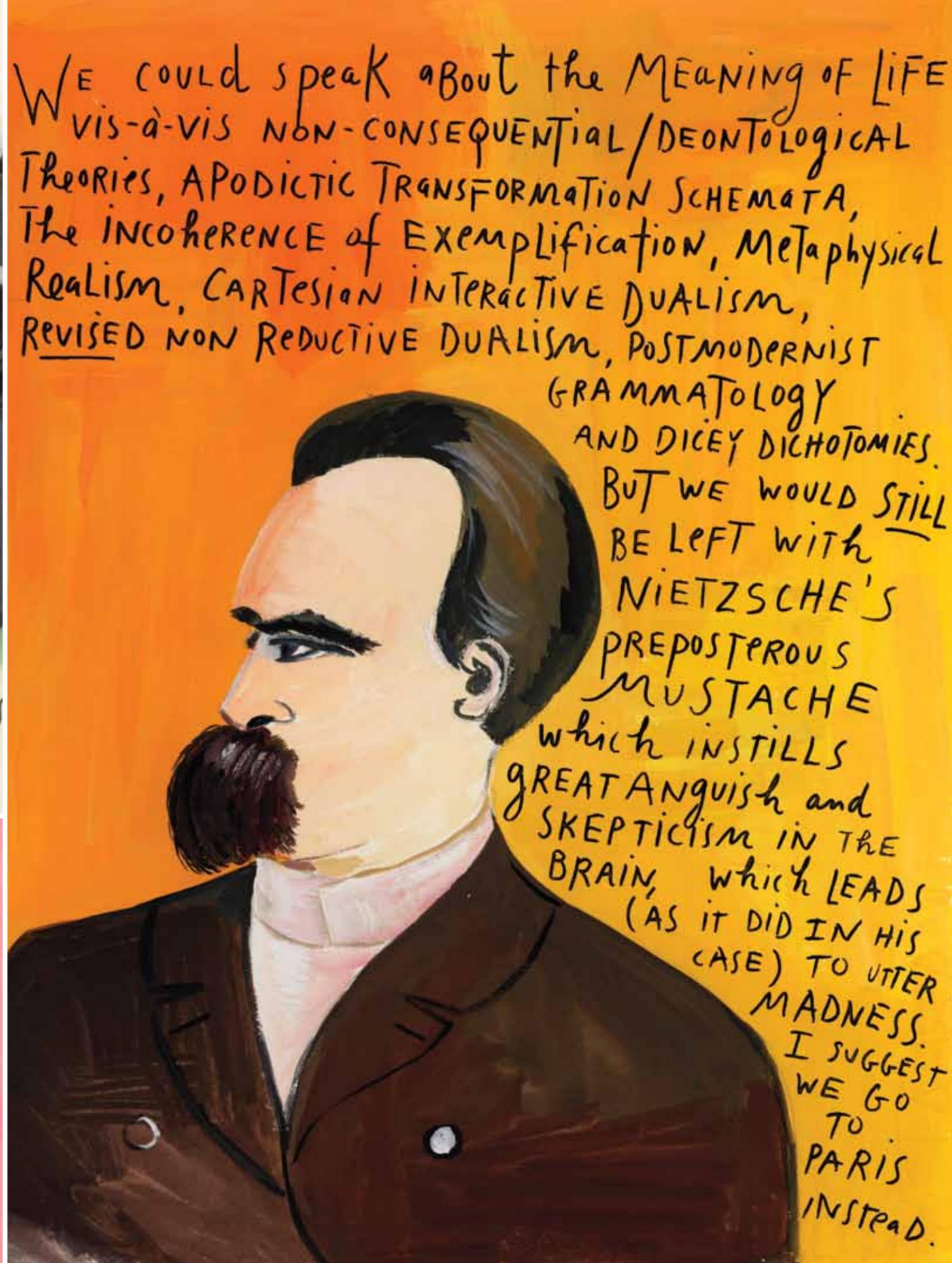
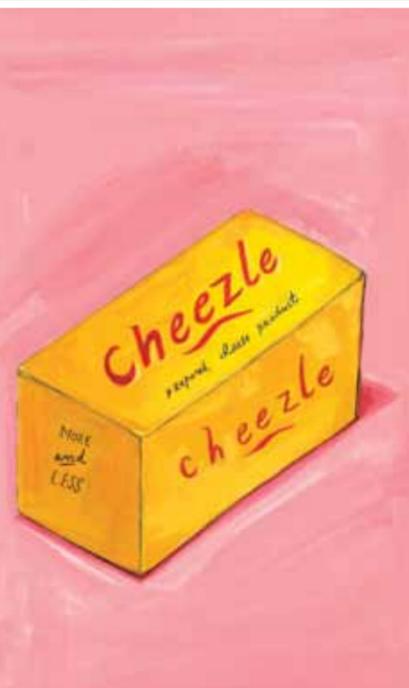
# RED-FOOTED PIGEONS AND SUPER FINE STRING...

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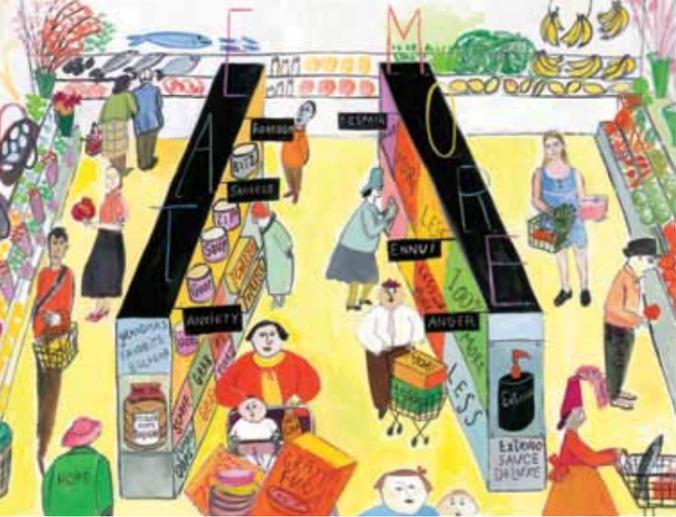
*Unraveling artist Maira Kalman's  
favorite things*



A wooden  
ox made by my daughter  
when she



WE COULD SPEAK ABOUT THE MEANING OF LIFE  
VIS-À-VIS NON-CONSEQUENTIAL/DEONTOLOGICAL  
THEORIES, APODICTIC TRANSFORMATION SCHEMATA,  
THE INCOHERENCE OF EXEMPLIFICATION, METAPHYSICAL  
REALISM, CARTESIAN INTERACTIVE DUALISM,  
REVISED NON REDUCTIVE DUALISM, POSTMODERNIST  
GRAMMATOLOGY  
AND DICEY DICHOTOMIES.  
BUT WE WOULD STILL  
BE LEFT WITH  
NIETZSCHE'S  
PREPOSTEROUS  
MUSTACHE  
WHICH INSTILLS  
GREAT ANGUISH AND  
SKEPTICISM IN THE  
BRAIN, WHICH LEADS  
(AS IT DID IN HIS  
CASE) TO UTTER  
MADNESS.  
I SUGGEST  
WE GO  
TO  
PARIS  
INSTEAD.



Food is a costly antidepressant



I go up to a so LOVELY woman in the Audience.  
 "WHERE did you GET THAT WONDERFUL HAT?" I ASK.  
 "ON 5<sup>th</sup> STREET." "WHAT is your NAME?" I ASK.  
 "FOUNTILE."



FOUNTILE. FOUNTILE. FOUNTILE. FOUNTILE.

**M**aira Kalman headed to JFK last May and boarded a flight to Dublin. Like most people on holiday, she was full of verve, and some jitters.

After a few days of sightseeing in the capital city, she drove for several hours on winding roads to reach her real destination: a Gothic-style castle located along Ireland's green and mountainous southern coast. It's a place where any tourist could indulge, wandering in the cultivated gardens or lounging in the drawing room, awaiting afternoon tea and scones.

Kalman did neither. She had come, at age 62, to spend nine days inside the castle working as a maid. *Working*. Polishing, pressing, sweeping, scraping, straightening, scrubbing, dusting, and degreasing.

It's not typically the occupation of an artist who draws covers for *The New Yorker*, designs products for Kate Spade and Isaac Mizrahi, had a *New York Times* column, helped create album covers for the Talking Heads, was a guest on *The Colbert Report*, exhibits her work across the globe, and has illustrated or authored 22 books, including *The Principles of Uncertainty*, *And the Pursuit of Happiness*, Strunk and White's *The Elements of Style*, Michael Pollan's *Food Rules*, and Lemony Snicket's *13 Words*.

But don't be fooled—her employment wasn't a publicity stunt or research for a new book. It was, rather, fulfillment of a childhood dream. "I love objects, and I love taking care of objects," explains Kalman (WSC non-grad alum), who bunked in the former butler's quarters. "I love to iron and make things neat and put them in order. It's an occupation of a very honorable sort."

Castles are indeed grand places, but they require massive upkeep. And inherent in all the effort to produce all the splendor is a grace that few people on the planet appreciate more than Maira Kalman.

**K**alman was born in Tel Aviv in 1949, when Israel was still brand-new. Many of the earliest citizens—including her father—were among the last of their family, the rest having been wiped away by the Holocaust. Those narratives were everywhere then, and being surrounded by them colored her thinking. "The idea that things can be destroyed in a heartbeat," she says, "that really insinuates itself into your being."

She moved with her family at the age of 4 and settled in Riverdale in the Bronx, quickly becoming a city kid. Her parents, especially her mother, Sara, impressed on her the courage to embrace New York without self-consciousness or fear. This also applied to any friends, clothes, hairstyles, hobbies, or music she was drawn to. "To use the term *unconditional love*, that's something very extraordinary," says Kalman of her mother. "But she had that." And so Kalman discovered lifelong enchantments with aimless walks, and objects of character (a tired rubber band, a noble matchbook), and Lewis Carroll, and J.S. Bach, and sponge cake, and the smell of fresh citrus, and Kay Thompson, and Henri Matisse, and then, intensely, the works of Vladimir Nabokov.

It was the Russian author—and his autobiography *Speak, Memory*—who whispered into her a desire to write. She studied literature at NYU for several years before dropping out in 1971, with no judgment from her parents. They trusted her, even though she was only a

PREVIOUS SPREAD (LEFT): Kalman's son, Alexander.

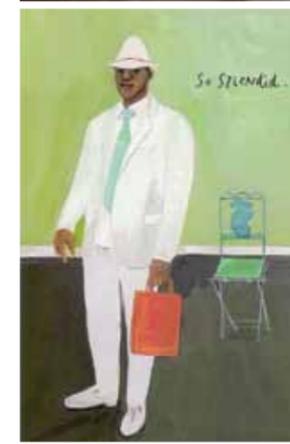
PREVIOUS SPREAD (MIDDLE): A wooden box made by Kalman's daughter, Lulu, when she was little (top); Cheezle cheese product (bottom).

PREVIOUS SPREAD (RIGHT): Some thoughts on Friedrich Nietzsche's philosophy—and moustache.

THIS SPREAD, FAR LEFT (CLOCKWISE FROM TOP): The emotions of the supermarket; a discarded chair; Fred Astaire dancing with Ginger Rogers to Irving Berlin's "Cheek to Cheek"; the price of indulgence.

LEFT: Fountile.

RIGHT (FROM TOP): Kalman says, "Between now and five billion years from now, someone will look out this window"; a "so splendid" man on the city street; a slice of seven-layer cake from Cuccio's bakery in Brooklyn.





handful of classes short of graduating. Things were radical then. "We thought we were going to do something 'other,' and a degree wasn't going to mean anything," Kalman says. "It turned out to be true for us but, you know, that's taking a leap." Part of the "us" refers to her late husband, Tibor Kalman, the legendary graphic designer and founder of the pioneering M&Co, which the two ran until his death in 1999, at 49, of non-Hodgkin's lymphoma. Tibor provided inspiration after college when Maira, frustrated with her writing, started to put ideas on paper in a new way. She found that shapes and colors were so much more freeing than typed words. And she waded in with no formal training: "I needed to find out who I was without really knowing how to do it."

Finding that meant tapping into her earliest lessons of perception. Life as a child with her mother, Kalman says, often felt "free-floating and dreamlike" as they made their way around the city, attuned to the smallest details one could see and hear. "The real world felt completely—and still does—like the unreal world," she explains. "It wasn't that she was crazy, it was just this ability to focus on something else." Kalman channeled that into her art and the words she handwrites as a sort of narration. So the red-footed pigeon on the Avenue U subway platform struts proudly as a man shoos it with his newspaper. The painting of young Nabokov staring so innocently at the reader carries the lament that his life will be forever in upheaval once his family flees Russia. The portrait of a poor-postured, slow-stepping old woman contains a note from Kalman: "Soon enough it will be me struggling (valiantly?) to walk... How are we all so brave as to take step after step? Day after day?"

Others that get the royal treatment include fruit platters, balls of string, curbside couches, radiators, garbage cans, a bathroom sink that "speaks the truth," and a "tough-as-nails" waitress slicing giant radishes. Yet Kalman also loves fine things—indulgent, delicious, paper-wrapped, fragrant, frilly, bursting-with-color things. She's drawn to the energy that goes into them, and the sad notion of how quickly they may become part of the weekly trash. To describe her illustration almost demands that you use the word "whimsical," but there are too many layers for an explanation so simple. The loss of her father (in 1994) and her mother (in 2004), and Tibor, and so many others is inherently tied to her personal works, where even the sparest pictures can feel like collages of memory and emotion. She often weaves in her ever-present fear of death. But the next page usually offers the happiness of fresh yellow and red flowers or a tall slice of chocolate cake.

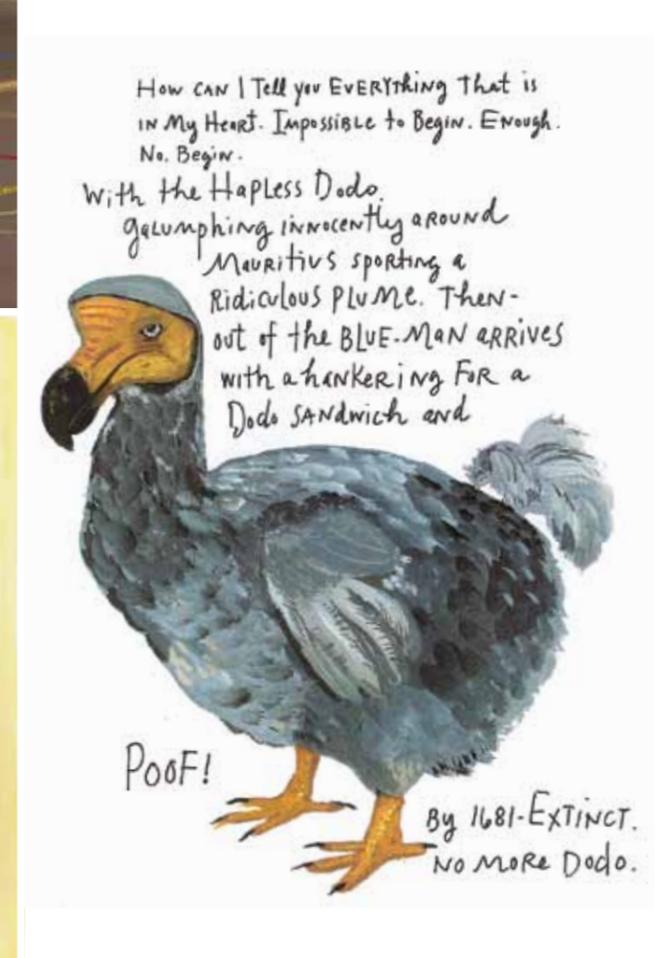
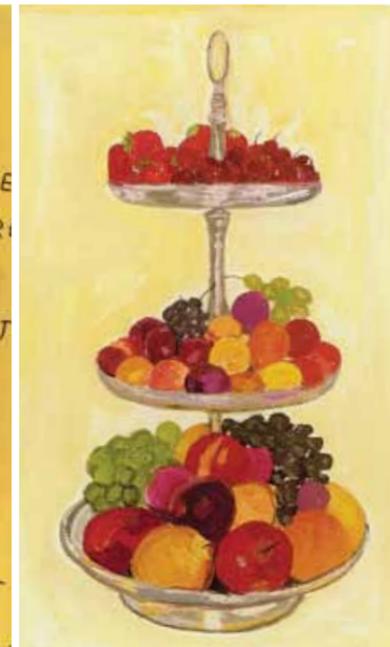
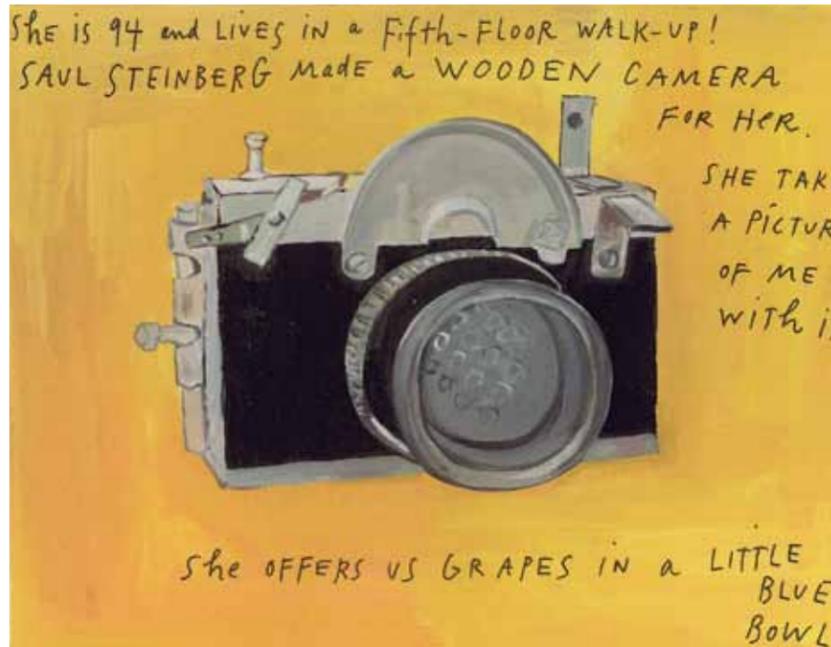
She's almost always at work, and prefers it that way. In fact, aside from strolling the city and being with loved ones—especially her daughter, Lulu, who is an executive sous chef for Danny Meyer's Union Square Events, and her filmmaker son, Alexander—Kalman is happiest when she has a project of some kind. This includes the time she was assigned to scrub the toilets at a Zen monastery she went to for her 50th birthday, an experience—just like her stint in the Irish castle—she calls "hilarious and fabulous and not horrible at all." It's just the sort of real-life moment that finds its way into her art, and encompasses all she's been trying to communicate. "I would love to be able to say that the body of work I have speaks of someone who is very human and has a sense of the joy in life and the beauty," she says, "and who is heartbroken some of the time." ■

Maira Kalman's next show opens May 10 at the Julie Saul Gallery in Chelsea ([www.saulgallery.com](http://www.saulgallery.com)).

LEFT (FROM TOP): A woman dancing; a key chain from 1966 bought in a Jaffa flea market; Abraham Lincoln.

RIGHT (CLOCKWISE): Kalman's self-portrait, with Pete; an Italian fruit platter; a camera from the collection of photographer Helen Levitt.

FAR RIGHT: The woman with three extra-large bobby pins in her hair (top); the now-extinct dodo bird (bottom).



1940s

**STANLEY TURKEL / STERN '47** / just published his third book, *Built to Last: 100+ Year-Old Hotels in New York* (AuthorHouse). Turkel serves as a Friend of the NYU Tisch Center for Hospitality, Tourism, and Sports Management, where he also lectures.

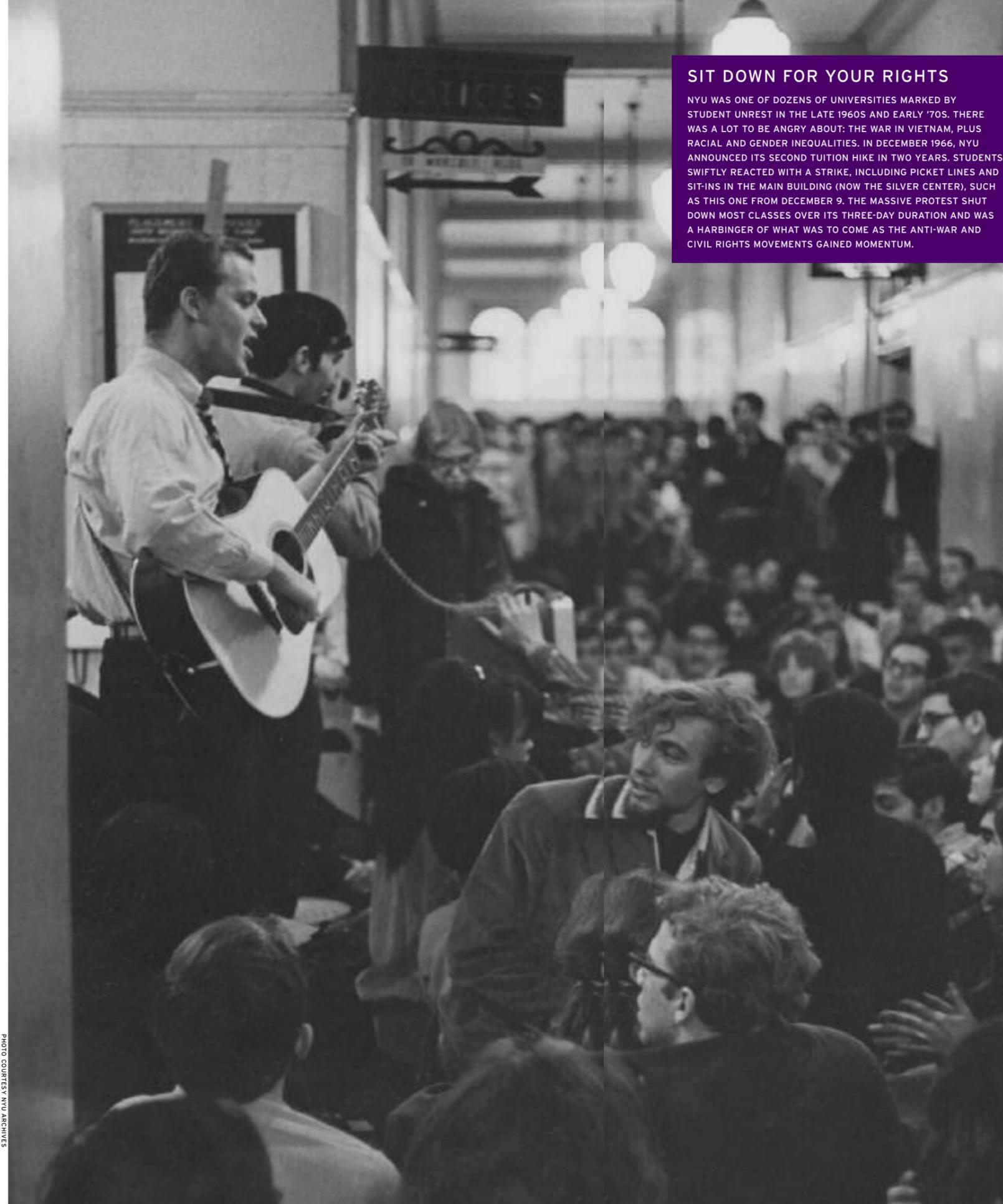
**BURTON J. BOGITSH / ARTS '49** / has submitted the manuscript for the fourth edition of *Human Parasitology* (Elsevier) and is a professor emeritus of biological sciences at Vanderbilt University in Nashville.

1950s

**JOSEPH BOSKIN / GSAS '52** / has published a memoir of his time as official historian for a secretive Korean War-era project to build a U.S. Air Force Base in Greenland. The book is titled *Copporal Boskin's COLD Cold War: A Comical Journey* (Syracuse University Press).

**EILEEN NEEDLEMAN DARWIN / WSC '52** / received the retiree teacher of the year award from the New York State United Teachers at its representative assembly in April 2011. Darwin taught in Huntington, Long Island, for 20 years and remains active in the union.

CLASS NOTES



SIT DOWN FOR YOUR RIGHTS

NYU WAS ONE OF DOZENS OF UNIVERSITIES MARKED BY STUDENT UNREST IN THE LATE 1960S AND EARLY '70S. THERE WAS A LOT TO BE ANGRY ABOUT: THE WAR IN VIETNAM, PLUS RACIAL AND GENDER INEQUALITIES. IN DECEMBER 1966, NYU ANNOUNCED ITS SECOND TUITION HIKE IN TWO YEARS. STUDENTS SWIFTLY REACTED WITH A STRIKE, INCLUDING PICKET LINES AND SIT-INS IN THE MAIN BUILDING (NOW THE SILVER CENTER), SUCH AS THIS ONE FROM DECEMBER 9. THE MASSIVE PROTEST SHUT DOWN MOST CLASSES OVER ITS THREE-DAY DURATION AND WAS A HARBINGER OF WHAT WAS TO COME AS THE ANTI-WAR AND CIVIL RIGHTS MOVEMENTS GAINED MOMENTUM.

**SARAH (BETTY) BROWN WEITZMAN / STEINHARDT '56** / is the author of a children's novel, *Herman and the Ice Witch* (Main Street Rag). Her third book of poetry, *Nevver Far From Flesh* (Pure Heart Press), was published in 2006. She lives in Delray Beach, FL.

**DONALD N. BERSOFF / STEINHARDT '58, '60, '65** / has been elected president of the American Psychological Association for 2013. Bersoff is a professor at Drexel University and director of the JD/PhD program at the Earle Mack School of Law.

**LAWRENCE LIPSITZ / STEINHARDT '59, '60** / received the inaugural lifetime achievement award of the international Association for Educational Communications and Technology in recognition of his continuing editorship of *Educational Technology Magazine*, which he founded in 1961.

1960s

**THEODORE D. KEMPER / GSAS '60** / has published a book on sociological theory, *Status, Power and Ritual Interaction: A Relational Reading of Durkheim, Goffman and Collins* (Ashgate), which presents an empirically based relational model of social interaction and emotions.

Distinguished Lecturer Award of the American College of Gastroenterology the following month. He is an attending gastroenterologist at North Shore University Hospital-Long Island Jewish Healthcare Systems and St. Francis Hospital.

received the Nyswander-Dole Award from the American Association for the Treatment of Opioid Dependency for his contributions to the field.

**SEYMOUR KATZ / MED '64** / received the Distinguished Physician and Lifetime Achievement Award from the Crohn's and Colitis Foundation of America in October 2011. He also earned the Keynote J. Edward Berk

**ALAN A. WARTENBERG / ARTS '67** / is president of the Massachusetts Chapter of the American Society of Addiction Medicine. He practices general internal medicine and addiction medicine in Massachusetts and Rhode Island. He recently

**WILLIAM LIPTON / STEINHARDT '68** / published his first book in 25 years, *Grandpa Was a Deity: How a Tribal Assertion Created Modern Culture* (iUniverse), in September 2011. The book emerged from Lipton's investigation into his own y-DNA, discovering the shared markers with the possible authors of *The Book of Genesis*, and the calendar system.

We want to hear from you! Let us know what is happening in your career and life. Submit your news items, personal milestones, or an obituary of a loved one to: NYU Class Notes, 25 West Fourth Street, Fourth Floor, New York, NY, 10012 or via e-mail to [alumni.magazine@nyu.edu](mailto:alumni.magazine@nyu.edu). You can also share Class Notes online by logging on to [alumni.nyu.edu/classnotes](http://alumni.nyu.edu/classnotes).



alumni profile

ANNE SAXELBY / STEINHARDT '03

## The Big Cheese

by Kristine Jannuzzi / CAS '98

**S**TANDING AT THE COUNTER OF SAXELBY CHEESEMONGERS, A COZY SHOP NESTLED INTO A CORNER OF A 72-YEAR-OLD SPECIALTY

food market on Essex Street, it's easy to forget that the location is Manhattan's Lower East Side and not rural Vermont. Figurines of sheep and cows are clustered on a shelf overhead, and handwritten descriptions of the cheeses

give a distinctively mom-and-pop feel to the store. Owner Anne Saxelby's warm smile and unhurried exchanges with customers complete the picture of quaintness.

But despite its small size, the shop is making a big

impact on New York's cheese lovers. Saxelby selects cheeses from small producers at some 40 local farms, offering products not available elsewhere in the city. In 2011, her shop was named Manhattan's Small Business of the Year as part

of the city's Neighborhood Achievement Awards, and she has developed a bustling wholesale business supplying cheese to more than 150 New York area restaurants, including Michelin Star recipients Gramercy Tavern, Per Se, and Minetta Tavern.

As a student at NYU, the suburban Chicago native would never have called herself a foodie. "My mom cooked for us, but we were not adventurous eaters," Saxelby says of her childhood. "We were more like the 'chicken 1,000 ways' family." It was during a trip to Florence to visit a friend that she began

broadening her horizons. "One trip to the central market and your food expectations are altered for the rest of your life," she explains. "That's where I fell in love with cheese."

Her curiosity quickly developed into a full-fledged passion. Saxelby was amazed that despite so many varieties and flavors of cheese, all come from the same basic ingredients. She started frequenting Murray's Cheese Shop, on Bleecker Street, and the Union Square Greenmarket, where she was especially impressed with the selection at the Cato Corner Farm stand. She be-

PHOTO © TONY CENICOLA/THE NEW YORK TIMES

SAXELBY CHEESEMONGERS WAS NAMED MANHATTAN'S SMALL BUSINESS OF THE YEAR IN 2011.

came a regular, tasting her way through as many cheeses as possible, and ultimately lined up a cheesemaking internship at its farm in Connecticut for the fall after she graduated. Although she had focused on painting and drawing in the Steinhart School of Culture, Education, and Human Development's studio art program, Saxelby decided not to pursue a career as an artist. "I tried working in all different aspects of the art world during college, but it was just a little bit rarefied, and some of it was downright pre-

the results are edible, so anyone can judge it for themselves."

She continued to hone her expertise by working at Murray's Cheese Shop for the next year and a half, and visiting cheese farms in Vermont. Craving even more experience, Saxelby interned overseas with cheesemakers and *affineurs* (cheese agers) in France's Loire Valley. "I was also spying on specialty shops and gourmet food businesses," she admits. "I figured I'd use the trip as kind of R&D to see what was going on in Europe that might be missing over here." She cites one specific shop in Paris, Laurent Dubois, as inspiration. "It was like a

store within the city-operated Essex Street Market, and she recognized that running a tiny stand there would be much more manageable than attempting to rent an independent space. Her parents loaned her the money for the initial investment, and by May of that year, Saxelby Cheesemongers was open for business. "At the beginning, I worked six days a week by myself," Saxelby says. "I was getting the cheese mostly via FedEx, because there aren't many distribution networks in place for small farms."

The shop has come a long way. Nine months after opening, Saxelby joined forces with a

"Being in the cheese room for eight hours a day was like spending time in my studio," former painter Saxelby says.

tentious," she says. "I felt like I didn't really fit in there."

Saxelby did fit in, however, up on the farm. And more so, she found parallels between converting milk to cheese and creating a work of art. The multi-step process requires a similar attention to detail, and both painting and cheesemaking are largely solitary activities. "Being in the cheese room for eight hours a day was a lot like spending time in my studio," she explains. "It's the same principles of rigor and discipline and craftsmanship, but with cheese,

little jewel box," she recalls. "There were no crackers, no olive oil, no vinegar, no chocolate, no nothing. I really liked that kind of simplicity, because I thought if cheese is what I really love and what I've been devoting my life to, why spread myself thin?"

After years of self-education, Saxelby felt ready to open a shop of her own back in New York. She modified a sample business plan that she found online and put together some rudimentary financial projections in January 2006. A friend suggested that she consider opening a little

business partner, and now has two full-time employees and several part-timers working at both the shop and a 2,000-square-foot warehouse in Brooklyn. That space is the base for the company's wholesale activity, which accounts for 75 percent of its income. Within the next five years, Saxelby plans to open a second store. "There's something about cheese," she gushes. "I love that it's easy for everyone to understand, because you can just taste it, but also that it brings such pleasure and happiness. It's kind of a trifecta." ■

## 1970s

**CLAUDE L. WINFIELD / ENG '70** / received *Our Town* newspaper's Top East-side Families Award, which celebrates those who have improved NYC. Winfield is vice chair of Community Board Six Manhattan.

**MARTIN LAURENCE / STERN '72** / , professor emeritus at the William Paterson University of New Jersey, was honored by the Case Writers' Association of Malaysia in Kuala Lumpur for developing management case writing workshops during the early 1980s while domiciled in Malaysia as a Fulbright Scholar, and for a period beyond his residency there.

**ALAN E. WEINER / LAW '72** / was selected as the 2012-13 chairman of the IRS Garden City (Long Island) Tax Practitioner Liaison Committee. He is a founding tax partner and now partner emeritus at Holtz Rubenstein Reminick, LLP. His article "Preparer Tax ID Number: Revisited and Up for Renewal" was published in the December 2011 issues of *The Suffolk Lawyer* and *Tax Stringer*.

**ANNE GRIFFIN / GSAS '73, '75** / has received the rank of Officer of the Order of the Crown from the Belgian government, which is awarded by royal decree for distinguished artistic, literary, or scientific achievements. Since 1998, Griffin has been gathering testimonies of the last surviving members of resistance movements in Belgium.

**DALE N. LEFEVRE / STEINHARDT '73** / recorded *The Sounds of South Africa* CD with his choir Sosa Xa!, which marks the first time he has been professionally recorded singing. He has also revised his book *Best New Games* (Human Kinetics) and updated his website inewgames.com.

**MARLENE ROSSMAN / STEINHARDT '74** / teaches wine education at the University of California, Irvine Extension, where she was awarded the Distinguished Instructor Award. She is the wine columnist for *Chef* magazine and author of two books: *Multicultural Marketing: Selling to a Diverse America* (AMACOM) and *The International Businesswoman: A Guide to Success in the Global Marketplace* (Bergin & Garvey).

**MARTIN H. LEVINSON / STEINHARDT '75** / has been named president of the Institute of General Semantics, a nonprofit organization that promotes the value of modern scientific thinking toward solving personal and professional problems. For the past 15 years, he has also served as book editor of *ETC: A Review of General Semantics*.

**AVA K. DOPPELT / LAW '76** / was recently selected by her peers for inclusion in *The Best Lawyers in America 2012* (Woodward/White). She is a Florida board-certified intellectual-property law attorney and shareholder at Allen, Dyer, Doppelt,

(CONTINUED ON PAGE 53)

SPENSER POPESON / STEINHARDT '08

# BY LAND AND BY SEA

by Brian Dalek / GSAS '10

**T**HE MORNING OF SPENSER POPESON'S FIRST COMPETITIVE TRIATHLON WASN'T IDEAL. AFTER TRAINING FOR NINE MONTHS, HE AWOKE

for the April 2010 Wilmington (North Carolina) Athletic Club Sprint Triathlon two-and-a-half hours late, thanks to a faulty alarm clock. This left little time to warm-up. Then he was positioned to start way in the back, behind weekend warriors and teens half his age who were simply out for the personal challenge. Popeson was racing for his career. Less than a year before, he'd given up a

good job and much of his social life to begin chasing his dream of becoming a professional triathlete. When the starting gun sounded, Popeson quickly moved past the pack, finishing an unexpected second in his debut triathlon. The only person to beat him? The man who would become the U.S. national champion in 2010. For many, taking second in a competition that entails a 300-yard swim,

an 11.5-mile bike ride, and a 3.1-mile run would seem a significant accomplishment. But it gnawed at Popeson. "I didn't want to start accepting failure," the 26-year-old says. "If I was going to do this for a living, second place wasn't going to cut it." That attitude led Popeson through grueling workouts and family tragedy to a divisional victory—just 17 months later—in the ITU Short Course Triathlon

Age-Group World Championship held in Beijing in September 2011. It's not surprising that Popeson has found success as a triathlete. The tools were all there. As a runner, he had helped the NYU cross-country team win the 2007 NCAA Division III Cross Country National Championship. He also swam competitively from the age of 7 while growing up in Linwood, New Jersey, where he later surfed and worked as a beach lifeguard. That aptitude in the water gave him a more muscular six-foot-two, 163-pound build than the average distance runner, and has made him a prototype triathlete. Despite this, or the fact that the sport is booming—2.3 million people completed triathlons in 2010—Popeson knew it would be a stretch to earn enough prize money or sponsorship to cover living and training expenses. "I tell

triathletes to think of [it] as a small business," says Barb Lindquist, collegiate recruitment coordinator for USA Triathlon. "Plan on losing money in the first year, break even in the second, then make money in the third year and beyond." It was a risky move in a tough economy. Popeson's communications degree had landed him a job promoting the Nike running brand along the East Coast at high schools and Nike events, but seeing elite runners regularly left him wanting more. "I would say, 'I think I can do that,'" he remembers. His parents, Joanne and Dennis, were skeptical at first, but when they saw his commitment, they soon offered moral support. He quit working full-time, took on an assistant coaching gig at NYU, and found a professional trainer. "After two months of working with him, I knew

this guy would get what he wanted," says his coach, Marisa Carter. The two met at a Nike clinic in Raleigh in 2009, and Carter was immediately intrigued by Popeson's tenacity. After that first Wilmington race, Popeson started prepping for the 2010 USA Triathlon National Championship in Tuscaloosa, Alabama. But the biggest challenge Popeson would face came a month before the race, when his sister, Taylor, 21, who had suffered from bipolar disorder, suddenly died. "It did cross my mind that maybe I should stop for now and be with my family," Popeson says, "but training was kind of how I coped." And he says Taylor has always remained with him: "During my workouts or during my races, I'll talk to her about how 'I'm going to need you on this tough run.'"

Popeson's dedication paid off. He finished fifth overall in Tuscaloosa, making him eligible to represent the United States in Beijing as an amateur at the Short Course (1-mile swim, 25-mile bike ride, 6.2-mile run) ITU Triathlon Age-Group World Championship, where he took third overall among more than 1,000 athletes and first in the men's 25-29-year-old division. He was a world champion a year into his career, leaving little doubt that he will formally turn pro in 2012. So with his initial dreams now achieved, what's next? "I just want to get faster," Popeson says. "That's my only goal." ■



PHOTOS COURTESY SPENSER POPESON

POPESON TOOK THIRD AMONG MORE THAN 1,000 ATHLETES AND FIRST IN THE MEN'S 25-29-YEAR-OLD DIVISION AT THE 2011 ITU WORLD CHAMPIONSHIPS IN BEIJING.

# FIFTEEN FOR 15

NEW GRADS RAISE NEARLY \$30,000 FOR CURRENT STUDENTS

Fifteen for 15—the first-ever campaign created by recent alumni to generate support for the students who follow in their footsteps at NYU—was created to raise \$15,000 during the summer of 2011 from graduates of the past 15 years. In that two-month period, the original goal was nearly doubled and alumni raised almost \$30,000. The campaign was revived at the end of 2011 and some of NYU's newest graduates from the Class of 2011 were among the campaign leaders. This time, the goal was to raise \$1,500 a week for nine weeks, and by December 31, alumni had donated more than \$14,000. That brought the total for the entire year to \$44,000—quite an accomplishment in such a short time!

The Fifteen for 15 campaign was inspired by a student fund-raising initiative known as the 1831 Fund, which



provides scholarships for incoming freshmen and transfer students. Seniors are encouraged to make a contribution of \$18.31 in honor of NYU's founding year, and President John Sexton and NYU Trustee H. Dale Hemmerdinger (WSC '67) match every contribution, dollar for dollar. In the 1831 Fund's inaugural year, the Class of 2011 raised more than \$11,000. The Class of 2012 aims to raise the bar by accumulating \$15,000 by the time they graduate in May. Both Fifteen for 15 and the 1831 Fund are a testament to the power of the recent alumni community and the seniors who will soon join them.

To learn more about Fifteen for 15 and how you can get involved, visit [www.nyu.edu/giving/1831-fund/15for15](http://www.nyu.edu/giving/1831-fund/15for15).

(CONTINUED FROM PAGE 51)

**MILBRATH AND GILCHRIST, PA, in Orlando.**

**JAMES F. HOLSINGER / STERN '77** / and his clinic won the 2011 Davies Ambulatory Care Award, a national award of excellence by the Healthcare Information and Management Systems Society

that recognizes implementation of electronic health records.

**DEBORAH WEIR / STERN '78** / published *Timing the Market* (Wiley), the first book to apply information from the fixed-income markets to asset allocation. Weir is a chartered financial analyst and is

on the faculty of the New York Institute of Finance.

**JILL CLIFFER BARATTA / TSOA '79** / was accepted into the National Association of Women Artists, Inc. as a printmaker.

**LEMUEL "CHIP" H. GIBBONS III / LAW '79** / was named 2012 Raleigh Tax

Law Lawyer of the Year by *Best Lawyers*. He is a partner at Poyner Spruill, LLP.

**ALBERT SKAIR / GAL '79** / was honored by the board of trustees and management of the College of Science, Technology & Applied Arts of Trinidad & Tobago for his 10 years of service.

## 1980s

**FRANK DESIMONE / STERN '80** / received the Excellence in Service award at the Faculty Awards Dinner for Wagner College in Staten Island this past November. DeSimone has taught at Wagner since 2005.

**MAX FERGUSON / STEINHARDT '80** / will have his 13th solo exhibi-

tion, *Painting My Father*, hosted at Hebrew Union College Museum in New York through June 29, 2012. The show is a series of approximately 30 paintings done over a 30-year period. His works are in many prominent public and private collections, including the Metropolitan Museum of Art, the Crystal Bridges Museum of

American Art, the British Museum, the Albertina in Vienna, and the Museum of the City of New York.

**SULE GREG WILSON / TSOA '80, GSAS '86** / released *Runaway Dream*, his CD of string band, blues, and percussion, with guest artists Mike Seeger and Dom Flemons. He also worked with the

Carolina Chocolate Drops on their 2010 Grammy-winning CD, *Genuine Negro Jig*. In November, Wilson was featured in the PBS documentary *Give Me the Banjo*. He is currently teaching storytelling at Maricopa County, AZ, community colleges and dances of Africa at Arizona State University.

(CONTINUED ON PAGE 59)



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## alumni art

# Fragile and Naked, In Retrospect

"Global" is one of the more popular epithets used by critics to describe the measured movements of EIKO OTAKE (GAL '07) and Takashi Koma Otake, two Japanese-American dancers whose 40-year collaboration is currently the subject of a three-year, mixed-media retrospective project. The tour, which hit a total of 13 cities in the United States as well as Dublin, Ireland, culminated this year with the premiere of *Fragile*, a commissioned piece, at the University of Maryland.

In addition to restaging some of their early pieces, the pair also unveiled *Naked*, a living installation staged on a terrain of earth and feathers (see right). During the four- to six-hour performance, spectators enter and exit the space at will while the gaunt, androgynous bodies of Eiko & Koma inch slowly toward and away from each other. Time is yet another plastic material in the hands of the performers: In *Naked*, they seem to be moving imperceptibly toward their own dissolution.

Eiko & Koma—the first

collaborators to receive a MacArthur "genius" Fellowship, in 1996—build their own sets, fashion their own costumes, and often create their own soundscapes. "We trust each other as a performer and as a co-artistic director," Koma says. "It also makes each of us own a piece less, which helps us to share it with other people."

Though trained in the outré Japanese style *Butoh* and German Expressionism, Eiko & Koma reject categorizing their work—in part, Eiko says,



PHOTO © ANNA LEE CAMPBELL

because they don't feel that they've studied any tradition deeply enough to be representative of it. But dance critics have found a way to describe it. "You can trace various influences running through the work of all artists," *The New York Times*' Claudia La Rocca writes. "But

more than most choreographers, Eiko & Koma seem to inhabit a singular artistic space, as if they had come into being fully formed, the creative equivalent of Athena springing from the head of Zeus, ready for war."

—Megan Doll

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## global connections

# ALUMNI PASSPORT



NYU was founded in 1831 to be "in and of the city," and has grown into a global network university that is "in and of the world." Our diverse alumni population reflects that expansion, with more than 22,000 graduates living outside the United States. Many of them studied abroad as students and speak multiple languages, and like so many of their fellow stateside alumni, they are leaders in their fields.

With 10 existing NYU global academic centers, two more on the way in Sydney and Washington, D.C., and two portal campuses in Abu Dhabi and Shanghai (opening in 2013), the number of alumni living and working overseas will continue to rise. The NYU Office of University Development and Alumni Relations responded to this growing body of international alumni by establishing the Global Alumni Passport program, with the purpose of not only expanding existing international activities but of also providing strong professional networking opportunities for our gradu-

ates. In the past two years, we have held receptions with President John Sexton in Beijing, Shanghai, Hong Kong, London, Abu Dhabi, Seoul, and Paris, as well as events for alumni and parents in Singapore, Bangkok, Dubai, Taipei, Mumbai, and Tel Aviv.

Alumni have also taken the lead in running local events and activities with assistance from the Office of University Development and Alumni Relations. Recent events have been held in cities such as Seoul, Dubai, London, Paris, Hong Kong, Bangkok, and Singapore—and there's an array of regional alumni clubs and networks spanning the United States.

Wherever you have established yourself post-NYU, we hope you will remain engaged with your alma mater. In order to stay informed about university programs around the world, please update your contact information at [www.alumni.nyu.edu/address-change](http://www.alumni.nyu.edu/address-change).



alumni profile

DONNA AND MICHAEL BUTLER / BOTH WAG '94

# A Costa Rican Walden

by Megan Doll / GSAS '08

THE BUTLERS' ECO-LODGE MIXES REMOTE RAIN FOREST ADVENTURE WITH A TOUCH OF MINDFUL LUXURY.

Three years later, Michael and Donna married. That same year, they sold their West Village apartment and moved to Costa Rica. The income from their apartment helped them purchase 165 acres of former cacao farmland on the Península de Osa. "The southern part of Costa Rica had a little base of tourism going, but it was still very remote and pristine, which is what we were looking for," Michael says. They were confident that the lodge's environs, adjacent to Piedras Blancas National Park and only accessible by boat, would retain their unspoiled beauty.

When the couple opened Playa Nicuesa Rainforest Lodge in April 2003, ecotourism was in a period of transition. The industry, which had provided rustic adventures for rugged individuals in the 1980s, began to include more creature comforts and attract families in the 2000s. The term has consequently become more elastic, though ecotourism is typically defined as a small-scale, low-impact enterprise that seeks to educate visitors about

ity—solar energy and recycled materials, including naturally fallen wood—with modern conveniences, such as hot water and refrigeration. Through kayaking tours and guided rain forest treks, visitors are invited to explore the environment. The main lodge is a breezy, open-air structure that seamlessly integrates the outdoors. "There's a real sense of where you are," Donna remarks. That's also true of the cuisine, which draws from local produce and spices. Coconut, lemongrass, tropical salsas and chutneys enliven the lodge's Latin-inflected family-style meals. Fresh fish caught by guests during the day reappears as sushi come cocktail hour.

"Off the grid" is a term that both Michael and Donna use to describe the resort's location. Its remoteness has proven to be mostly a blessing but has presented distinct challenges. When erecting the lodge, the Butlers had to buy a barge to bring over the materials, and then hire local kids to transport the cargo in wheelbarrows. The isolation has also fostered a familial bond among the now 22 staff members—all locals, save for the in-house yoga instructor and massage therapist. (The Butlers returned to New York in 2009 to reconnect with their East Coast roots.) Carol-Lynn Grow, who visited the lodge twice, recalls one time just before sunset when she watched the entire staff jump off the dock and into the bay: "You felt you were surrounded by people who enjoyed the big things in life as well as the small things." ■

"Off the grid" is a term that both Michael and Donna use to describe Playa Nicuesa.

revealed his plan to create an eco haven, Donna was easily persuaded. "It was not a difficult idea to embrace," she recalls.

pristine areas while benefiting the local economy. Billed as a "high-end" eco lodge, Playa Nicuesa aims to balance sustainabil-

## MICHAEL BUTLER WAS FIRST DRAWN TO LATIN AMERICA IN 1991 BY AN INTERNSHIP TO HELP BUILD AFFORDABLE HOUSING IN COLOMBIA.

Before settling in Bogotá, Butler traveled around Central America to improve his Spanish. He was dazzled by its paradisiacal beauty: the vibrant blue water, lush flora, and striking toucans that flooded his field of vision. "I was really blown away by how 'back to basics' it was," he remembers. "At that point I started getting some of the ideas in my head." One idea was to open an environmentally conscious resort in the wilds of Latin America, where guests could leave behind the distractions and the hyperconnectivity of modern life.

Butler put his plan on the back burner while he returned to New York to finish his master's in urban planning at the Robert F. Wagner Graduate School of Public Service before working in real estate development and community revitalization throughout New York City. His ambition was reborn when he bumped into Donna Madey at a holiday cocktail party organized by the American Planning Association in 1998. The two had met as graduate students at Wagner but didn't know each other very well. A native New Yorker like But-

ler, Madey had also spent time outside of the city, working in open space preservation in Castle Rock, Colorado. The two shared a passion for the outdoors and when Michael



PHOTO COURTESY PLAYA NICUESA RAINFOREST LODGE



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fbush@nyu.edu

(CONTINUED FROM PAGE 53)

**MICHAEL E. KEARNEY / LAW '82** / has joined Ballard Spahr, LLP in the firm's Las Vegas office as a member of its business and finance department.

**JOHN F. KOWAL / WSUC '82** / has been appointed vice president of programs at the Brennan Center for Justice, a think tank run by NYU School of Law. Kowal will be responsible for coordinating and guiding the organization's programmatic work, including its democracy, justice, and liberty and national security programs, as well as its Washington, D.C., office.

**DAVID JAY BROWN / GSAS '86** / has published his ninth book, *Over the Edge of the Mind: Exploring the Interface of Psychology, Culture and Consciousness* (Inner Traditions), which describes the electrical brain stimulation research that Brown did as a graduate student at NYU.

**MARY JANE HAYES / STEINHARDT '86** / was featured author for the Heritage Book Festival 2011. She wrote *Emma's House of Sound* and *Emma's Freaky Sneakers*, a series about a bullied deaf child who puts on a soundless concert, and *Thumbs Up—Veggies for Kids* (all by St. Augustine),

**1990s**

**ADAM BERENSON / TSOA '93** / has had a collection of his early jazz music released by Mighty

a picture book for 2-3-year-olds. A play she wrote also received a grant from the St. Johns Cultural Arts Council.

**KAREN M. WICKS / WAG '86** / is executive and academic director of the Royal Live Oaks Academy of the Arts & Sciences Charter School, Ridgeland, SC, a public charter school for disadvantaged children she co-founded in August.

**VIRGINIA ANAGNOS / WSUC '87** / has been promoted to executive vice president at Goodman Media International, a New York-based public relations firm. Anagnos joined the firm in 2000.

**JOSEPH SCIORRA / GSAS '87** / co-edited and contributed an essay to the exhibition catalog *Graces Received: Painted and Met—al Ex-votos From Italy* (John D. Calandra Italian-American Institute).

**YULUN WANG's / STERN '87** / award-winning jazz label, Pi Recordings, was covered in a *New York Times* feature in August. The label's releases and artists are regularly featured on NPR and in the press. Wang previously worked in investment finance.

**ANDREW D. MELICK / TSOA '88** / recently pub-

Quinn Productions.

**GABRIELLE F. CULMER / STERN '93** / is the au-

thor of *Damp Whisper* (Vantage), a novel about courage in the face of life's changes. Her first

lished *A Century of Service: A History of the Biscayne Bay Pilots* (Biscayne Bay Pilots Association), which is available online.

**RITA REYNOLDS / STEINHARDT '88** / was recognized by the Diversity Action Council at the Faculty Awards Dinner for Wagner College in Staten Island this past November. Reynolds has developed a range of courses that examine American diversity, including a two-semester African-American history sequence and an upper-level course on the civil rights movement. In addition, Reynolds has personally mentored many students, both African-American and Caucasian, in dealing with race issues on campus.

**PETER ROGNESS / TSOA '88** / was nominated for a 2010 Emmy Award for Outstanding Achievement in Art Direction for HBO's *Mildred Pierce*, a mini-series based on a 1941 novel and starring Kate Winslet.

**TERRI GINSBERG / GAL '89, TSOA '97** / has just published her fourth book, an editorial collection titled *A Companion to German Cinema* (Wiley-Blackwell). The volume contains 22 newly commissioned essays on innovative critical approaches to areas in

the field, especially concerning race, gender, sexuality, and transnationalism. Ginsberg presently serves on the board of directors of the International Council for Middle East Studies, a new think tank based in Washington, D.C.

**DIANA K. LLOYD / GSAS '89, LAW '89** / was named to the 2011 Top Massachusetts Super Lawyers list, which is published by Thomson Reuters and recognizes excellence in law practice. Lloyd does securities litigation for Choate, Hall & Stewart, LLP.

**SUSAN TOMIC / WSUC '89** / published *The King Maker* (Champagne Books), a contemporary romance set in England and New England—revolving around attempts by the friend of a dead American pilot to expose an international crime ring.

**ROBYN WALENSKY / GSAS '89** / released a book about the Casey Anthony trial in Orlando, FL, titled *Beautiful Life? The CSI Behind the Casey Anthony Trial & My Observations From Courtroom Seat #1* (CreateSpace).

novel, *A Matter of Keeping* (Vantage), was published in 2009.

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**DIANA KWIATKOWSKI RUBIN / GSAS '94 /** has had her latest book, *Renewal* (Xlibris), published.

It contains both new and award-winning poems.

**GAIL FISHMAN GERWIN / GAL '96 /** was a 2010 Paterson Poetry Award finalist for her memoir *Sugar and Sand* (Full Court Press). Gerwin's poems earned four consecutive Allen Ginsberg Poetry Awards honorable mentions, and her poems and reviews appear widely in literary journals. She presents readings and leads writing workshops. Gerwin owns Inedit, a Morristown, NJ, writing/editing firm.

**CHRISTINA BURCH /**

**STEINHARDT '98 /** was recently commissioned to do a piece for *Harper's Bazaar* and Swarovski; the artwork was included in last December's issue of *Bazaar* and will be auctioned to support the Art of Elysium, a charity dedicated to bringing art and artists into children's hospitals.

**FRANCIS M. HULT / CAS '98, STEINHARDT '01 /** has been awarded the title of docent, Finland's second-highest academic rank, by the University of Jyväskylä in recognition of his scholarly work in discourse studies and educational linguistics.

**TANIA SANCHEZ / CAS '98 /** published *The Little Book of Perfumes* (Viking) with Luca Turin. It features 100 masterpieces of perfume: 96 five-star perfumes from their 2008 book *Perfumes: The A-Z Guide* (Penguin) and four legendary scents

that are preserved in the Versailles Osmothèque.

**AARON FORD / TSOA '99 /** was promoted to vice president, on-air marketing, in September 2011. He manages the on-air marketing team and oversees all promotional scheduling and planning for USA, Cloo, and Universal HD channels. Ford joined USA Network as an intern, working on shows such as *La Femme Nikita* while in college.

**HEBRON SIMCKES-JOFFE / TSOA '99, GAL '07 /** had his film *6Gun* selected to screen at Comic-Con International. It stars NYU alumni, including **BEN MORRISON / TSOA '01 /** and **DAHELI HALL / TSOA '98 /**, as well as Simckes-Joffe. *Run Edward, Run!*, also written and directed by Simckes-Joffe, received a Silver Ace Award from the Las Vegas Film Festival in July 2011.



PHOTO COURTESY NYU PHOTOBUREAU

## NEW YORK UNIVERSITY STATE OF MIND



On May 16, 2012, NYU will celebrate its 180th commencement ceremony—once again at its new home for the event, Yankee Stadium. Last year, on the eve of the big day, the Empire State Building (above) shined bright in NYU purple to help students, parents, and friends toast the 179th graduating class.

fessor in public administration at the University of South Africa in September.

**TONI IRVING / GSAS '01 /**, deputy chief of staff to Illinois Governor Pat Quinn, received the John D. and Catherine T. MacArthur Foundation "Champion for Change" award. The honor recognizes her efforts to make juvenile justice reform a

(CONTINUED ON PAGE 62)

## 2000s

**KELLY BRENNAN / STEINHARDT '00 /** recently completed an EdD in executive leadership at St. John Fisher College's Ralph C. Wilson, Jr. School of Education in Rochester, NY. Brennan's dissertation focused on philanthropic leadership in higher education, specifically the practices and perceptions of chief advancement officers toward alumni giving and alumni volunteer efforts.

**MAUREEN BRADY COYLE / STEINHARDT '00 /** is director of study abroad at Felician College in Lodi, NJ, and was awarded a Fulbright Scholar grant to study and observe educational developments and international education in the Federal Republic of Germany.

**DARRELL ROYSTER MYRICK / WAG '00 /** was appointed associate pro-

# NYU GIFT BOX

AN INSIDE LOOK AT RECENT CONTRIBUTIONS TO THE UNIVERSITY

## FIRST BERNHARDT DENMARK PROFESSOR OF INTERNATIONAL AFFAIRS APPOINTED

**D**ean Thomas Carew of the NYU Faculty of Arts and Science has announced the appointment of professor George Downs as the first incumbent of the Bernhardt Denmark Professor of International Affairs in the Wilf Family Department of Politics.

Downs, a prominent scholar of international institutions, human rights, and international law, has been a member of the Depart-

ment of Politics faculty since 1988, and served as dean of social science from 2001–09. Immediately prior to joining NYU's faculty, he served as the Boswell Professor of War and Peace at Princeton University, and directed the doctoral program at Princeton's Woodrow Wilson School of Public Affairs. In making this announcement, Carew stated, "Through this appointment, we are delighted to honor professor

Downs's work and long career in international relations and human rights, and we are equally grateful to Joel Smilow for recognizing the excellence of our Department of Politics and establishing this prestigious chair."

The Bernhardt Denmark Professorship of International Affairs was established by NYU Trustee Joel E. Smilow in honor of Denmark who, in 1969, recruited Smilow to

be his successor as president of International Latex, Inc. (predecessor of Playtex Products, Inc.), the beginning of a close friendship that continues to this day. Denmark graduated from NYU in 1941, served in the U.S. Army, and then joined International Latex in 1949. He became the company's president in 1965, and under his leadership the company greatly expanded its product base and global reach. Denmark

and his wife, Muriel, have two children, two grandchildren, and three great grandchildren.

Smilow retired from Playtex Products, Inc. in 1995 but has remained active in the business and, more important, in the philanthropic world, including NYU and the NYU Langone Medical Center. He was the lead/naming donor for the NYU Langone Research Center on FDR Drive.

## GIFTS EXPAND ACADEMIC ENTERPRISES ACROSS CAMPUS

**T**he following are just some of the many generous gifts recently presented to NYU:

- The Guess Foundation has established the Guess Distinguished Visiting Professorship in Fashion and Fashion Business at the Gallatin School of Individualized Study, enabling a design or industry business expert to teach a course each semester. The Guess Visiting Professor will also make at least one public presentation during his or her tenure on how students can develop their understanding of all

facets of the fashion industry. The Guess Visiting Professor will co-teach each class with a current Gallatin faculty member.

- With a \$1.5 million grant over the next three years, Banco Santander renewed its scholarship support for students studying in Buenos Aires, London, and Madrid, as well as annual fellowships for two students studying creative writing in Spanish.

- The Bickel & Brewer Foundation has committed \$5 million to continue support for its existing univer-

sity initiatives, including the Bickel & Brewer Latino Institute for Human Rights at the NYU School of Law, the Bickel & Brewer Global Debate Program, and the Bickel & Brewer/NYU International Public Policy Forum, which includes annual support for the NYU Debate Club. Through a \$2 million portion of this commitment, the foundation—which is led by University Trustee William Brewer (LAW '78)—also established the Bickel & Brewer Scholarship Fund for underrepresented undergrad-

uate students university-wide.

- The Rice Family Foundation has pledged a \$1.5 million gift to the Robert F. Wagner Graduate School of Public Service to establish and endow the Rice Urban Studies Fellowship Fund. The fund will award tuition assistance to outstanding students in the Master of Urban Planning or Master of Public Administration and Nonprofit Management and Policy programs at the Wagner School. The fellowship also offers the opportunity for full tuition support for

one new student each year, with the possibility to renew for continuing study.

- Constance and Martin Silver have pledged \$1 million to support cancer research at NYU Langone Medical Center's Cancer Institute. The institute aims to discover the origins of cancer and to use that knowledge to eradicate the personal and societal burden of the disease worldwide. The Silvers' gift will enable Cancer Institute scientists to conduct groundbreaking research that will enhance clinical outcomes for all patients.

## NYU Family Legacy

NYU takes great pride in recognizing those who have made a family tradition of attending the university. If you and another member of your family are NYU graduates, let us know via a Class Note and we'll list your names here.

*This issue's spotlight family:*

**MICHAEL J. CAMPBELL / STERN '72 /** (FATHER)  
**KATHERINE GROVER / SSSW '93 /** (MOTHER)  
**ANTHONY CAMPBELL / STEINHARDT '94 /** (SON)

hallmark of the Quinn administration. Irving lives in Chicago and was previously on the faculty of the University of Notre Dame.

**KYLE SHADIX / STEINHARDT '02** / was awarded the title Certified Research Chef by the Research Chef's Association. Shadix is the 77th culinary professional to receive this honor and is the only RCA-certified chef who is also a registered dietitian. Shadix is a research chef at PepsiCo.

**ANTHONY SIRECI / CAS '03** / has joined the faculty of the College of Physicians and Surgeons at Columbia University as an assistant professor of clinical pathology.

**JEFFREY S. MULLER / LAW '05** / was elected partner in the Newark office of McCarter & Eng-

lish, LLP. Muller is an attorney in the tax and benefits practice.

**GEORGE DEREK MUSGROVE / GSAS '05** / published *Rumor, Repression, and Racial Politics* (University of Georgia Press), an examination of black politics in the post-civil rights era.

**SAMRAT SHENBAGA / STERN '05** / has been appointed to lead global consulting firm ZS Associates' new San Diego office as principal. Shenbaga joined ZS Associates in 1998 and, since 2007, has worked closely with clients in Southern California, guiding complex sales and marketing transformations.

**JACOB RANDALL KREUTZER / LAW '06** / has joined the faculty of Penn State Law as a Dale F. Shughart scholar. Kreutzer researches cyber rights and economic analysis. Prior to joining Penn State, he was an associate at Irell & Manella

in Los Angeles, where he participated in defense against SEC enforcement actions and derivative lawsuits.

**LAUREN HILGER / CAS '07** / was awarded a MacDowell Fellowship in poetry. She began her eight-week residency this spring.

**KIRSTEN BISCHOFF / TSOA '08** / recently launched HATCHEDit.com, a social-collaboration tool designed to meet the organizational needs of moms. The site is a digital whiteboard for family members to keep track of their personal lives through calendars, news feeds, and online address books.

**STEPHANIE NORMAN / CAS '08** / was admitted to the Delaware bar in December 2011. Norman is an associate at Richards, Layton & Finger, PA, in Wilmington, DE, where she works in the firm's corporate advisory group. She earned a JD from the Georgetown University Law Center.

**KARLA J. SOLORIA / CAS '08** / has joined the law firm of Kaufman & Canoles as a litigation associate.

**GABRIELA MARCUS / TSOA '09** / co-authored *Theater as Life: Practical Wisdom Drawn From Great Acting Teachers, Actors and Actresses* (Marquette University Press) with her psychoanalyst father, Paul Marcus.

**KATIE SHEA / STERN '09** /, **SUSIE LEVITT / CAS '10** /, and **AMANDA SITZER / CAS '11** / work at CitySlips, a company that makes rollable and foldable ballet flats, and was founded by Shea and Levitt in their NYU dorm. The two were named finalists in *BusinessWeek's* 2011 Young Entrepreneurs contest.

**HAMPTON WILLIAMS / STEINHARDT '09** / spent two months in Joplin, MO, working with the state attorney general's office aiding tornado victims and the disaster recovery effort.

Williams assisted in filing, investigating, and resolving more than 200 consumer complaints resulting from the storm.

## 2010s

**MARC D. GALINDO / STERN '10** / married Amy M. Krivohlavek on July 16, 2011, in Omaha, NE. Marc is a leveraged finance banker at GE Capital, and Amy is a marketing writer at American Conservatory Theater. The couple currently resides in San Francisco.

**SARA A. O'TOOLE / LAW '10** / has joined Loeb & Loeb, LLP's New York office as an associate in the real estate department.

**ALEXANDER A. POGREBINSKY / GSAS '10** / has opened Bear, a restaurant and bar in Long Island City, NY. The restaurant serves what Pogrebinsky describes as "new European cuisine" and is open for lunch, dinner, and brunch.



A LEGACY OF LEARNING

## A Bequest That Makes a Difference

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

Born on a former slave plantation in Mississippi, Essie was 46 years old and a widowed mother of three when she came to New York City without friends, family, money, or a ticket home. She left her youngest daughter Carlita, then 10 years old, with her older married daughter.

And she persevered. Over a period of 17 years, Essie worked during the day, first as a live-in domestic and later as a teacher, and studied at night — earning six separate degrees. She completed her last degree, an MS in Educational Administration, at the Steinhardt School of Education in 1975 at age 62. Essie's daughter Carlita eventually joined her in New York City, earned an undergraduate scholarship to NYU, and then attended the NYU School of Medicine.

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



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

## Your Bequest Makes A Difference.

Learn how you can provide through your will or living trust to support scholarships, professorships, and the exceptional programs that make a difference at NYU. We would be delighted to send you information about estate planning and the benefits of naming the University in your will.



### NEW YORK UNIVERSITY

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gift.planning@nyu.edu

## Obituaries

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

WILLIAM WOLFF / ARTS '36  
SIDNEY METZGER / ENG '37, NYU-POLY '48  
RUTH BARCAN MARCUS / WSC '41  
CORWIN HANSCH / GSAS '44  
MORTON FRIEDMAN / STEINHARDT '47  
MURRAY HANDWERKER / WSC '47  
ARNOLD ALLAN PISKIN / STEINHARDT '48  
MARVIN GELMAN / ARTS '50  
CORNELIUS QUINN / STERN '50

JAMES G. CHAPMAN / STERN '52, GSAS '64  
HOWARD KAPLAN / ARTS '53, GSAS '54, '58  
MELVIN STANGER / WSC '56  
ROBERT A. LACKEY / STERN '57, '63  
INEZ LOIS SMITH / STEINHARDT '63  
ROBERT E. BERMAN / STERN '69  
CHARLES C. DOSS / ENG '75  
DONALD LANIER / SCPS '84  
MATTHEW SAPOLIN / WSUC '93, WAG '96

ANNE T. LOMMEL / TSOA '98  
SARA B. NARINS-SUSSMAN / STEINHARDT '05  
ILYA ZHITOMIRSKIY / CAS '11  
ZACHARY ROSS / TSOA '12  
DERRICK BELL / LAW FACULTY  
DOROTHY DURKIN / SCPS ASSOCIATE DEAN  
HELEN FAITH KEANE REICHERT / FORMER  
GRADUATE SCHOOL OF RETAILING FACULTY  
RICHARD TURNER / IFA FACULTY



**WHAT**

OCCUPY WALL STREET GATHERING TO MAKE MUSIC AND ART IN JANUARY 2012

**WHERE**

WASHINGTON SQUARE PARK

**WHY**

THE GROUP ABOVE WAS RAPPING ABOUT THE ECONOMY WHEN EGLE MAKARAITE (GAL '14) TOOK THIS PHOTO, ONE OF MANY SNAPPED BY THE VISUAL ARTS AND SOCIETY MAJOR, WHO CAMPED OUT AT ZUCCOTTI PARK ON THE FIRST NIGHT THE MOVEMENT BEGAN THERE. THE WHOLE EXPERIENCE HAS INSPIRED THE LITHUANIA NATIVE. "THERE ARE SO MANY PEOPLE GETTING TO KNOW HOW THE GOVERNMENT WORKS AND THE ISSUES AT HAND," SHE SAYS. "IT REALLY IS DEMOCRACY IN ACTION."

—JASON HOLLANDER

# EXPERIENCE THE WORLD

## with NYU Global Travel Adventures

# 2012

### APULIA, ITALY

June 19 - 27, 2012 (SOLD OUT)  
September 4 - 12, 2012

### COASTAL LIFE - ADRIATIC SEA

June 24 - July 2, 2012

### ICELAND

July 20 - 28, 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 21 - November 5, 2012

### RIVER LIFE - RHINE, MAIN, MOSEL

October 23 - 31, 2012

### PATAGONIAN FRONTIERS

November 30 - December 17, 2012

## SIGNATURE TOURS

### CHAMPAGNE DREAMS

Blend with the Tastemakers  
Reims, Epernay, France  
June 9 - 15, 2012

### LIBRARY TREASURES OF ENGLAND

The Pages of History in Rare  
Collections - Canterbury, Oxford,  
Cambridge, London  
September 5 - 14, 2012

### GREAT OPERA HOUSES OF EUROPE

The Pinnacle of European Music  
Tradition - Paris, Vienna, Milan  
October, 2012  
(Performance Dates to be confirmed upon  
release of 2012 schedules)

### INDIA, SRI LANKA & THE MALDIVES

An Extraordinary Journey by  
Private Jet  
November 27 - December 16, 2012

## 2013 DESTINATIONS

**GALAPAGOS ISLANDS**  
**ANTARCTICA**  
**THE AMAZON**  
**CUZCO & MACHU PICCHU**  
**IGUAZU FALLS**  
**RIO DE JANEIRO**  
**CHINA**  
**BANGKOK**  
**SINGAPORE**  
**BALI**  
**ISRAEL**  
**KENYA**  
**MOROCCO**  
**INSIDER'S PRAGUE**  
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# THE NEW FACES OF FUNNY

(MEET THEM ON PAGE 30)

