

ISSUE #19 / FALL 2012

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Shortly before her death in June, author and filmmaker Nora Ephron sat down with Pete Hamill, veteran journalist and distinguished writer-in-residence at the Arthur L. Carter Journalism Institute, to talk craft and reminisce about the *New York Post*. The event can be viewed at nyuprimarysources.org.

On the old *New York Post* city room

NORA EPHRON: It was so dirty. It was sooo dirty. And it had no air-conditioning, of course. And when you came into the newsroom, there was a door with glass on it and someone had written in the dust on the door the word "filthy," and spelled it p-h-i-l-t-h-y.... But it was romantic in its own way, that room. You didn't even have your own desk, by the way. You had to troll for a desk.

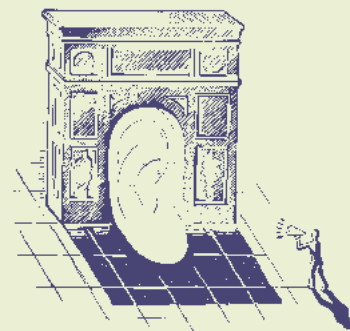
PETE HAMILL: Or a chair! They were always two chairs short.

EPHRON: Yes, and all the chairs were broken. And everyone smoked and you'd put your cigarette down on the desk and it would burn into [it]. And that was part of why we all loved it. It was really fun being a reporter at the *New York Post*.

HAMILL: To give you a sense of where it was, where Battery Park City is, it was right across the street, 75 West Street. There was no Battery Park City then; it was the United Fruit Company piers, and in the summertime the windows were all open because, as Nora says, [publisher/owner] Dorothy Schiff would never pay for air-conditioning for the working stiffs at her newspaper. So from the bowels of these fruit delivery ships would come the most gigantic mosquitoes and flies. And we'd be sitting there at our typewriters going whack [*hits table*] and whack [*hits table*]. And we were never happier. At least I wasn't.

EPHRON: I did love it, I did. I thought, "I'm gonna do this forever."

HEARD ON CAMPUS



On being a newspaper journalist

EPHRON: I was clever and I could write a sentence, but I was very lucky because they kind of knew I was a new kid and I was \$98 a week. My first week I had turned in a story and [editor] Fred McMorrow came over to my desk and sat down and let me watch him cross out the extra words. One of the things he told me was absolutely the opposite of what I learned in my journalism class in high school. He said, "Never start a story with a quote. We always want to know who's saying it." That kind of thing was so great, but it was a long time before I really knew how to write a story.

HAMILL: The learning process, particularly on a tabloid like the *Post*, was amazingly quick because the staff was so small. There weren't so many specialists. If there was a fire at a school, you didn't wait for the education editor to get in a cab and go out there. You went.

EPHRON: When I was there about four years, they asked me if I wanted to be a columnist, and I didn't know how to write a column. Four years [after that], I was writing a column at *Esquire*. So I'm just a big believer in assembling it little by little...trying to put yourself in someplace where you can write and write and write and write...and then, eventually, you can *write*.

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COVER ILLUSTRATION © JAMES BENNETT

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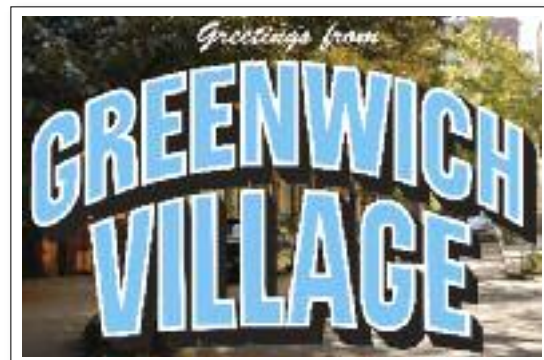
behind the scenes

In a culture where it's especially fashionable to be "busy, busy, busy" with a nonstop personal life, it helps to have some grandiose markers to remind us that we're inevitably part of something bigger. Two such events—this summer's Olympic games in London and the upcoming U.S. elections—will help to make 2012 a year remembered for its collective moments of awe and evaluation, be it of great heights reached on the field or preposterous gaffes made into a microphone.

Similarly, the three features in this fall's *NYU Alumni Magazine* offer a chance to put seismic cultural shifts into perspective while helping us to imagine our own place within them.

"Planet of the Apps" (p. 36) ex-

plores the ubiquity of mobile applications, and the way they've transformed our cell phones from a means of communication into vehicles for an entire lifestyle. The industry is also one of the few clear



winners in a rather foggy economy. "Table for One" (p. 30) checks in on another phenomenon—the fact that 32 million Americans now live alone. As that number continues to rise, the article considers how we'll have to accommodate this domestic

revolution. Lastly, "Story of the Streets" (p. 42) remembers the bicentennial of the greatest change to hit New York since Henry Hudson first mapped the Narrows. The creation of Manhattan's famed "grid" in 1811 dramatically altered the city forever, and a new book and exhibit help contextualize just how brazen a project it was.

While the grid has simplified how city slickers navigate New York, it seems we're still always trying to find our footing as we stride faster and faster into the future.

Hopefully stories like these help us take stock, personally and collectively, for a few moments, to stare at what's happening and wonder what it's all about.

—The *NYU Alumni Magazine* team

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JAMES BENNETT has produced conceptually humorous illustrations for publications including *Vanity Fair* and *Sports Illustrated*. He has also worked on *New York Times* best-selling children's books with Jerry Seinfeld and Carl Reiner.

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NYU

Issue #19 / Fall 2012

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"THE CITY, IT CHALLENGES YOU TO DO BIG THINGS," SAID U.S. SUPREME COURT JUSTICE SONIA SOTOMAYOR AT NYU'S 180TH COMMENCEMENT. THE BRONX NATIVE GREW UP A FEW BLOCKS FROM YANKEE STADIUM, WHERE THE CEREMONY TOOK PLACE.

POWER



TOP-DRAW PERSONALITIES SPOTTED ON CAMPUS



FIVE-TIME NBA CHAMPION AND BUSINESSMAN EARVIN "MAGIC" JOHNSON JR. WAS A GUEST SPEAKER AT THE SCPS TISCH CENTER FOR HOSPITALITY, TOURISM, AND SPORTS MANAGEMENT ORIENTATION.



STERN HOSTED THE TRIBECA DISRUPTIVE INNOVATION AWARDS, WHICH HONORED SINGER JUSTIN BIEBER (ABOVE) AND PRODUCER RICK RUBIN (TSOA '85).



VICE PRESIDENT JOE BIDEN SPOKE ABOUT NATIONAL SECURITY IN VANDERBILT HALL.

We Hear From You



Thanks to all who responded to the Spring 2012 issue. Please keep the letters coming...



EDITORS' NOTE: We received an unprecedented number of e-mails and letters in response to the previous comments on our Fall 2011 cover story on Edith Windsor (GSAS '57) and her landmark court challenge of the Defense of Marriage Act. This is just a small sampling.

FEATURING PRIDE

Thank you for not backing down about your decision to feature gay marriage in the alumni magazine. I am appalled at the negative responses you received. Did they actually attend the NYU that I attended, that I work at, and that I love? NYU has been voted the most queer-friendly university for many years in a row—and for good reason. We are an open and ethical institution that fights discrimination of all kinds. We led the way for queer rights, having one of the first gay groups at any American university. We started the first gender studies program in a university. We have a lot to be proud of.

Marvin J. Taylor (GSAS '97)
Director of NYU's Fales Library and Special Collections
New York, New York

I moved to New York, and attended NYU, in the early 1980s. To live in New York then was to watch class-

mates sicken, and in some cases die, because of something called the "gay plague." [...] But to live in New York was also to meet women and men who saw this place as a refuge. And while I can't say I saw no homophobia at NYU, it was very much the exception rather than the rule. Mostly then, lovers supported each other and families welcomed them—but not always. So, just as with the civil rights movement and the women's movement: When love doesn't win, the law must step in. And someday it will.

Martha Garvey (TSOA '84)
Hoboken, New Jersey

As an alumnus of NYU, I haven't been the most open-handed contributor. But when I read the letters page of the most recent issue, I was moved to action. I made a hefty gift (for me) to the LGBT Student Services Fund, and I thought to alert as many [friends] as I could to a shameful situation: We allow small-minded bigots to speak out, while we complacently imagine that battles have been won. Well, they're not, and maybe never will be.

Gary Bradley (WSC '67)
New York, New York

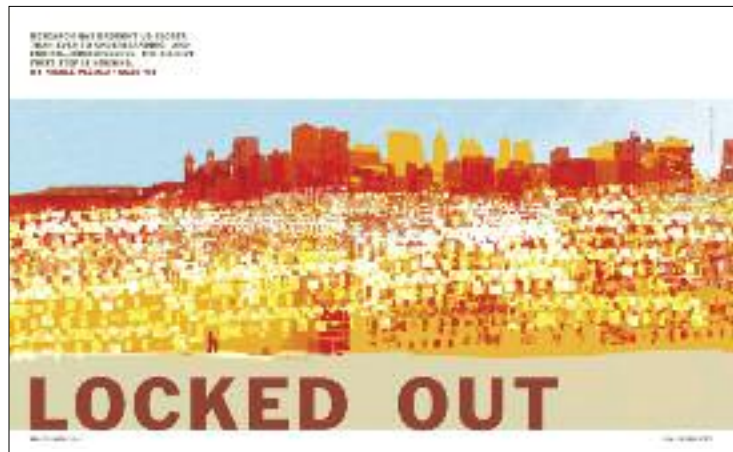
It takes courageous people, such as Edith Windsor, to stand up against bigotry and fight for civil rights for all Americans. [...] I have had one partner for 38-and-a-half years and have had to put up with discrimination throughout the country, even in NYC. Marriage is so much more than a religious ceremony; little things like denying access to care for, or even visit, your partner in a hospital still happen. And let us not forget the 1,200 federal, state, and local

laws on taxation, adoption, health care, child care, and employment, which continue to discriminate against many Americans.

John R. Kalbach (WAG '71)
Miami, Florida

The [letter writers] do not realize that the women in the story are daughters, sisters, aunts, and friends to us all. I am the mother of a gay woman, who is married and herself the mother of twin boys with a third on the way. She in no way threatens the institution of marriage—rather she strengthens it. She and her partner both have PhDs, both are university professors, and both are phenomenal moms. [...] What strikes most of us who know gay people is that they are exactly like everyone else. [...] If we were all as capable of loving as your subjects, our world would be a far better place.

Eileen Sharan Smith (WSC '56)
Great Neck, 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.

Thank you for the excellent magazine you put out. I always feel so proud to have graduated from NYU when I read it, and to see [the university's] ongoing commitment to diversity, human rights, education, arts, and more. Please know that your work is noticed and so appreciated.

Nancy Flaxman (WSC '68)
Novato, California

A HOME FOR ALL

I think Nicole Pezold wrote an excellent article regarding homelessness and housing ("Locked Out"). I work in the field of developing and managing permanent supportive housing for those who are homeless and have severe and persistent mental illness. I know firsthand the challenges that my nonprofit clients face.

David Brainin (WSUC '74)
Columbus, Ohio

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
- NYUAD** - NYU Abu Dhabi
- POLY** - Polytechnic Institute of NYU
- 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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behavioral science

WINNING THE RACE

AS THE FIRST AFRICAN-AMERICAN PRESIDENT RUNS FOR REELECTION, RESEARCHERS EXAMINE THE SUBLIMINAL INFLUENCE OF POLITICAL ADS

by Andrea Crawford

In 1990, longtime North Carolina Senator Jesse Helms was trailing challenger Harvey Gantt, an African-American who supported affirmative action, when the Helms campaign produced the infamous “hands” commercial. As the camera focused on the hands of a white person holding a letter, the narrator said: “You needed that job, and you were the best qualified, but they had to give it to a minority.” Helms went on to win the election.

In another famous appeal, an ad for the 1988 Republican presidential candidate George H.W. Bush featured the menacing mug shot of convicted murderer Willie Horton. The spot explained how the African-American had committed assault while on furlough from a Massachusetts prison—a program supported by Michael Dukakis, the state’s governor and the Democratic presidential candidate. Bush won the presidency in a landslide.

It was into this environment that Charlton McIlwain, associate professor of media, culture, and communication at the Steinhardt School of Culture, Education, and Human Development, came of age. These types of appeals clearly work, he thought, and he set out to determine how and why.



ILLUSTRATION © DAVID SUPPER

Around the same time, David Amodio was first exploring research that showed self-avowed egalitarians actually exhibited un-

conscious biases. Now an NYU associate professor of psychology and neural science, he began his career asking how such automatic

types of prejudice could exist in opposition to one’s beliefs. Until recently, these kinds of questions were complicated by a reliance on often-flawed self-reports—people simply feel uncomfortable admitting bias and are sometimes not even conscious of it. But today, McIlwain and Amodio have come together in a timely pursuit. As

Romney campaigns are smart, they should have teams of people working on this sort of thing already,” Amodio adds. “We just don’t know about it because those people don’t publish in scientific journals.”

McIlwain, the co-author of *Race Appeal: How Candidates Invoke Race in U.S. Political Campaigns* (Temple University Press),

The amygdala, a part of the brain linked to processing fear and threat, activates within milliseconds of seeing a black face.

the first African-American president runs for reelection, they are investigating the power of racial appeals in political ads by turning to neuroscience.

Because regions of the brain process information in different ways, neuroimaging techniques that record psycho-physiological and neurological responses now offer scientists new ways of understanding our response to stimuli. In their study’s initial phase, McIlwain and Amodio have used electroencephalography to measure brain activity as well as electromyography, which records micro-movements in muscles as people view political ads with either overt or subtle racial messages. They next plan to measure skin conductance to reveal small changes in perspiration on the fingertips and palms, which indicate different response channels of the autonomic nervous system, the involuntary and mostly unconscious system that regulates many organs and muscles in the body and triggers the so-called “flight or fight” response. “It could be your explicit thoughts about the ad that matter most,” Amodio says. But he cautions that many people vote their “gut feeling,” which is essentially now a measurable reaction associated with autonomic arousal. “If the Obama and

has seen research over the past decade prove that explicit racial appeals don’t usually work because they violate social norms of equality. But he has observed an uptick in racial rhetoric and depictions in the past few years, especially during the Tea Party and health-care debate protests. These references—which have included President Barack Obama portrayed as a monkey—become considerably easier to make when a candidate, says McIlwain, can “get a third party to do [their] dirty work.”

Amodio notes that psychologists found long ago that after seeing the face of a black person flashed subliminally before them, American subjects, whether black or white, would identify negative words more quickly than positive ones. And recent neuroimaging has shown that the amygdala, a part of the brain linked to processing fear and threat, activates within milliseconds of seeing a black face. His advice: “If you’re a white candidate running against a black one, you could probably be quite successful in running a lot of fear-based ads.”

This is why Jay Van Bavel, assistant professor of social psychology, calls McIlwain and Amodio’s collaboration “extremely important...not only to uncover exactly when these types of ads are

working but also to figure out ways to counteract them.” In his own work, Van Bavel has found that the amygdala responds to emotional significance, and when a relationship changes, the autonomic response to that person changes as well. “The moment you’re part of a mixed race team, suddenly you feel positive toward black and white team members,” he explains. “It really seems to be something like ‘who’s with me’ versus ‘who’s against me.’”

He believes that this provided a huge boost in the 2008 election for Obama, who used far more collective pronouns (we, us, our) than his opponents: “Whether it was conscious or not, he was basically helping people feel like they’re all part of the same group.” If he can do that again, Van Bavel says, it may “help override some of the racial biases that certain political groups are

going to try to cultivate.”

Amodio is less optimistic. He believes that impulses registered in the brain’s amygdala are indelible, but that a candidate may appeal to people to act more in line with their beliefs. “The best strategy for overcoming these automatic responses is likely teaching people to be really effective at controlling [them],” he says. “And the human brain is great at that.” McIlwain says that public vigilance is essential, and sees progress in today’s media compared to 24 years ago, when the discussion over the Willie Horton ad involved some commentators saying it had a racial overtone and others arguing it did not. McIlwain says: “If we’re going to have a debate about whether and when [racism] rears its head in an election, then people need to be educated about how to make that determination.”

global

Year of the Social Worker

CHINA RACES TO TRAIN MILLIONS BY 2020

by Sally Lauckner / GSAS '10

It seems these days that the eyes of the world are perpetually pointed east, toward China. Over the past two decades, the country has rapidly risen to the role of power player in the global economy, scientific research, energy conservation methods, space travel, and even the art world. Now the government is transforming itself into a front-runner in yet another arena: social work.

Last year, China unveiled an ambitious plan to increase the number of its social workers

almost 10-fold over the next eight years. According to the Chinese Ministry of Civil Affairs, there are currently about 200,000 social workers in China, and the government hopes to grow that number to a staggering two million by 2020. One of the most pressing problems they will face is a mammoth aging population. China is the world’s most populous country, with some 1.3 billion people, and life expectancy rates are on the rise. By 2050, experts estimate that 480 million Chinese will be

(CONTINUED ON PAGE 10)

A SOLAR LAMP IN EVERY HOME

Anyone who's ever burned a kerosene lantern knows that the fumes can be noxious and the soot a constant annoyance. And yet millions of Africans rely on these polluting lanterns to cook by, study by, and generally live by. That may soon change.

Last April, a group of NYU Abu Dhabi students won part of a \$1 million grant in the 2012 Hult Global Case Challenge (with partner organizations SolarAid, One Laptop per Child, and Habitat for Humanity) for their plan to replace one million kerosene lanterns with solar lamps starting in Kenya, moving on to Uganda and Tanzania, and eventually some 40 countries across Africa. The solar lamps, designed by SolarAid, have been fitted with a battery that can be easily removed and replaced by owners—a feature that the NYU Abu Dhabi students pushed for. Competing against 4,000 other teams, the multinational team of students—NYUAD juniors Madhav Vaidyanathan, Songyishu Yang, Muhammad Awais Islam, and Gary Chien, and Neil Parmar (GSAS

'05)—aimed to help SolarAid in its mission to eradicate the kerosene lamp from Africa by 2020.

The NYU team wanted to create a model that would also provide for maintenance and involve the local *fundi* (the Swahili version of a handyman). As such, the residents will purchase the lamps through incremental payments and can seek repairs locally. “I really believe that charity is not a solution,” Islam says. “The rural people of Africa need to be the architects of their own development. They are the ones who will actually purchase [the lamp], own it, and cherish it.”

CHESS CHAMPS

With no coach, no international recruits, and no scholarships, the NYU Chess Team is definitely an underdog in the competitive chess world. However, in December at the Pan-American Intercollegiate Team Chess Championship, NYU was among the final four who qualified to compete for the President's Cup. Rounding out the finalists were: The University of Texas at Dallas, the University of Maryland

Baltimore County, and Texas Tech, who went on to win the April competition. Even if the ultimate prize eluded NYU, team captain Evan Rosenberg (CAS '02, STEINHARDT '11, '12) notes

that they “surprised a lot of people.” And he's confident about the team's chances for next year because, he says: “You will never sit down and play the same game of chess twice.” —Naomi Howell

A Slam Dunk for Poets



In their first year as an official university club, the NYU Slam Poetry Team, SLAM! at NYU, won the national championship at the College Unions Poetry Slam Invitational last April. (For the uninitiated, slam poetry is a more physical, emphatic version of

a traditional reading, with roots in theater and hip-hop.) During the competition, held at California's University of La Verne, NYU beat out 45 other teams with gripping and candid performances.

This year's SLAM! at NYU members included Kate Guenther (GAL '14), Aziza Barnes (TSOA '14), Safia Elhillo (GAL '13), Joseph Amodiei (TSOA '13), Connor Sampson (TSOA '13), and Eric Silver (CAS '13). Coached by alumna Stephanie Holmbo (TSOA '11) and former Gallatin professor Brian Dillon, the young poets held forth on such varied subjects as small bunnies, overbearing mothers, sandwiches, and issues of race and identity. In one poem, Barnes told how her aunt had passed for white over the years. “Gina,” she said, “let's meet at the ocean, where I am no longer brown girl...where you are no longer passing for anything. The salt of the Pacific may burn a bit, but Gina—it's just skin.” —N.H.

(CONTINUED FROM PAGE 9)

over age 60. Lynn Videka, dean of the Silver School of Social Work, says this is a key reason, along with the one-child policy, that Chinese authorities are prioritizing social work. “China is a rapidly aging society, and an unintended effect of the one-child policy is that there's a shortage of people to care for the elderly,” Videka explains. “There's also a shortage of women for young men to marry, because more male babies are born there than female.”

As part of the initiative, universities in China are developing social work education programs in the hopes of attracting young people to

the field. NYU already has a stake in China's future with a third global campus in Shanghai set to welcome its inaugural class in 2013, but the university also plans to open a joint social policy research center between the Silver School and East China Normal University (ECNU). Beginning in 2014, the two schools will offer a degree program that allows students to spend one year in Shanghai and one in New York City, and they will graduate with an internationally focused MSW degree.

These new legions of social workers will tackle, in addition to the challenges of an aging popula-

tion, more universal social problems. “China [is experiencing] what all the industrialized countries have been through,” says Wen-Jui Han, professor at the Silver School and co-director of the NYU-ECNU Social Work and Social Policy Research Institute. “Social issues, such as poverty, inequality, and disability due to injuries on the job, may unsettle the societal order.”

Dean Videka says that NYU intends to be respectful of the ways that Chinese and American cultures differ, even as the Silver School develops an educational program that bridges some of those gaps. “In America, people are pretty willing

to seek help for mental health needs, for HIV, for major social problems,” she says. “But in China, there is a greater reliance on self-sufficiency and privacy within the family.” Videka notes that social workers must develop interventions that respect this difference and cites, by way of example, a program for mothers who have experienced the loss of a young child. “In America, we would use psychotherapy for those parents,” she explains. “But in China, the focus is not so much on the restoration of mental health but on happiness, so the language is different, even if the needs are the same.” ■



music education

CONCERTS ACROSS CONTINENTS

by Eileen Reynolds / GSAS '11

Students at the Steinhardt School of Culture, Education, and Human Development are giving a whole new meaning to the term “world music”—by collaborating with artists in live concerts that span multiple continents. Each semester, graduate students in the Collaborative Projects in the Performing Arts course team up with international partners to develop works incorporating music, video, and movement designed to be performed simultaneously in New York and sites from Florence to Abu Dhabi.

The performances require a bit more than Skype: An advanced

networking platform called Internet2 allows streaming video to be rapidly transmitted across the Earth, and the JackTrip audio conferencing system ensures that performers can hear one another clearly, without feedback or even a half-second delay. John Gilbert, who teaches the course with Tom Beyer (GAL '98, STEINHARDT '06), says: “It's a little bit like putting on a TV production or a rock show.” Some students show up on the first day of class not knowing how to set up a tripod but, by the end of the term, Gilbert says that they're comfortable enough with the high-tech audiovisual equipment to switch between camera angles and even

apply visual effects to streaming video in real time.

In April, students in the NYU Abu Dhabi new music ensemble, led by Celina Charlier (STEINHARDT '01, '10), joined Gilbert and Beyer's students in an Internet2-powered concert with additional performers in London and South Korea. And this fall, Charlier and Gilbert are co-teaching a collaborative course from their respective campuses. Charlier has also arranged for students in Abu Dhabi to take classes, workshops, and even weekly private lessons with more than a dozen instructors who teach via Internet from a studio at Steinhardt. Guitar instructor

ACROSS THE ETHER, DIRECTED BY JOHN GILBERT AND PERFORMED IN NYU'S FREDERICK LOEWE THEATRE, INCORPORATED MUSIC, VIDEO, AND LOTS OF DANCING.

Bill Rayner (STEINHARDT '97), who taught private lessons to Manuel Nivia (NYUAD '14) in the spring, marveled at how easy it was to demonstrate chords and techniques to a pupil on the other side of the world. “I could see his hand placement, I could hear him very well, and we could even improvise and play jazz together,” he says. “I never felt that his not being in the room was a problem.”

So, what is the biggest challenge for long-distance music-makers? That would be coordinating rehearsals and performances across multiple time zones, says Julie Song (STEINHARDT '11), a music education graduate student who served as production coordinator for the spring 2012 Collaborative Projects performance. She notes: “For the people in Korea, the concert was at around four in the morning!” ■

NEXT LEVEL

A NEW REVIEW RAISES BROWS HIGH TOWARD VIDEO GAMES

by Eileen Reynolds / GSAS '11

Liel Leibovitz has been hooked on video games since he first played Atari at the age of 7—but now, as a scholar of the medium, he can honestly tell his wife that all that time spent on the couch with a game console in his hands counts as re-

search. A visiting assistant professor of media, culture, and communication at the Steinhardt School of Culture, Education, and Human Development, Leibovitz recently founded *The New York Review of Video Games*, an online magazine dedicated to taking electronic play seriously. The magazine, which

PROFESSOR LIEL LEIBOVITZ HAS DIRECTED HIS PASSION FOR VIDEO GAMES INTO ACADEMIC RESEARCH.

launches this fall, will tackle issues ranging from video game economics to representations of death and violence on-screen. *NYU Alumni Magazine* recently sat down with him to discuss the aims of the new periodical, the *Ulysses* of video games, and his theory about why gamers might make the best clergymen.

WHO IS THE TARGET AUDIENCE FOR THE NEW YORK REVIEW OF VIDEO GAMES? GAMERS? SCHOLARS? BOTH?

Nerds write about video games in a way that's inscrutable even to me, and I have a PhD in this and have played for two hours a day for the past 28 years. They have these metrics that say things like, "re-playability is 9.4 out of 10." This is like reviewing your first kiss and saying the tongue-to-tongue ratio was 7.6. You're missing the point! Our goal is to

provide a wide, curious, intelligent but uninformed readership with a venue for quality, long-form journalism and essays about specific titles, socioeconomic correlations, and all the aspects of video games that scholars think about. The second goal is to provide a completely different paradigm for video game reviews. We want to be the Lester Bangs of video game reviewing, the Greil Marcus of video games—to produce something that has heart and has a brain.

YOU'VE CALLED VIDEO GAMES A THEOLOGICAL MEDIUM. WHAT DO YOU MEAN?

Video games enact, in a perfect way, the key drama of life: We're here in this world, we don't know the rules, and as for the designer? We'll probably never meet him. We don't understand it at all. We've got to figure it out in some way, and even if it's preordained, there's got to be some freedom for us. What does the designer really want from us? These are religious ques-

tions. At NYU's Re:Play conference on the theory, business, and practice of video games in April, I moderated a panel with a Conservative rabbi and a Baptist minister—both really big gamers. They sat onstage and said, "Being gamers has made us far better clergymen, and being clergyman has made us far better gamers."

WHAT GAME WOULD YOU RECOMMEND FOR SOMEONE WHO DOESN'T LIKE RUNNING AROUND SHOOTING PEOPLE?

Portal 2. It's a physics-based puzzle game in which players must figure out how to walk through walls, glide through ceilings, avoid vindictive robots, and escape a deadly maze run by a deranged computer. If video games were literature, this is *Ulysses*. Like Joyce's novel, this game speaks in a language that is radically new, and is as concerned with the limitations of the medium as it is with great questions of morality, civility, and fate. It's among very few games that could easily be called a masterpiece. ■

it's their major, or a novel I teach in class, or just something about the way life is when you're living away from home."

Anticipating what events will click with students isn't always easy, says Moran, who had low expectations when he took them on a uniquely New York outing to the Chelsea Classics cinema series, which screens old movies and is hosted by famed drag queen Hedda Lettuce. The trip not only sparked discussions about film and gender as performance, but was such a hit with the freshmen that it became a recurring tradition with many of them returning as sophomores and juniors. "I would have never predicted that it would be as popular as it was," says Moran, who relishes watching the groups respond to new experiences. "There's just an enthusiasm and an energy about students that is infectious." ■

The Professor Down the Hall

STUDENTS AND FACULTY ENJOY DORM LIFE AND NEW YORK CITY CULTURE TOGETHER

by Renée Alfuso / CAS '06

As a faculty fellow in residence at Hayden Hall, each move-in day John Moran is approached by parents expressing relief that adults will also be living in the freshman dorm. But the associate professor of French notes: "Our role is not to take care of students in the way some parents think—like check to make sure they're going to bed on time." Rather, the professors who live amongst students serve

as babysitters for the brain, ensuring that intellectual stimulation extends beyond the classroom. "It basically creates a community around the life of the mind," says Matthew Santirocco, senior vice provost for undergraduate academic affairs. "Residence halls should not be just places where students hang up their hat between classes."

The 22 faculty fellows serving in 14 residence halls include authors and performers, chemists and psychologists who draw upon their

own academic and personal passions to organize events that encourage students to think critically while having fun. Professors and students meet in their dorm for book clubs, meditation sessions, and creative writing workshops (often over pizza or snacks), but also have the opportunity to get out and explore the city. Beyond just visiting New York's renowned museums, students have learned to sail aboard a schooner at the South Street Seaport and volunteered with

children living in a homeless shelter. And they don't just go see a Broadway show—they read and discuss the play beforehand, then have a talk back with the director and cast after the performance.

It's not just the students who benefit from these excursions. With more than 500 events throughout the year—making it the largest program of its kind in the country—faculty enjoy an unusual opportunity to act as mentors and gain insight into the daily lives of undergrads. Moran says that his six years of making connections with new students in Hayden has aided his role as director of undergraduate studies in the French department. "I love working with young people who are taking their first steps into adult life," he says. "It's very satisfying to be with students and see them make those discoveries—whether

A NEW NEW YORKER

DISSIDENT CHEN GUANGCHENG OFFERS SOME THOUGHTS ON HIS CURRENT HOME

by Eileen Reynolds / GSAS '11

For Chen Guangcheng, the Chinese dissident who famously made a daring escape from the village where he was being held under house arrest, Washington Square is at once a very strange and very comfortable place. Chen, a blind, self-taught civil rights lawyer, fled to the American Embassy in Beijing in April 2012, and remained there as U.S. and Chinese officials came to a diplomatic stalemate over his release. Secretary of State Hillary Clinton and NYU School of Law professor Jerome A. Cohen intervened on his behalf, finally persuading the Chinese government to allow Chen to travel to the United States in May to pursue a law fellowship at NYU.

These days, when not studying constitutional law, Chen is busy adjusting to life in New York. He's learning English with the Declaration of Independence as his guide, enjoying the Washington Square Village apartment he shares with his wife and two children, and trying out all the exotic foods the city has to offer, with Japanese seaweed salad emerging as his favorite so far.

Below Chen offers some first impressions in his own words, translated from Chinese.

On getting recognized on the street: Some people see me and clap their hands, and some people want to take photographs together. "Welcome to America,"



CHEN GUANGCHENG HAS BECOME A POPULAR NEIGHBORHOOD FIXTURE SINCE HE CAME TO GREENWICH VILLAGE IN MAY.

[they say], or "You are Mr. Chen," or "[in English] Are you Mr. Chen?"... Anyway, I think [New Yorkers] are very friendly.

On checks and balances: I think the most interesting thing is how, in the U.S. Constitution, executive power, as represented by the president, is not very strong. Congress holds much of the power.... In the end, even the president is subject to a court's ruling. This is a very good social mechanism.

What Americans should understand about China: When [Americans] discuss the problems of China, it is usually just about the urban conditions, not the rural, village populations, which

occupy about 80 to 90 percent [of the country]. I don't think people understand remotely enough of rural, village society and conditions.

What the Chinese should understand about America: Chinese people have a dire lack of understanding about America, because there is no information.... They might know America was attacked by airplanes on 9/11, but they do not know how people in the World Trade Center helped those with disabilities escape to safety, or how, after the [2003] blackout, New York shop owners provided free food to those stranded in the streets. These are things that [the average Chinese person] might not know. ■

neural science

BEAUTY WITHIN THE BRAIN

What happens in your brain when you're moved by a work of art? That depends on the piece and the person. A new study published in the journal *Frontiers in Human Neuroscience* confirms that emotional reactions to art can be highly subjective, and may reflect as much about the viewer as the canvas. "When we are moved, it's because we feel like we are learning something about ourselves in the world," posits Edward Vessel, a neuroscientist at NYU's Center for Brain Imaging, who led the study along with Gabrielle Starr, acting College of Arts and Science dean and a professor of 18th-century literature, and Nava Rubin of the NYU Center for Neural Science.

Using functional magnetic resonance imaging, or fMRI, the team took moment-to-moment snapshots of which parts of the brain

were active as a person reacted to paintings. Subjects were then asked to rate those paintings on a scale of one to four—with four indicating that the work was deeply moving. The paintings were all museum

quality but deliberately unfamiliar, so that notions of an artist or work would not color the participants' ratings. Across the board, the occipitotemporal, or sensory, section of everyone's brain was activated



upon viewing the paintings. However, only when subjects rated a painting a four did a specific network of frontal and subcortical regions—areas of the brain involved with self-referential thoughts, identity, and emotional mind wandering—light up.

The novelty of this research is that it parses out the systems that react visually versus emotionally, and the findings suggest that everyone's brain system allows them to be moved by visual art—and likely music, dance, or literature—even if we respond to different works. "The pieces of art that have the most universal appeal," Vessel says, "are those that have layers of complexity and can resonate with people personally, regardless of who they are."

—Naomi Howell

TWO OF THE IMAGES THE STUDY USED TO GAUGE AESTHETIC EXPERIENCES. LEFT: HINDOLA RAGA, CA. LATE 18TH CENTURY. ARTIST UNKNOWN. RIGHT: HIDDEN FORTRESS, CA. 1961. BY AL HELD.

IMAGES COURTESY THE CATALOG OF ART MUSEUM IMAGES ONLINE DATABASE

dentistry

ARE SOME CAVITIES ROOTED IN VIOLENCE?

A child's dental checkup may reveal more than just the status of his or her pearly whites. A breakthrough study at the College of Dentistry shows that verbal or physical aggression in the home can lead to an increase in childhood caries. The research, which was launched by the Family Translational Research Group within the department of cariology and comprehensive care, joins the work of psychologists Amy Smith Slep and Richard Heyman, with associate dean Mark Wolff, who were awarded \$1 million by the National Institutes of Health in 2009. Heyman says, "There are two hypotheses about how oral health is affected by parental discord." One theory is that negligent parenting, caused by conflict, results in children eating sugary foods and not brushing regularly. The other is that young children

under stress have weaker immune systems.

According to Wolff, "A simple lecture on brushing isn't going to improve things. You have to change parenting behaviors." The team is now focusing on an intervention in the maternity wards of Stony Brook University Hospital and Bellevue Hospital Center, where they seek out newborns at high risk for caries (based on family income and education) and enroll the parents in a program that promotes conflict resolution and oral care. At 15 months, the children will receive a dental exam, which the researchers hope will shed light on the intervention's effects and provide ideas for future prevention. Heyman notes, "[Our aim] is to lower risk factors and get messages out on good preventive health care. Not just oral health, but all health."

—N.H.

mechanical engineering

Swimming With the Robots

Fish are the ultimate synchronized swimmers. But when one fish takes the lead, what convinces the others to follow?

Mechanical engineer Maurizio Porfiri and his team of researchers at NYU-Poly's Dynamical Systems Laboratory are exploring that age-old question in a new way—by building robotic fish that can infiltrate the ranks of living schools. Study of the interactions between live fish and Porfiri's robotic imposters could unlock the mysteries of schooling—a key subject for scientists studying leadership and social behavior in the animal kingdom.

Porfiri and Stefano Marras, a researcher at the Institute for Coastal Marine Environment in Italy, built a robot that mimics the back-and-forth tail movement of a real fish. The white plastic-covered contraption—twice the size of the golden shiner it's meant to imitate—isn't much to look at, but in this case, it's realistic movement that counts. A battery inside the robot sends a current to the flexible back end, causing the tail to bend just like the muscles in a real shiner.

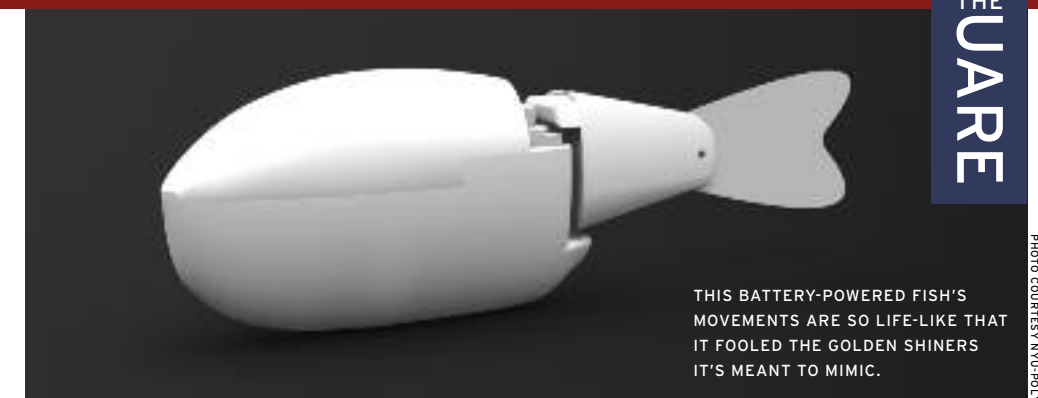
In one experiment, Porfiri's team placed individual golden shiners into a water tunnel and found that when the robot beat its tail at a certain frequency, 60

to 70 percent of the fish fell in line behind it, as though in a school. The results, featured in a cover story last February in the *Journal of the Royal Society Interface*, suggest that one reason fish school is to save energy. Swimming behind a leader offers a hydrodynamic advantage similar to the aerodynamic one that a bicyclist enjoys when drafting closely behind another rider.

In a subsequent study, Porfiri created a colorful robot designed to catch the eye of the visually oriented zebrafish. Shaped like a plump, fertile female and painted with the species' characteristic blue stripes, it attracted followers as long as the lights were on. In the dark, the zebrafish were scared off by the robot's noise. Future studies aim to create a robot fish that flaps its tail silently.

Before the robot fish join schools on the open seas, they'll also need longer-lasting batteries, the ability to dive deep into the water and swim against currents, and artificial intelligence, which will allow them to respond to the movements of living fish. Porfiri hopes his robots will someday act as aquatic "sheepdogs." "If you have pollution or some other major problem," he says, "it would be nice to be able to guide a group of fish away."

—Eileen Reynolds



THIS BATTERY-POWERED FISH'S MOVEMENTS ARE SO LIFE-LIKE THAT IT FOOLED THE GOLDEN SHINERS IT'S MEANT TO MIMIC.

PHOTO COURTESY NYU-POLY

nursing

CLINICAL TRIALS AND TRIBULATIONS

For people living with HIV/AIDS, being selected for a clinical trial can be like scoring a VIP pass. Suddenly one has access to the nation's leading experts on the disease and the latest medical treatment. But participation in clinical trials among HIV-positive African-Americans and Latinos has historically lagged behind that of white patients, which not only means they miss out on care, but also presents a problem for researchers seeking to understand the effects of new medications on diverse groups.

Marya V. Gwadz and Noelle R. Leonard, senior research scientists at the NYU College of Nursing, set out to identify intervention strategies to address that ethnic disparity. Between 2008 and 2010, they recruited 540 HIV-positive New Yorkers for the ACT2 Project, a peer-driven intervention in which the African-American and Latino participants, in a series of interactive small-group sessions,

learned about AIDS clinical trials (ACTs) and discussed possible obstacles to participation among people of color. "A lot of assumptions that have been made—that people of color aren't interested in clinical trials—are not borne out when they're asked," Gwadz says. After the program ended, the participants received support for navigating the clinical trials system and were allowed to recruit up to three peers for ACT2.

ACT2 participants were 30 times more likely than a control group to sign up for screening for clinical trials. Of those who were screened, about half were found eligible for studies, and nine out of 10 of those enrolled. "These are huge effects for behavioral intervention," Gwadz says. She described one skeptical participant who arrived at the first session and declared, "I'd rather die than be a lab rat." By the end of the study, he volunteered to get screened.

—E.R.



psychology

THE ENEMY NEXT DOOR

A NEW STUDY PROVES THAT FEAR DISTORTS OUR PERCEIVED DISTANCE TO DANGER

by Sally Lauckner / GSAS '10

Kee your friends close and your enemies closer. The adage is most often attributed to Chinese philosopher and general Sun Tzu, but it's been repeated throughout history by strategists from Niccolò Machiavelli to "godfather" Michael Corleone. And while most understand the logic of keeping tabs on a potential threat, few consider how close we perceive dangers to actually be.

Impressions of the "enemy"

are just what Jay Van Bavel, assistant professor of psychology in the Graduate School of Arts and Science, and doctoral candidate Jenny Xiao (GSAS '13) set out to explore. Their research, published in June in the *Personality and Social Psychology Bulletin*, focused specifically on how far away people imagine their opponents to be compared to their true distance. Van Bavel believes that a better understanding of our biological adaptation to what scares us might play a role in curtailing discrimination and other negative fear

responses. The analysis considered the competition between two local universities, as well as the debate over immigration. But there may have been no better place to begin a study on perceptions of danger than in the Bronx, looking at one of the fiercest rivalries in sports.

Van Bavel and Xiao headed north on the subway in June 2010 to speak with New York Yankees fans as they poured out of the stadium after a game. At the time, the Bombers sat atop the American League East, while archrivals

the Boston Red Sox were one game behind in second, and the Baltimore Orioles wallowed in dead last, 23 games out. That night, a majority of Yankees fans incorrectly guessed that Boston's Fenway Park is closer to Yankee Stadium than Baltimore's Camden Yards. Because the Red Sox were on the Yankees' heels in the pennant race, most fans imagined them to be geographically nearer—even though Fenway is 20 miles farther from River Avenue than Camden Yards. "We found that a group that you don't like can seem a lot closer when they're threatening," Van Bavel says.

This flawed perception, Van Bavel adds, may simply be a method of addressing fear. He cites Joseph LeDoux, a professor at NYU's Center for Neural Science, who draws the analogy of walking in the woods and seeing what may be an animal or a twig. "The advantageous thing to do is to jump," Van Bavel says. "If you're wrong and it was just a twig, it only cost you a few calories. But if you didn't jump and it was a poisonous snake, then you could die."

Continuing the study, the co-

authors turned from baseball to a more serious policy debate. They asked more than 300 NYU undergraduates how threatening they believed Mexican immigration was to American identity. Participants who strongly identified with American pride and who felt that Mexican immigrants were detrimental to the country were more likely to propose that Mexico City is closer to New York City than it actually is. Another study measured the perceived distance between NYU and Columbia University, located in northern Manhattan's Morningside Heights. For this survey, researchers aimed to manipulate the response. They offered some NYU participants articles that focused on positive comparisons of the two schools; in turn, these participants estimated that the distance between the universities was greater than it is. But other NYU participants who read material that presented Columbia as superior—as an older or more selective institution—presumed that the two schools were physically closer than in reality. "These issues have come up over and over throughout human history," Van Bavel says. "There have been forms of discrimination that manifest themselves in putting up barriers and segregating groups to certain water fountains. By understanding how perception plays a role in this, we may understand more about the ways to deal with it."

Van Bavel plans to do more research using this manipulative approach, which foretells that it may be possible to change hos-

"A group that you don't like can seem a lot closer when they're threatening," psychologist Jay Van Bavel says.

tile attitudes or misperceptions toward groups that people view as dangerous. "You can heighten a threat by making Columbia seem more [competitive with] NYU," he says, "or you can remove that threat by making it clear that Columbia and NYU are two world-class universities in the same city. So we think people are quite susceptible in the way that these things are framed, which is encouraging."

campus initiatives

Urban Evolution

TWO MAJOR PROJECTS WILL HELP TRANSFORM NYU AND NYC

by Eileen Reynolds / GSAS '11

NYU has been busy this past year—and things are likely to get even busier since two vital projects were recently green-lighted by the city.

With more than half the world's population living in urban areas, the future of cities is more relevant than ever. With that in mind, Mayor Michael Bloomberg and NYU announced last spring the launch of the Center for Urban Science

and Progress, or CUSP, a research institute that includes a consortium of universities and industry partners. The center, which will be located in Downtown Brooklyn adjacent to MetroTech Center and NYU-Poly, will be led by NYU and answers the mayor's call for a science institute that will make the city a bigger player in the tech industry, while helping address the many challenges posed by a rapidly urbanizing world.

(CONTINUED ON PAGE 18)



USING RECYCLED AND LOCALLY SOURCED MATERIALS, AN EXISTING DOWNTOWN BROOKLYN SITE WILL BE OVERHAULED TO HOUSE THE NEW CENTER.

PHOTO © BBOX

(CONTINUED FROM PAGE 17)

Of course a center this innovative needs a cutting-edge home. An existing building at 370 Jay Street will be redesigned using recycled and locally sourced materials, with renovations completed around

2017. Under director Steven E. Koonin, a Brooklyn-born theoretical physicist who has served as U.S. undersecretary of energy for science as well as provost of the California Institute of Technology, CUSP will be home to approximately 50 principal investigators, 400 master's students, 100 PhD students, and 30 post-docs. "I am extraordinarily energized to be returning to New York City to work with CUSP's partners and other stakeholders," Koonin says. "There is no place better to be doing this work."

One major issue inherent in every city—but especially New York—is space. To deal with an ever-tightening campus crunch, the university sought and received approvals for its first-ever, long-term space growth plan, called NYU 2031. This blueprint for citywide growth will allow NYU much-needed expansions in Greenwich Village, Downtown Brooklyn, and near its health facilities on Manhattan's east side. This is a vital path to satisfying the need for science, research, teaching, and performance facilities—as well as housing—in the future. NYU is at a significant disadvantage when it comes to space; the 2031 plan will help ensure the university can meet the needs of its students and faculty for decades to come. "While other sectors of New York's economy have been shrinking, education has been expanding," President John Sexton says. "Keeping our universities strong keeps New York strong, and will ensure [the city] remains a world capital in the years ahead." ■

KENSINGTON STABLES

the insider
BEST OF NEW YORK

NYU FACULTY, STAFF, AND ALUMNI OFFER UP THEIR FAVORITES
by Renée Alfuso / CAS '06

• WHETHER YOU'VE GOT A GREEN THUMB OR JUST WANT TO SEE THE LEAVES CHANGE, THERE'S PLENTY OF WAYS TO ENJOY FALL IN THE BIG APPLE

• HORSEING AROUND
Brooklyn's last native forest lies in Prospect Park, where perhaps the best way to experience autumn's vibrant hues is on horseback along the 3.5-mile bridle path. Riders of all levels can trot to **KENSINGTON STABLES** for classes, pony rides, and guided tours of the 150-year-old park. The riding trail begins at the Park Circle entrance and travels along the edge of a lake, past the iconic Nethermead Arches, and through the peaceful Midwood, filled with mossy logs and towering trees—the tallest being a 127-foot pin oak. "There are few things better than a meandering ride through the woods," says Katie Young (GAL '12), who's been saddling up since age 8. As captain of the NYU Equestrian Club, which competes in Intercollegiate Horse Show

Association competitions, she led her team to victory in regionals last year. "Riding is a thrill like nothing else, so you immediately feel an extreme gratitude for your horse, even if it's your first ride together," she says. Before heading to the park, Young suggests wearing long pants, boots with a sturdy heel, and a certified riding helmet for safety. And she advises city slickers: "If your first [time] isn't as great as you'd hoped, find another barn, another horse, and give it another try!"
51 CATON PLACE IN BROOKLYN, 718-972-4588; WWW.KENSINGTONSTABLES.COM

• MULTIMEDIA MECCA
In a city filled with exhibits and galleries, the **MUSEUM OF THE MOVING IMAGE** still manages to be one of a kind, with the na-

tion's largest collection of artifacts—130,000 in all—showcasing the history, technology, and artistry behind the moving image. "It's not a stuffy old museum—it's much more fun," promises Ben Moskowitz (TSOA '08), the preservation media unit lab supervisor for NYU Libraries. The museum has been a pioneer in collecting video arcade and console games, and visitors can play classics like *Space Invaders* and *Donkey Kong*. Interactive computer stations allow guests to create their own stop-motion animations, view themselves dressed in famous movie costumes, or record their own movements to print out as a flip-book. The core exhibition in the recently expanded museum is "Behind the Screen," which spans the evolution of the moving image, from 19th-century optical toys and Thomas Edison's Kinetoscope through film cameras, television sets, and digital editing

PHOTOS CLOCKWISE FROM LEFT: MARIE VILJOEN; © OPTO DESIGN; PETER ARON/ISTO; COURTESY MUSEUM OF THE MOVING IMAGE; COURTESY NITEHAWK CINEMA

tools. The educational side is balanced with pure entertainment: movie posters, vintage lunch boxes, *Star Wars* figurines, and a TV lounge that re-creates a 1960s living room. Moskowitz especially enjoyed the collection of *Cosby Show* sweaters and the exhibit on Jim Henson's Muppets. "[The museum] brings back that sense of wonderment from your childhood," he says.
36-01 35TH AVENUE IN ASTORIA, QUEENS, 718-777-6888; WWW.MOVINGIMAGE.US

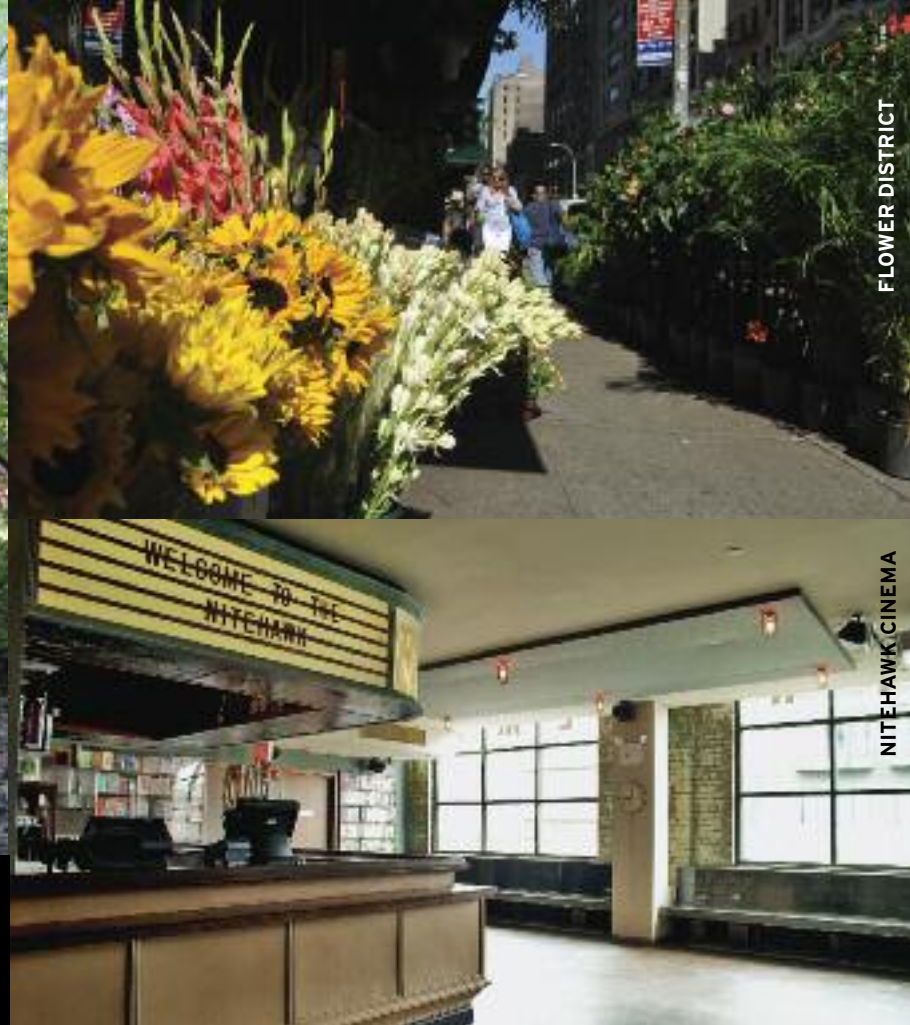
• STOP AND SMELL THE ROSES
"The great landscape architect Roberto Burle Marx said that plants bring dignity to an urban space," explains landscaping supervisor George Reis (CAS '10), who's worked at NYU for 17 years. He admits that gardening in the big city can be difficult, "but the rewards are also really great because people gush with gratitude when they see some greenery in the con-

crete jungle." So when Reis needs a few last-minute toad lilies or hot-house hydrangeas, NYC's **FLOWER DISTRICT** offers a horticultural haven. The area has survived more than a century of change; today, the shops still overflow with tropical plants and giant palm trees, transporting passersby to a lush forest, if only for a few blocks. The flower mongers offer accessories for outdoor and container gardening, and even apartment dwellers can find decorative accents, such as potted topiaries, sea glass, and rainbow-colored bamboo bundles—plus holiday garlands, ornaments, and wreaths starting in autumn. Reis says that it's a great place to discover exotic flowers and plant life that come into the city first thing each morning: "The best way to describe it is eclectic—you'll just see a little bit of everything there and you never really know what to expect."
MANHATTAN'S FLOWER DISTRICT IS PRIMARILY LOCATED ON WEST 28TH

STREET BETWEEN SEVENTH AVENUE AND BROADWAY

• EDITORS' PICK: DINNER AND A MOVIE
Food and film are two of our favorite things here at *NYU Alumni Magazine*, and luckily the like-minded staff at **NITEHAWK CINEMA** serves them up side by side. The independent gastro-theater opened last summer in Williamsburg and screens both digital and 35mm films with table service during the show. While the VHS Vault in the lobby bar offers free "guilty pleasure" movies, new releases play upstairs, alongside curated classics with monthly themes such as the "Late Night Lynch" and "Monsters of Summer" series, featuring 1980s throwbacks *Predator* and *Poltergeist*. "There's a huge difference in attitude—we're not just there to take your ticket," says Nitehawk server Aiden Arata (CAS '13) of the theater's passion for celluloid. "We're

all really into making this an experience, not just a movie." Seated viewers can order specialty cocktails inspired by the screenings, such as the Girl on Fire with house-infused jalapeño tequila, which pays homage to *The Hunger Games*. The Facehugger, named for the extraterrestrial baddie in the sci-fi blockbuster *Prometheus*, is a mix of Baileys Irish Cream with green streaks of crème de menthe and looks both alien and irresistible at once. There's a full menu of entrées, desserts, and elevated movie concessions, such as mushroom croquettes, fried pickles, and popcorn with lime, cotija cheese, and cilantro. They even serve brunch on weekends: The \$14 Breakfast Club prix fixe menu comes with either a mimosa or a Carrie—Nitehawk's wicked version of a Bloody Mary. Anyone who gets that reference is sure to feel right at home.
136 METROPOLITAN AVENUE IN BROOKLYN, 718-384-3980; WWW.NITEHAWKCINEMA.COM



film

THE CLOTHES MAKE THE MAN

COSTUME DESIGNER MARK BRIDGES FASHIONS CHARACTERS ONE GARMENT AT A TIME

by Renée Alfuso / CAS '06

When Melissa Leo first saw her wardrobe for *The Fighter*—hangers of tight tops, short skirts, and flashy blazers with big shoulder pads circa the early 1990s—the veteran character actress was skeptical. But once they were on, Leo soon transformed into the gruff and ferocious mother of nine who would later earn her an Academy Award. “Suddenly it all came together and a third person emerged in the fitting room,” costume designer Mark Bridges (TSOA '87) recalls. “When we started, there had only been the two of us, and then her Alice Ward appeared.”

Tasked with bringing the people on the page to life, Bridges searches for a character nearly as deeply as the actor does, making his job as much about anthropology as it is about fashion. His detective work goes far beyond costume shops. Whether it’s the 1927 Sears catalog, a faded photo album, or a vintage *GQ* spread, Bridges uses all manner of resources to illustrate the story for the director before shooting even begins. His specialty is period films and, having tackled nearly every decade of the past century, he’s become an expert on bygone eras and their smallest details (a deco collar here, an aged campaign hat there).

So it’s fitting that after more than 20 years of telling stories through clothing, Bridges won an Oscar earlier this year for Best Achievement in Costume Design on perhaps the most challenging period piece in decades—*The Artist*.

When Bridges took the stage and thanked the Academy “for making a lifelong dream come true,” he meant it literally. As a kid growing up in Niagara Falls, he spent a lot of time at the movies to

escape the long, icy winters of Western New York’s snowbelt and fell in love with silent films at a local revival theater. “I just became really fascinated at an early age,” he says. “I still have a book report from seventh grade that I did on silent-movie actors [like] Chaplin and Douglas Fairbanks.”

For a film fanatic who also loved drawing, painting, and fabrics, costuming proved a natural fit. He’d grown up watching his grand-

SKETCHES COURTESY MARK BRIDGES; PHOTO © MATT SAYLES/STAR



mother sew and began making his own Halloween costumes around age 9. “It’s really a job that combines everything I was naturally good at or drawn to,” he says. After earning an MFA in costume design from the Tisch School of the Arts, Bridges got his big break in 1988 on the Coen Brothers Prohibition-era drama *Miller’s Crossing*. He was hired for just a few days of sizing clothes, but his hard work prompted costume designer Richard Hornung to keep Bridges as his assistant for the duration of the shoot—as well as eight more films after that, including *The Grifters*, *Barton Fink*, and *Nixon*.

But it was Bridges’ love of classic cinema that helped land him the most important film of his career. In a preliminary meeting with director Michel Hazanavicius, the designer referenced the 1928

MARK BRIDGES (AT RIGHT) HAS DESIGNED COSTUMES FOR NEARLY EVERY DECADE OF THE 1900S—FROM VINTAGE '20S GOWNS IN *THE ARTIST* (FAR LEFT), TO '70S CHIC IN *BOOGIE NIGHTS*, AND TURN-OF-THE-CENTURY WORKWEAR IN *THERE WILL BE BLOOD*.

comedic gem *Show People*, which happened to be the very film that had inspired Hazanavicius to write *The Artist*—last year’s silent, black-and-white tribute to the Golden Age of Hollywood. The concept was a gamble, but Bridges believed in it from the start: “I thought, in this time when film so heavily relies on CGI and 3-D, maybe what we really need is to get back to basics, and to telling a *story* instead of whipping everybody into a frenzy with all these other gadgets.”

The old-fashioned format, however, came with some unusual filmmaking challenges. Most fabric patterns looked like mush in black and white, so Bridges used sequins, satins, brocades, and spangles to catch the light and compensate for the lack of color and definition. These adjustments were essential, Bridges says, on a film stripped of dialogue. “It’s like if a person loses their sight, their other senses become more acute,” he explains. “Once you didn’t have the language, then you became more aware of all the visuals. So between texture and contrast, that’s how we

told a story without any words.” The film opens with leading man George Valentin in stark black-and-white tails at the height of his fame, but the suits fade to a more gray value as his career plummets with the arrival of talkies. Meanwhile fresh-faced dancer Peppy Miller starts out simple and sweet in flat textured dresses that

put my hands on clothing, just trying to find actual garments to inspire me,” says Bridges, who then scours thrift shops once he’s on location. “You won’t even be looking for things or *know* that you’re looking—you’ll just stumble upon it and it will turn out to be one of the greatest finds.”

Although the ladies’ silk gowns

Bridges searches for a character nearly as deeply as the actor does, making his job as much about anthropology as it is about fashion.

become more elaborate and luxurious with her rise as Hollywood’s hottest new starlet. By the end, Peppy dons an extraordinary black coat trimmed in monkey fur, a surviving piece from the 1920s that, along with the hats and background clothes, Bridges discovered in a Los Angeles costume shop. “One of the first things I do is go

and Bond-girl bikinis get most of the attention, Bridges relishes the challenge of menswear. The less-versatile medium forces him to be extra creative, such as with the bright-blue suit Adam Sandler wears throughout all of *Punch-Drunk Love*, and Johnny Depp’s white safari jacket and ribbed

(CONTINUED ON PAGE 22)



(CONTINUED FROM PAGE 21)

turtleneck ensemble in *Blow*. The latter film's 1970s chic earned Bridges praise from *Vogue*: "It's the clothes...that really make *Blow* worth watching."

But not all shoots can be glamour and vintage Yves Saint Laurent. The turn-of-the-century oil drama *There Will Be Blood* was filmed in the West Texas desert without any stores or FedEx on hand, so Bridges instructed his crew to "prepare like we're going to Gilligan's Island," because they would be limited to whatever supplies they had. The unforgiving set was hot, dusty, and crawling with rattlesnakes, but Bridges toughed it out with faith in his fearless leader, Paul Thomas Anderson. Over the past 17 years, Bridges has designed every one of the writer-director's

films, developing a relationship based on mutual trust. "I remember getting a phone call before *Blood* and he said, 'Mark, I need to know what my movie's gonna look like,'" Bridges says.

Their latest collaboration is the 1950s drama *The Master*, which stars Joaquin Phoenix as a World War II vet named Freddie, who is drawn to a charismatic thinker in the mold of L. Ron Hubbard, played by Philip Seymour Hoffman (TSOA '89). To prepare for it, Bridges searched for candid family photos from 1950 to, as he says, "get the feel of what regular people really looked like—not Hollywood's or Madison Avenue's version of America." The challenge is to make the clothes seem natural despite all the effort that goes into them. As Bridges puts it, "If you don't notice my work then I've done a good job, because I haven't taken you out of the moment, I've only enhanced your experience." ■

CREDITS

ALUMNI TAKE A BOW AT THE TONYS—THEN TAKE OVER FALL TV



NINA ARIANDA

At the 2012 Tony Awards, **NINA ARIANDA** (TSOA '09) won Best Performance by an Actress in a Leading Role in a Play for the racy comedy *Venus in Fur*, while composer **ALAN MENKEN** (ARTS '72, HON '00) took home Best Original Score for Disney's *Newsies*... Best Performance by an Actor in a Leading Role in a Musical went to **STEVE KAZEE** (TSOA '05), who stars alongside **CRISTIN MILIOTI** (TSOA '07) in *Once*, based on the Oscar-winning drama... **DONYALE WERLE** (TSOA '02) earned Best Scenic Design of a Play for the whimsical *Peter and the Starcatcher*, produced by **ADAM S. GORDON** (TSOA '89)... **GREGG BARNES** (TSOA '83) scored Best Costume Design of

a Musical for the revival of the Stephen Sondheim classic *Follies*... **NIC ROULEAU** (STEINHARDT '09) has taken the lead as missionary Elder Price in *The Book of Mormon*, which dominated last year's Tonys... Funnyman **JAMES RODAY** (TSOA '98) returns for the seventh season of the detective comedy *Psych*, making it the USA Network's longest-running series... **ZACH WOODS** (GAL '07) is back at *The Office* on NBC, while **SIMON HELBERG** (TSOA '02) reprises his geek role on CBS's *The Big Bang Theory*... **PETER FACINELLI** (GAL non-grad alum) plays the Cullen clan patriarch in next month's blockbuster *The Twilight Saga: Breaking Dawn—Part 2*. —Renée Alfuso

PHOTO © LUCAS JACKSON/REUTERS



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View From the Driver's Seat

BROADWAY PRODUCER BARBARA WHITMAN TALKS ABOUT STEERING SHOWS TO THE BIG STAGE

by Justin Warner

On the twisty, precarious road to Broadway, producer Barbara Whitman (GAL '88) has proven herself a deft driver. In her 10-year career, she's helped to steer many hits, including *Legally Blonde*, *Dirty Rotten Scoundrels*, *The 25th Annual Putnam County Spelling Bee*, the 2004 revival of *A Raisin in the Sun*, the Broadway production of Donmar Warehouse's *Hamlet*, and the Pulitzer Prize-winning *Next to*

Normal. So it's fitting that her current Broadway-bound vehicle features an actual vehicle: the hollow shell of a Nissan pickup truck, which anchors the set of the new musical *Hands on a Hardbody*.

Hardbody's subject matter isn't obvious fodder for a musical. It's based on a 1997 documentary film of the same name, which chronicled a competition still held every September sponsored by a radio station and auto dealership in Longview, Texas. The rules: Contestants must keep one hand

on a pickup truck at all times—no sitting, lying, squatting, or leaning allowed. (The only exceptions are a five-minute break every hour, and one 15-minute break every six hours.) The last person standing takes home the truck, and that took almost 93 hours in the longest contest. Originally staged at the La Jolla Playhouse in Southern California, the show features music by Trey Anastasio of the legendary jam band Phish and book by Pulitzer Prize-winner Doug Wright (TSOA '87).

IN HANDS ON A *HARDBODY*, BARBARA WHITMAN BRINGS A LONG-STANDING TEXAS COMPETITION TO THE BROADWAY STAGE.

Like the *Hardbody* characters, Whitman has always been a "hands-on" producer, and likes to be a part of a show's earliest development. Perhaps that's because she understands evolution. As a singer and actress in New York in the 1980s, Whitman mostly landed traveling shows while dance-heavy productions such as *Cats*, *A Chorus Line*, and *42nd Street* dominated Broadway. Motherhood prompted her to transition into a less itinerant, more lucrative position at M.J. Whitman, a family-owned brokerage firm, where she became a managing director. Still, her passion for theater eventually led her to pursue a master's in theatrical production, where one of her mentors, David Stone, invited her to be a producer on *A Raisin in the Sun* before she even graduated.

NYU Alumni Magazine spoke

PHOTO © KEVIN BERNIE

with Whitman about what inspires her to get behind the wheel of a show, and what it takes to drive one all the way to Broadway in the digital age.

WHAT ATTRACTED YOU TO *HARDBODY* WHEN YOU FIRST SAW IT IN THE NEW YORK WORKSHOP?

It was a world I'd never seen before in a Broadway musical, with characters I'd never seen before in a Broadway musical. They're blue-collar Texans, and they're treated with such respect and love and care. And it's fascinating to me that for these people, to win a \$22,000 truck would truly change the circumstances of their lives.

IT'S ALSO A SHOW IN WHICH PEOPLE SING AND DANCE WHILE KEEPING ONE HAND ON A TRUCK. WAS THAT THE BIGGEST CHALLENGE?

Certainly, the tricky part for me is *explaining* what it is, because people say, "Really? They just hold the truck?" And I say, "No,

TO THE ONES YOU HAVE PRODUCED?

Well, marketability. I think you have to say: Who's going to buy tickets to this show? But if I look for me, personally, it's a story I'm interested in hearing. *Next to Normal* is a bipolar mom, and *Legally Blonde* is a Valley girl who went to Harvard. And on the surface, there's nothing in common with those two shows, but to me, they're people I wanted to spend an evening with.

DO YOU INVEST IN YOUR SHOWS OR JUST RAISE THE MONEY?

I've always invested in my shows. I don't think it would be fair to say, "You can put your money at risk, but I won't put mine." There's certainly no obligation to do it, but I do.

YOU'VE BEEN PRODUCING ON BROADWAY FOR 10 YEARS.

WHAT HAS CHANGED THE MOST?

The Internet. Every show has a website, every show has Face-

"It was a world I'd never seen before in a Broadway musical, with characters I'd never seen before in a Broadway musical."

they really do move." It's kind of like saying, "What do they do in *A Chorus Line*?" Well, they stand in this line and talk about their lives. It doesn't sound so interesting.

What I love about the show now is that the audience is so caught up in the story, that when the contestants start falling, you'll hear gasps, because they don't see it coming, and they like these people.

WHAT MAKES YOU WANT TO GET BEHIND A SHOW? IS THERE A COMMON THEME

book, every show makes video content that they can post. It's definitely changed what we do.

Next to Normal was a perfect show for [the Internet]. We had a Twitter campaign where we tweeted the plot [line by line for several weeks]. Like for the first scene, it would be the thoughts in their heads: The mother would say, "Oh, I'd better make the sandwiches." And then you could click to hear the opening number. We had over a million followers, for a long time. That's unusual for Broadway. ■

playlist

WHAT'S ON COMPOSER JULIA WOLFE'S IPOD?

by Eileen Reynolds / GSAS '11

For Julia Wolfe, co-founder of the genre-busting, experimental-music organization Bang On a Can, no instrument or musical style is off-limits. She's written for everything from drum sets to bagpipes to string orchestras, and her chamber work *Steel Hammer*—based on the Appalachian folk legend of John Henry—was a finalist for the 2010 Pulitzer Prize.

But where does Wolfe, an assistant professor in the Steinhardt School of Culture, Education, and Human Development, turn for inspiration? To James Brown, for one ("an amazingly expressive musician," she says), and to minimalist composer Steve Reich, whose *Music for 18 Musicians* anchors her list of "music that has rocked my world." John Adams' *Shaker Loops* also makes the cut, along with works by contemporary composers Terry Riley, Meredith Monk, and—of course—Wolfe's husband, Michael Gordon.

She's also a "huge fan" of Led Zeppelin and has been known to rock out to Aretha Franklin while doing the dishes. As part of her research for *Steel Hammer* and other folk-influenced compositions, Wolfe devoured the old-time music of fiddler Bruce Molsky. And lately, as inspiration for a percussion concerto she's writing, she's been scouring YouTube for videos of people using their bodies as instruments.

Wolfe occasionally breaks out a well-worn recording of Glenn Gould playing Bach, though she says the classics aren't usually part of her "daily meal." Rounding out her omnivorous musical diet are a few top-40 selections from her 16-year-old daughter's iPod. Mom's favorite? Adele, though she also concedes that Rihanna is a "great performer." ■



PHOTO © PETER SERLING

fiction

MEN ON THE BRINK

AUTHOR JONATHAN TROPPER CHANNELS WEARY SUBURBANITES TRYING TO MAKE AMENDS

by Jason Hollander / GAL '07

On the plane from New York to Los Angeles, Jonathan Tropper (GSAS '93) didn't even talk to Robert Downey Jr. He just noticed him from afar, which wasn't hard to do. It was the late 1990s, and the actor's struggle with drug addiction was a near-regular feature on the news. Throughout those six or so hours in the air, Tropper—who was working in the jewelry-display-case design business at the time—was mostly struck by how very alone Downey Jr. seemed. He remembers, "It made me think: Where are his friends?"

The observation provided Tropper with more than just a celebrity story to tell his clients

when he landed. It became the premise for his first book, *Plan B* (St. Martin's Press), in which former college friends gather to help a movie-star classmate who is battling drugs. So one might partially credit (the future) Iron Man for inspiring Tropper, who had spent years unable to follow through on the stories he kept starting. And since that day, the New Rochelle, New York, native hasn't stopped. Between 2000 and 2012, Tropper produced six novels, including the *New York Times* best-seller *This Is Where I Leave You* (for which he's also writing the screenplay for Warner Bros.) and his latest, *One Last Thing Before I Go* (both Dutton Adult).

That's enough to make any

struggling writer hop a flight to L.A. hoping for a burst of inspiration. But the years since that plane ride have been equally vital. Tropper—like Tom Perrotta, Richard Russo, and Nick Hornby before him—has tapped into the minds of mostly suburban male protagonists who have "screwed up their lives or for whom circumstance has screwed [them] up." And he always channels this literary state with a biting humor amidst the heartache. In *One Last Thing Before I Go* (recently optioned by director J.J. Abrams for Paramount), the protagonist—known simply as Silver—crashes his daughter's friend's bat mitzvah, takes the mike from the MC, and proceeds to make a tear-streamed apology to his little

PHOTO © EFIGUE/LEMAZ/WRITER PICTURES



TROPPER HAD ALMOST GIVEN UP ON WRITING AS A CAREER, UNTIL A FATEFUL PLANE RIDE WITH ACTOR ROBERT DOWNEY JR.

girl before he breaks into an impromptu song. Tropper calls the book perhaps his bleakest work, because much of the emotional damage done by Silver is irrevocable. But he believes that "with all the sadness and depression of being alone...there is a certain Zen that comes. I don't know if you want to go to Buddha or Bob Dylan, but when you've got nothing, you've got nothing to lose. It can be liberating."

Tropper certainly had nothing to lose as his writing career stalled throughout his twenties. Fresh out of Yeshiva University in 1991, he enrolled in the creative writing MFA program at NYU while simultaneously holding down his first day job, as a PR man at Ketchum Communications, where he touted products ranging from Evian water to Chlor-Trimeton allergy medication. He soon found office culture "suffocating" and, in school, discovered that something was missing from his prose. "You need some life experience to inform your writing," Tropper says. "I didn't really have anything to write about."

dreams, and a track record of bad decisions. "It felt like a good engine to drive a book about a very early midlife crisis," he recalls. "As I was approaching 30, I just felt like I've got to really give this a shot."

The results were not overwhelming. While *Plan B* earned good reviews, his publisher wasn't sure how to market his work, and it took him four more novels before he gained a significant following. Things shifted when he published 2009's *This Is Where I Leave You*, about a dysfunctional Westchester, New York, family pushed together to sit shivah for their dead father. The Associated Press called it "artful and brilliant"; *Publishers Weekly* found it a "deliciously page-turning story"; and the *Los Angeles Times* pronounced the book "hilarious and often heartbreaking." The hefty sales that followed were finally confirmation that he had not only found something to write about but, equally important, had connected with an audience. (Counted among them is *Six Feet Under* and *True Blood*'s Alan Ball, with whom Tropper is now writing and executive producing *Banshee*, a new action series premiering on Cinemax in January 2013.) The

"There's an element of wish fulfillment in writing about characters who get to say what they mean and break the rules."

Disenchanted with both pursuits, he switched gears after grad school and devoted himself to designing jewelry display cases, which offered more independence. He was also fairly certain by then that he would never earn a living as a writer. But it was after that fateful L.A. trip that he finally found his voice—that of a man, around his age, dealing with the trials of a complicated family, fading

attraction for many readers may be that humor and pain circulate simultaneously throughout all of Tropper's books; funerals, dangerous operations, and family meltdowns never go long without a few wisecracks thrown in. "There are moments of real darkness, but it's just never gonna stay there with me," he says. "I guess I just find the human condition kind of funny." ■

bibliofile

THE DARLINGS (PAMELA DORMAN BOOKS)
CRISTINA ALGER
LAW '07



In her addictive, adrenaline-pumping debut, Cristina Alger exposes the inside workings of New York high society—just as the financial world collapses on its house of cards in 2008. Paul Ross, husband to Merrill Darling (and also a new attorney at the Darlings' hedge fund firm), must navigate an increasingly blurred line between innocence and guilt as he is checked by the unfolding crisis, family loyalties, scandal, and betrayal. A former employee of Goldman Sachs and a corporate law firm, and daughter to a mutual fund manager, Alger credibly recalls the rarefied world once inhabited by the Madoffs and the Corzines. *Booklist* pronounced the book: "Probably the most compulsively readable fiction to come out of the Wall Street financial scandal so far."

—Naomi Howell

THE SERPENT'S BITE (STONEHOUSE PRESS)
WARREN ADLER
ARTS '47



The latest offering from Warren Adler, the prolific 84-year-old author of *The War of the Roses*, traces a doomed attempt by a wealthy septuagenarian to reconcile with two estranged adult children more eager for his inheritance than his love. When George Temple assembles his progeny for a horse trek through the Yellowstone wilderness, Courtney, a struggling actress, seizes her father's nostalgic gesture to secure her share of the family fortune. Caught in his sister's web, Scott, a failed entrepreneur, finds himself quietly complicit in—and powerless to thwart—Courtney's treachery. Add to this tortured trio an aging alcoholic outfitter, an opportunistic grizzly bear, and a liberal dose of incest, and the book—Adler's 33rd—is part saucy Western adventure, part psychological thriller. As Courtney coolly observes, "Out there in no-man's-land, anything can happen."

—Eileen Reynolds

nonfiction

Back in the Band

THE ACCORDION REFUSES TO BE SQUEEZED OFF STAGE

by Eileen Reynolds / GSAS '11

Mention the accordion and many Americans will recall images of TV impresario Lawrence Welk playing the instrument in a leisure suit, or Gary Larson's *Far Side* cartoon with the cruel caption: "Welcome to Hell. Here's your accordion." But the

much-maligned squeezebox wasn't always so uncool—and, after decades of exile from American pop culture, it just may be making a comeback.

In *Squeeze This! A Cultural History of the Accordion in America* (University of Illinois Press), ethnomusicologist Marion Jacobson (GSAS '99, '04) singles out 1908, the year of the first piano-accordion performance in the United States, as the start of a craze that would last for much of the 20th century. Brought to this country on a wave of Italian immigration, the instrument found a home on the vaudeville stage, where it was featured in everything from ethnic comedy sketches to performances of classical works. At the height of its popularity in the 1940s and '50s, middle-class parents signed up their children for lessons, radio stations hired staff accordionists to play pop songs on the air, and girls in bobby socks swooned at the feet of Dick Contino, a handsome virtuoso of Italian-American descent. When slim-trousered heartthrobs ushered in the guitar-driven rock 'n' roll era, Jacobson argues, the accordion didn't die—it simply went off into a long hibernation.

NYU *Alumni Magazine* recently caught up with Jacobson to talk about the accordion's storied past and its current status as a decidedly ungeeky part of everything from world music ensembles to pinup calendars and indie rock bands.

ACCORDIONIST DICK CONTINO HAD ROCK-STAR POTENTIAL. HE DREW DEAFENING SCREAMS FROM TEENAGE GIRLS WHEN HE WON THE RADIO TALENT CONTEST THAT LAUNCHED HIS CAREER IN 1946. WHAT WENT WRONG?

It's such a tragic American tale. We were on the cusp of bringing out an accordion-playing sex symbol, but there were two major problems. The first problem was Dick's draft record—his inexplicable dodge from army service [during the Korean War]. But had he stayed on track, I'm not sure that he would have crossed over into rock, because his repertoire—"Flight of the Bumblebee," "Lady of Spain"—was the kitschiest, schmaltziest music. The critics would have killed him, even if his army record hadn't.

MAYBE THERE WAS JUST NO PLACE FOR THE ACCORDION IN ROCK 'N' ROLL.

Hey, accordions can rock! I mean, couldn't you imagine Queen with an accordion? Freddie Mercury's rock was symphonic and epic in its melodic shapes. And who wouldn't want to hear an accordion with heavy metal? Or think of the ballads of the Beatles. "Rocky Raccoon" has an accordion, for example. In fact, John Lennon played accordion on a couple of songs.

PUNK MUSICIANS TOOK A SHINING TO THE ACCORDION. WHY?

By the 1980s, there was an oversaturation of techno. The synthesizer sound had pretty much played itself out. There was a feel-

ing that the accordion made a visceral sound. It's produced by reeds—metal tongues vibrating—not by a machine. And that feeling was refreshingly human in a way that techno music was not. Flogging Molly, a boisterous Celtic-rock group, really raised awareness of the accordion and its potential to be punk.

WHAT WOULD YOU PUT ON A "NOT YOUR GRANDPA'S ACCORDION" PLAYLIST?

I would recommend *Planet Squeezebox*, an anthology of accordion music from around the world. It's everything from Basque trikitixa to blues shuffle. For a quick snapshot of indie bands with accordion, there's an interesting project called the *Accordion Babes Album & Pin-Up Calendar*, put out by a collective of West Coast artists every year since 2009. These women are reclaiming the idea of the accordion as sexy, rescuing it from its 1960s and '70s nadir.

OKAY, I'VE GOT A HAND-ME-DOWN ACCORDION AND AM READY TO START MY BAND.

Chances are that the accordion in your uncle's closet will not be in playable condition if it's more than 40 or 50 years old. The reeds tend to deteriorate. Accordions are quite weather sensitive. They don't like humidity or moisture. That's why you see so many beautiful vintage instruments out on the West Coast, because their weather is much more favorable there. That and vintage clothes—accordions and vintage clothing go hand in hand.

IS THE WORLD FINALLY READY FOR AN ACCORDION-PLAYING POP IDOL?

There's an accordionist out there named Cory Pesaturo who's got all these plans to play with big stars like Lady Gaga. And he's handsome, with that tanned Italian-American look. Who knows? ■

PHOTO © JOHN CLAYTON

nonfiction

BEJEWELED OR BE GONE



TOP: MARY MAGDALENE COURTESY THE NATIONAL MUSEUM OF FINLAND; BOTTOM: THE ARMADA PORTRAIT, GEORGE GOMER, CA. 1588/WOBBURN ABBEY, BEDFORDSHIRE, UK/COURTESY THE BRIDGEMAN ART LIBRARY

In *Ornamentalism: The Art of Renaissance Accessories* (University of Michigan Press), Bella Mirabella turns her gimlet eye to that period, spanning the 14th to the 17th century, when a brooch or fan were not merely embellishments but rather essential cultural statements. The portrait of Elizabeth I below marks the height of fashion as excess.

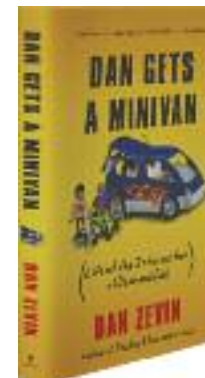
Mirabella, an associate professor of literature and humanities in the Gallatin School of Individualized Study, devotes an entire chapter to the handkerchief. Used above by Mary Magdalene, it could paradoxically symbolize honor or promiscuity, romance or bodily filth, depending on the context. Women (and men) across all classes owned them, and a new bride would often receive several from her groom. However, a young woman who frequently gave out her handkerchiefs to men in flirtation was considered wanton and vulgar. Mirabella notes that Mary Magdalene's expression implies ambiguity in how she means to use hers.

—Naomi Howell



bibliofile

DAN GETS A MINIVAN: LIFE AT THE INTERSECTION OF DUDE AND DAD (SCRIBNER)
DAN ZEVIN
WSUC '86



In his latest offering, humorist Dan Zevin chronicles the hilarity and occasional misery of fatherhood. He begins his tour in Brooklyn, as a moderately hip stay-at-home dad of two, who finds the odds and ends of modern child rearing—the baby backpacks, "schools of Pepperidge Farm goldfish," and a king-size bed to fit the whole family—creeping into his life. And he gives into its delights, eventually moving to the suburbs of New York like so many before him. ("I'd recommend the captain's chairs without hesitation," he advises would-be buyers of minivans.) As with his previous books on life-changing events—exiting college, getting married—Zevin relentlessly pokes fun at his new reality, all while admiring his van's collapsible third row of seats.

—Nicole Pezold

DREAMLAND: ADVENTURES IN THE STRANGE SCIENCE OF SLEEP (W.W. NORTON)
DAVID K. RANDALL
GSAS '07



After years of tossing and turning, journalist David K. Randall's inquiry into the mysteries of sleep started with a literal bang when he awoke sprawled on the floor after running into a wall while sleepwalking. He found no remedy at a sleep lab—only more questions when his neurologist admitted that, as vital as sleep is to life, we don't really understand it. The experience sent Randall into research mode and, with humor and clarity, he chronicles what little we do know, from the insidious nature of artificial light to circadian rhythms' effect on *Monday Night Football*. He also examines a grisly murder where the defendant pleaded guilty by way of sleepwalking—and was freed. In a starred review, *Publishers Weekly* proclaimed: "This is one book that will not put you to sleep."

—N.P.

TABLE FOR ONE

AMERICANS WILL
NEED TO MAKE SPACE
FOR THE SOARING
NUMBER OF THOSE
LIVING SOLO
by Alyson Krueger
/ GSAS '12



WHILE RECLINING IN AN ARMCHAIR IN HIS OFFICE AT NYU, SOCIOLOGY PROFESSOR ERIC KLINENBERG FLASHES A WARM SMILE AND CASUALLY ASKS ME WHERE I LIVE (A STUDIO IN THE WEST VILLAGE), HOW I FEEL ABOUT LIVING ALONE (I LOVE IT), WHY I DECIDED NOT TO GET ROOMMATES (WHY PUT UP WITH ANYONE BUT MR. PERFECT?), AND WHETHER I FEEL STIGMATIZED FOR MY SINGLE LIFESTYLE (NOT YET, BUT I'M JUST 26). IT'S A FUN CONVERSATION, BUT THEN I REMEMBER I'M THE ONE WHO IS THERE TO INTERVIEW HIM.

It's understandable that Klinenberg can't help asking these kinds of questions. Although his latest book, *Going Solo: The Extraordinary Rise and Surprising Appeal of Living Alone* (Penguin Press), came out last winter, he's still in research mode. And after more than seven years of investigation, his work is the first comprehensive study to reveal that 32 million Americans now live on their own, including one half of all adults in Manhattan and Washington, D.C. The number is even greater

just the media that has taken an interest. In July, New York City Mayor Michael Bloomberg announced a competition, called adAPT NYC, to develop buildings full of "micro-units" ranging from 275–300 square feet each—an idea that city officials say was inspired by *Going Solo*. And organizations like Google have asked Klinenberg to speak to their staff about how to accommodate, or capitalize on, an ever-growing number of single households.

in Europe and Japan, and it is rapidly growing in countries with developing economies, such as China, India, and Brazil. As Klinenberg says of the findings: "It's the equivalent of being an anthropologist and discovering some giant island out there with 277 million people. It's one of the [world's] biggest social changes of the last 50 years."

But perhaps most surprising—and contrary to the "lonely cat lady" stereotype—is that Klinenberg discovered singles are, in many cases, flourishing. They're more likely to befriend their neighbors, volunteer, exercise, take art classes, attend public events, and generally take advantage of their cities. Those on their own, he adds, may be better able to connect with others because they have time for relaxation and introspection—an idea he calls "restorative solitude." Yet, while living solo can be positive for individuals, it also poses unprecedented challenges for society. Most housing and public benefits are designed for nuclear families. And as singles age, they will need more help in the way of health care or other forms of aid; of course, the poor and disadvantaged who live alone are particularly vulnerable.

Since its release, Klinenberg's work has excited a stream of high-profile attention. Bill Maher welcomed the author to his *Real Time* show on HBO in April with the introduction: "It's been declared, and I agree, an important book. That's like the biggest thing that can happen to a professor." Both David Brooks in *The New York Times* and Nathan Heller in *The New Yorker* devoted long columns to the subject. And the author himself has written follow-up pieces for the *Times*' Sunday Book Review, *Time*, *Rolling Stone*, and *Slate*. But it's not



KLINENBERG'S INTEREST IN THOSE WHO LIVE ALONE WAS PIQUED AFTER COMPLETING HIS DISSERTATION AT THE UNIVERSITY OF CALIFORNIA, BERKELEY. THE DISSERTATION BECAME HIS FIRST BOOK, ON THE DISASTROUS CHICAGO HEAT WAVE OF 1995, WHICH KILLED 750 PEOPLE IN FIVE DAYS. IN THAT TRAGEDY, SINGLETONS WITHOUT AID



from family and friends were the most likely to die. So when embarking on *Going Solo*, he expected to find sad and helpless loners, and intended to call the book *Alone in America*. But after 300 interviews in New York, San Francisco, Los Angeles, Austin, Chicago, and Stockholm, and after extensively reviewing secondary literature from England, France, Australia, China, Japan, South Korea, India, and Brazil, he discovered that most singles were, unexpectedly, empowered. In the book, we meet thirtysomethings who refuse—despite pressure from family and friends—to marry for the sake of marrying; recovering drug addicts who live alone so they won't fall in with bad crowds; divorcees who blossom in their new independence; and elders intent on maintaining their autonomy. As Heller remarked in *The New Yorker*, "Klinenberg's research suggests that our usual perceptions about life alone [are] backward. Far from being a mark of social abandonment, the solo life tends to be a path for moving ahead, for taking control of one's circumstance."

It's no wonder that after reading *Going Solo*, many singles who previously felt stigmatized started feeling better about their circum-

stances. Maher, a notorious singleton, raised his arms to Klinenberg on *Real Time*, saying, "I feel vindicated. All those years I thought I was the champion of the single people, they made it sound like I was getting boy sex in Bangkok." At a book reading, a woman approached Klinenberg to tell him that she used to look around the subway thinking everyone was going home to someone else but her. "When I read the book," she told him, "I realized that what was happening to me was totally normal." Another woman who attended a conservative Christian church read the book and promptly wrote her pastor to say that he was ignoring singles by preaching solely about traditional family values.

For non-singles, the book also sheds light on the value of alternative experiences, according to Kate Bolick, author of an epic *Atlantic* cover story last November titled "All the Single Ladies," which garnered more than 2,250 comments. "Even though these changes have been under way for the past 40 years, we still walk around presuming that there is one 'normal' and 'ideal' way to live—married, with kids," Bolick says. "The more good writing there is that exposes and analyzes the way we *actually* live as opposed to how we think we *ought* to live is crucial."

The notion also underscores the universal value and appeal of having time to oneself. When Klinenberg, who does not live alone, drops his two children off at school, he is often approached by parents who gush about their single years. His wife even calls *Going Solo* his "fantasy book" because it let him reminisce about his days as a bachelor. "When you spend your life running around the world talking about the virtues of living alone, you better come home with a very nice gift for your wife," Klinenberg recommends, only half-joking.

But not everyone is so positive. There are some who believe Klinenberg's research masks the fact that many singletons are sad, lonely, and insecure. Linda Waite, a sociologist at the University of Chicago, says the book "seems to suggest that all people living alone are happy as clams. And they probably are, because many of them are young and single and expecting to find a partner, perhaps marry, and live in a family. I didn't see any evidence that people who live alone for their whole lives—or most of it—are happy." She points to a study recently published in the *Population and Development Review*, which shows that in Norway, both men and women who never

ERIC KLINENBERG (ABOVE RIGHT) DISCUSSED *GOING SOLO* ON *REAL TIME* WITH INFAMOUS SINGLETON BILL MAHER. ABOVE LEFT: A FLOOR MODEL OF A MICRO-UNIT APARTMENT PROPOSED IN MAYOR MICHAEL BLOOMBERG'S adAPT NYC COMPETITION, WHICH WAS INSPIRED BY THE BOOK.

married had substantially higher mortality rates because they don't have the "steadying effect" or "motivation for a better lifestyle" that a family offers.

Klinenberg acknowledges that most people *do* want to get married and enjoy some version of family life. But statistics show that, at some point, a substantial portion of Americans will experience either short- or long-term single living—either by choice or circumstance—and Klinenberg argues that that must be considered as governments, communities, or individuals plan for the future. "Today our species has about 200,000 years of experience with collective living, and only about 50 or 60 years with our experiment in going solo on a massive scale," he writes. "In this brief time, we've yet to develop any serious public responses to the challenges related to living alone."

PHOTOS: LEFT © EDWARD REED/OFFICE OF MAYOR BLOOMBERG/SIPA USA; RIGHT © JANET VAN HAN/IBO



PERHAPS THE FOREMOST ISSUE FOR SINGLES IS THE LACK OF APPROPRIATE HOUSING. WHILE MOST COMMUNITIES OFFER

spaces for nuclear families, what singles need are compact residential units. Access to good public transit and proximity to shops, parks, restaurants, bars, and cafés are also important because singles, by definition, must seek out social opportunities. Klinenberg points to Sweden, where the government has constructed a series of “singles” buildings in which individuals have their own living space but share common areas, such as kitchens, gyms, libraries, and party rooms. In some towers, they have a rotation system where residents take turns cooking or cleaning for the group. If it sounds like camp or college for adults, that’s basically what it is. And the model works—all of the buildings are now wait-list only.

New York City is especially in need of this type of housing. There are currently some 1.8 million one-person or two-person households

singles paradise well beyond the average person’s budget.

There are a few more affordable options out there. Rosanne Haggerty, a PhD candidate in sociology at NYU and president of Community Solutions, a nonprofit organization with the mission to create practical homes for disadvantaged singles, has been working on this issue for almost two decades. In 1994, she helped to convert the dilapidated Times Square Hotel into a community-oriented, single-room-occupancy residence for the formerly homeless and others on limited incomes (aspiring artists, etc). The building, on the corner of Eighth Avenue and 43rd Street, offers a garden roof deck, art studio, medical clinic, and gym, as well as in-house counseling and career services. It was such a success—the project reduced homelessness by 87 percent in the hotel’s 20-block neighborhood in just two years—that she received funding to renovate more buildings and formed partnerships with organizations across the country to help them do the same. “People aren’t necessarily seeing being alone as bad,” Haggerty says, “but they do want the option of being with others. They want to be in an environment where they feel connected.”

Reimagining housing is just the start. There are numerous social, professional, and political inequalities still embedded in an American tradition that values—and rewards—those who are married, with children. *Going Solo* discusses the need for changes to the Family and Medical Leave Act, which states that one may only take time off work to care for relatives, putting singles who rely on close friends at a disadvantage. It also champions the Alternatives to Marriage Project, which fights for changes to adoption, health care, and income tax systems that all favor married couples.

LAST YEAR, FORMER SECRETARY OF STATE CONDOLEEZZA RICE WAS REPEATEDLY QUESTIONED ABOUT HER SINGLE LIFESTYLE IN A TV INTERVIEW WITH PIERS MORGAN.

One of the most effective advocates for these issues is social psychologist Bella DePaulo, a visiting professor at the University of California, Santa Barbara. When a politician or public figure attacks singledom as bad for society (which happens a lot, she says),

DePaulo is quick to write an op-ed in response or post a rebuke in her “Living Single” column in *Psychology Today*. In January 2011, she ridiculed Piers Morgan for an interview in which he repeatedly questioned Condoleezza Rice about why she’s not married, even asking whether she would rather be the first female president or married to a “hunky NFL player.” DePaulo wrote it could simply be that “Condoleezza Rice loves her single life. Maybe someday, in some interview, someone can pose *that* as a possibility.” DePaulo believes *Going Solo* has helped make this case. “What you cannot do, if you really do read the entire book,” she says, “is come away with anything but a deep and complex understanding of what it means to live alone.”

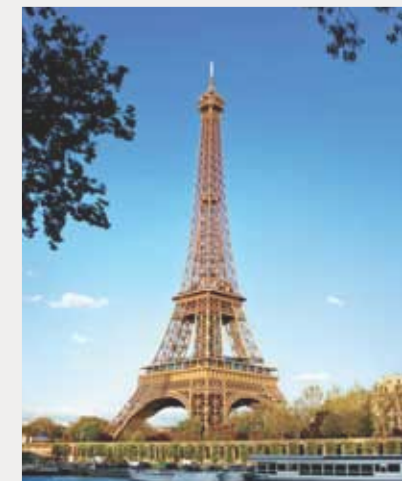
Klinenberg knows that his book has just started the conversation on how we live today and how we may live tomorrow. But it’s a conversation he believes we all need to be a part of. “The truth is that no one really knows how they will be living in three or five or 10 or 50 years,” he says. “The odds are that most Americans will spend some of their adult lives living alone, and not just in a fleeting stage. I think that is something we need to reckon with.” ■



in the city, but only one million studios and one-bedroom apartments, according to the mayor’s office. Klinenberg has been working with the New York City Department of City Planning to help tackle this discrepancy, which is becoming more urgent as the singles numbers continue to rise. One building that has already addressed the trend is MiMA, a luxury residence in Midtown Manhattan where almost 80 percent of the 814 rental apartments are studios or one-bedrooms. With amenities such as an in-house basketball court, restaurant, community lawn, screening room, tanning deck, bar, and dog spa, it’s no surprise that nearly 90 percent of the apartments were rented in the first six months. But the \$3,595 monthly rent for just a studio makes this



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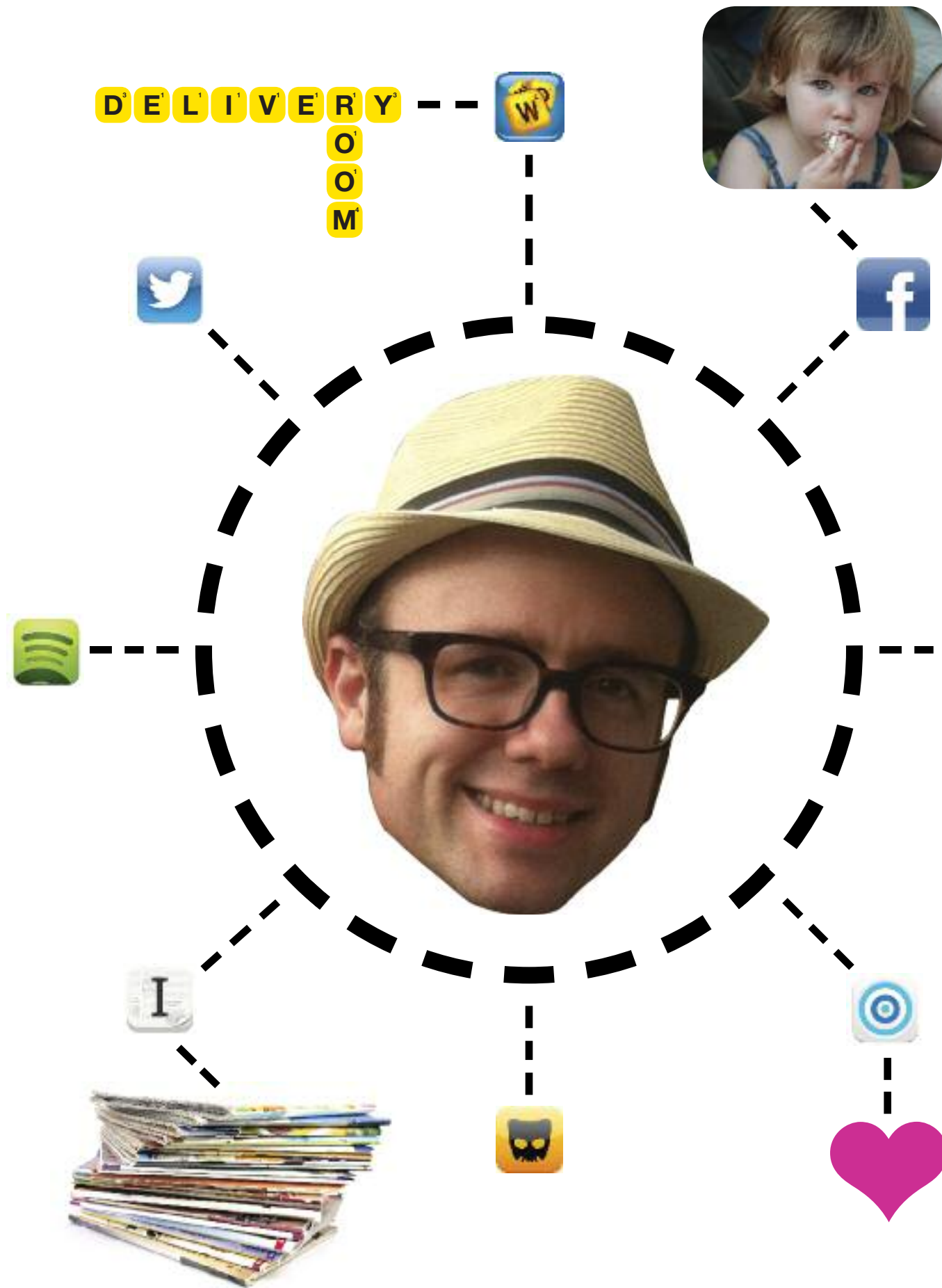


PHOTO OF JOHN BRINGARDNER AND DAUGHTER COURTESY OF JOHN BRINGARDNER

IN FIVE
SHORT YEARS,
A SIMPLE
SOFTWARE
PROGRAM HAS
REVOLUTIONIZED
OUR PHONES—
AND MAYBE
OUR LIVES

PLANET OF THE APPS

BY JOHN BRINGARDNER / GSAS '03

Between the moment my pregnant wife and I arrived at the hospital and the arrival of my son—a period of roughly 12 hours, only the last of which involved much participation on my part—I did many things, almost all of them on my iPhone. »

As the hours stretched on, I read short stories by Melville and Vonnegut (Kindle app, free). I scanned a few long magazine articles I'd bookmarked online (Instapaper, \$4.99). I racked up points in a Scrabble-like game (Words With Friends, free). I surfed through countless posts on my newsfeed (Facebook, free), looking at the bons mots, dinner photos, and music choices of classmates I hadn't seen in person for more than a decade.

I spoke with my wife from time to time, of course, but in between visits from nurses and shifting her weight in bed, she was glued to her phone too. I thought of all the stories of epic-length labors, and imagined what I would have done before my iPhone and its apps. Five years ago, I would have brought a stack of magazines and a card game with us. Fifty years ago, I would have been planted on a bar stool down the street.

The epidural went in and I began tracking the frequency and duration of my wife's contractions (Full Term, free). But the waiting continued and I thumbed over to the App Store. I'd kept seeing an ad for an app to help me meet new

"friends" (Skout, free). It seemed promising until it asked me to fill out a profile—I didn't have time for that; I had a baby on the way. Moving on, I downloaded a similar app that had generated a fair amount of controversy but asked only for permission to access my phone's current location. Seconds later, dozens of photo tiles revealing varying amounts of torso lined up on my screen, in order of proximity. Julio was looking for a man like me, and he was only 270 feet away (Grindr, free).

Science fiction writer William Gibson once said, "The people who invented pagers never imagined they would change the face of urban drug dealing." Could the inventors of the smartphone have imagined Grindr, let alone Twitter, Foursquare, or the Melon Meter app, which uses your iPhone's microphone to determine the ripeness of your watermelon?

To underestimate the degree to which apps have infiltrated and redefined what it means to use a cell phone today implies that you are quite happy to remain under that rock. Short for application, the term "app" as we now understand it originated with the introduction of

An entire "app economy"—responsible for nearly half a million jobs in the United States—is thriving even as most industries struggle to shake off the lingering effects of the downturn.

the iPhone in 2007, referring to a relatively simple software program designed for mobile devices: iPhones, and eventually most smartphones, iPads, and other tablets. A recent survey by Nielsen found that one in two U.S. mobile phone subscribers uses a smartphone, and has an average of 41 apps—up from 32 last year. About 700,000 different apps are now available via iTunes alone, and

Apple CEO Tim Cook said this June that the App Store has paid more than \$5 billion to developers. An entire "app economy"—responsible for nearly half a million jobs in the United States, according to one recent study—is thriving even as most industries struggle to shake off the lingering effects of the downturn. These jobs ostensibly did not exist prior to 2007.

But skeptics are right to wonder

what to make of it all when, in the same week that Facebook paid \$1 billion for Instagram (a free, two-year-old photo-sharing app made by a company with only 13 employees), Eastman Kodak, the inventor of personal photography, was in bankruptcy court seeking to divest chunks of its nearly 125-year-old business. Is it all a magnificent bubble, or a new mobile-industrial revolution that is making our lives more entertaining, more efficient? Can life be endlessly streamlined by a smartphone with the right apps, or are these gadgets more like a Swiss Army knife with two or three useful items—a blade, a toothpick—and 78 tools for picking lint out of one's belly button?

Apple launched its iTunes App Store in the summer of 2008, pulling together about 500 apps into a central repository in time for the launch of the second-generation iPhone. That original market did something unprecedented. In grouping under the trusted banner of Apple an assortment of software programs developed by dozens of companies most

people had never heard of, the App Store helped eliminate the fear of downloading. Users could browse the offerings—in 2008, these included an alarm clock, a digital version of the game Connect Four, and *A Tale of Two Cities*, all for 99 cents—download and install them in a few simple steps, and know that they wouldn't fall victim to a virus or scam and irreparably harm the \$500 piece of computing equipment in their hands.

The App Store has grown in tandem with the explosion in iPhone sales. Apple sold nearly 1.4 million iPhones in 2007. In 2011, it sold 72 million, and is on track to almost double that figure this year. The company says it now receives about 800 submissions for new apps each day. Not surprisingly, video games have, from the start, been far and away the most popular. Many mirror the complex role-playing games available on an Xbox and online, but these are punctuated in the top 100 list by simpler games, such as Draw Something and Zynga Poker, the company's top-grossing app.

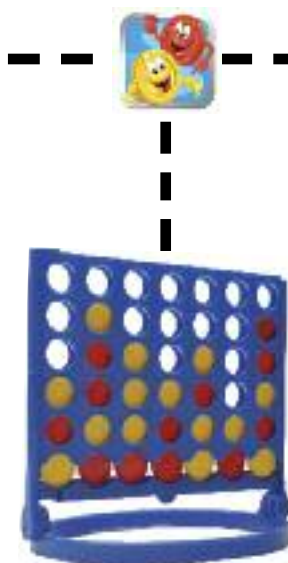
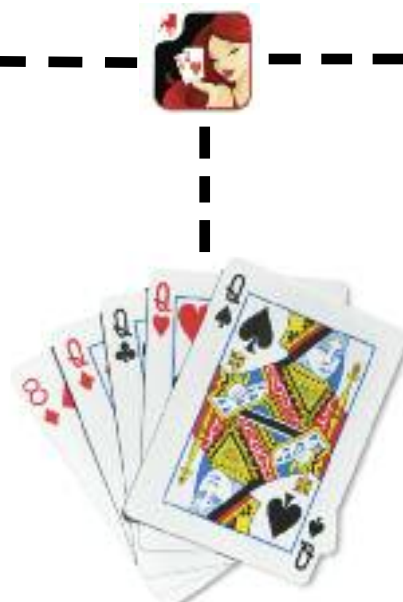
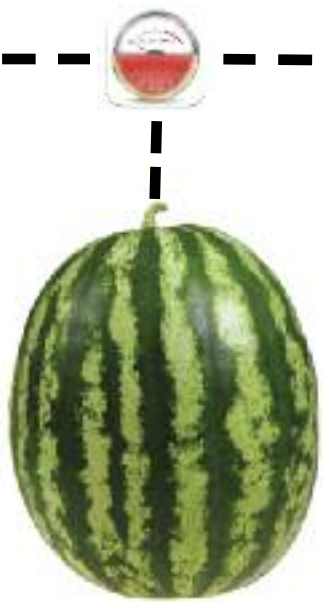
But apps only percolated into ubiquity as companies outside the gaming world—media conglomer-

ates, airlines, consumer brands—came to think that having one was as important as having a website. That shift resulted in many innovations in how we consume news and shop online, but it also saw many middling efforts by developers—or their clients—who couldn't see the fundamental ways apps are more than simply an extension of the Internet. "Mobile devices are far more personal, and far more often with the user (almost always, in fact)," explains Clay Shirky, a professor at the Tisch School of the Arts who studies the effects of the Internet on society. "The screens are smaller, and input for creating and modifying docs is quite restricted. The whole ecosystem tends to be more tightly controlled, and tied to a payment mechanism."

Until three or four years ago, companies would develop a Web product, then add mobile applications, says Somak Chattopadhyay, a partner at the New York-based venture capital firm Tribeca Venture Partners. Today that's flipped—up to half of Tribeca's investments are now in mobile, Chattopadhyay says.

OMGPOP, a small online game developer based in SoHo, followed

this shift. In 2008, it published an online game similar to Pictionary, called Draw My Thing. The name sounds like the kind of impish command one might hear on a playground, but it soon became the most popular of the company's three dozen offerings. They launched a second version of the game on Facebook in early 2011, where it soon attracted about two million monthly users. But something unusual happened when OMGPOP released it as a mobile app last March, after streamlining it for a small screen, adding a memorable neologism ("Drawsome!") as a tagline, and inventing a new name: Draw Something. Word—and, often, drawings—spread through Twitter, Facebook, newspapers, and TV news. "We knew we had a really fun game," says Dan Porter (GSAS '95), who, as CEO, had helped raise the \$17 million in venture funding OMGPOP had almost entirely burned through at that point. "What we didn't know was how viral it was." Seven weeks and 50 million new downloads later, social game giant Zynga acquired OMGPOP for \$210 million, largely on the basis of Draw Something's success. A prime-time



TV game show based on the app is already in the works at CBS.

If all this makes you think a new mobile era is officially upon us, you're right. Porter, who is now vice president of general management in Zynga's New York office, says: "As an entrepreneur, you want to attach yourself to a platform that is growing. That's why mobile is the place to be. But usage behavior is different too, and that's where there are also opportunities. I look at my phone first thing every morning when I wake up. I almost never look at my computer right when I wake up."

The Big Apple isn't the first place that comes to mind when most hear the words "tech jobs," but that's changing. According to a study released in February by TechNet, an advocacy group for the high-tech sector, the New York metro area is home to the biggest slice of the country's app jobs, at 9.2 percent, beating out even San Francisco and Oakland, with 8.5 percent. The concentration of media, advertising, and finance in the city has

helped draw technology companies from the Bay Area to New York's Silicon Alley. Over the past four years, there has been a 40 percent increase in start-up funding in New York, according to Mashable, the social media news blog. Part of that growth comes from the economic implosion of 2008, which unleashed thousands of programmers formerly coding in the financial sector—long the main employer of New York's techies. But the city has also benefited from the explosion of consumer-focused technology that apps represent.

Foursquare (free), for one, created by Dennis Crowley (TSOA '04) in the back of an East Village coffee shop, is frantically hiring developers after unveiling a completely redesigned app last June. An early and popular example of location-based apps, Foursquare started life as Dodgeball way back (for apps, at least) in 2005. It was Crowley's graduate thesis project for Tisch's Interactive Telecommunications Program and was largely designed to let you show friends how many new restaurants and bars you'd tried.

With about 20 million users today, and its evolution into a broader tool for more social discovery, Foursquare's lengthy jobs listing page includes ads specifically seeking new graduates in New York and San Francisco.

Associate professor Nathan Hull described iOS (the iPhone operating system) to me this past spring, as we toured the end-of-semester projects displayed by his students on the seventh floor of the Courant Institute of Mathematical Sciences. The room was buzzing as graduate students in his iPhone programming course finished assembling their year-end displays—poster boards, computer screens, tchotchkes. The class, which Hull first offered in 2009, second only to Stanford, has proven extremely popular. He's taught computer science at NYU since 1980, but Hull, whose dramatic cadence betrays his second life as a baritone and artistic director at the Amore Opera, says: "The iPhone is a great pedagogical tool. This is

the most exciting class I've ever taught."

The first part of the course focuses on C, one of several programming languages that can be used in creating apps for the iOS. In the second part, Hull teaches how to make storyboards in iOS. In the third part, students take what they've learned and build their own apps. Hull also brings in venture capitalists and assists with the sometimes confusing process of submitting an app to iTunes. NYU Mobile (free)—the university's first official app, which helps a user navigate all things NYU—was developed by students in Hull's course.

Calvin Hawkes (CAS '13), a member of the wrestling team, stood beside a laptop and poster board display of his creation for the semester. The t3k.no app is a mobile version of the website he designed to help aggregate and share the latest releases in electronic music via YouTube, which has proven particularly popular for DJ mixes.

Hawkes found a hole in the otherwise crowded field of music apps.

The most downloaded nongame app in the iTunes store is Pandora (free), which creates ad hoc radio stations based on the style of the song or artist name you type in. Shazam (free), an early music app, can "listen" to the music you hear on the go—in your car, in a dressing room—and, like magic, tell you what it is by comparing a snippet of the song to a central database. Newer apps from services like Rdio and Spotify allow you to listen to virtually any album ever released, for a small monthly subscription fee. But for the newest DJ tracks, which often don't appear in typical album format, Hawkes created a way to listen to and share that music. He identified an app gap, and filled it.

A few steps away, Patrick Grennan (GAL '12) showed off his app, which seemed so simple and useful that I had assumed, incorrectly, that it already existed. Grennan's program allows an iPhone user to play music while recording a video. Rather than shoot a video first and use editing software to add a score later, Grennan's app made it possible to make a music video on the

fly. "What is inventing," professor Hull asks, "but taking things that exist and putting them together?"

I recently began downloading apps that I'd previously ignored, and searching for others based on keywords, guessing that if I could think of a need, there would, as Apple used to promise, be an app for that. Foursquare, prior to its relaunch, seemed to me like something meant for people with more socially active friends—Neil is "checked into" his apartment building yet again; is he hoping one of us will call? But the new version, with smarter and more helpful lists of places to go, became a last-minute savior when friends in town for the weekend wanted to go barhopping.

More apropos to my blossoming family life, I hunted down apps for kids. On maternity leave, my wife became intimately familiar with Total Baby (\$4.99), for tracking feedings, diaper changes, and the growth of our newborn. My toddler, eager for attention,

struck up a daily pow-wow with Elmo, the ubiquitous red *Sesame Street* character, with whom she could have endless faux video phone calls that mimic the iPhone's FaceTime feature (Elmo Calls, 99 cents).

Stuck with a broken scanner at home, I found the TurboScan app (\$1.99) to take a photo of my son's birth certificate and automatically turn it into a PDF I could e-mail. It's not practical for scanning more than a few pages at a time, but it has already rendered my home scanner obsolete. I found apps to help me find a babysitter (Care.com, free),

create a virtual wallet (Lemon, free), and watch *True Blood* (HBO Go, free with HBO subscription).

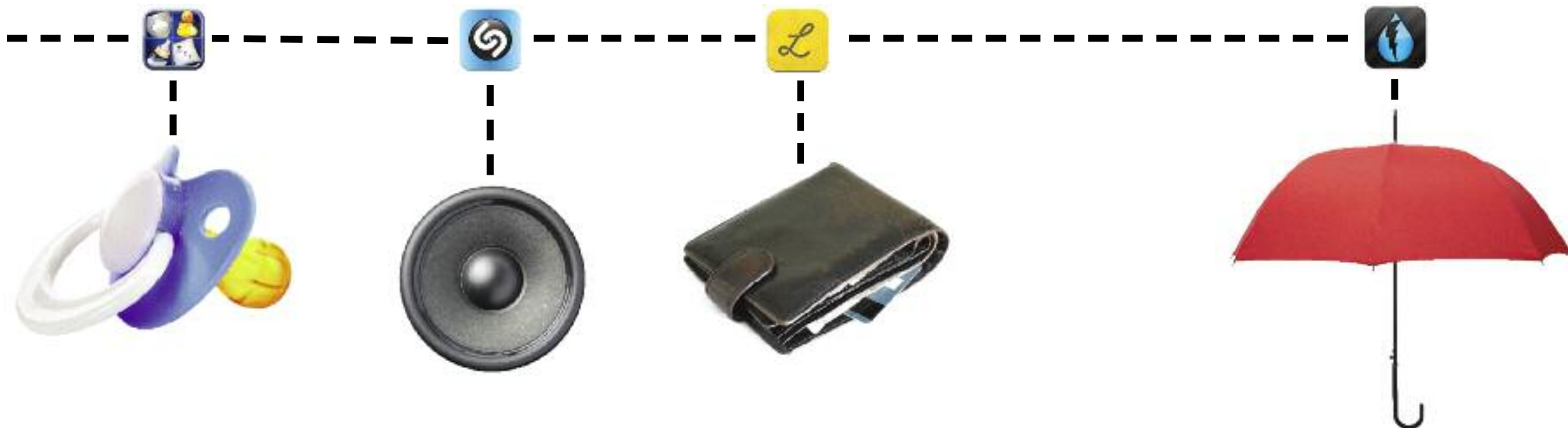
After talking to so many app users and developers on the crowded streets of New York, I wondered what the selection was like for smartphone users elsewhere. Turns out, even truckers with only the soft glow of a dashboard and an iPhone for company have at least a half-dozen apps showing them rest stops, Walmarts, and warehouses. And, to judge by their reviews, plenty of truckers use them. "This

app has its times," wrote Donna Hardin, about DAT Trucker Services (free), "but don't we all."

But it was when I downloaded Dark Sky—at \$3.99, relatively expensive among weather apps—that I found myself playing the developer, thankful for the technology at hand but eagerly imagining what it could be. Dark Sky uses your phone's location to determine the likelihood and level of rain wherever you are, for the next hour. It is shockingly accurate: "Expect light rain in 7 minutes, followed by heavy rain in 23 minutes."

Still, with a few tweaks I could see ways to improve an app like Dark Sky, to integrate it even more into my life. If it used so-called "geofencing" technology to determine whenever I'm about to leave my apartment or office, Dark Sky could automatically send me a reminder to take an umbrella. I might proactively look out the window and check any number of websites to see the forecast, but apps are in my pocket, always with me to offer a little edge. Are they making me dumber? For now, at least, they're keeping me drier. ■

"I look at my phone first thing every morning when I wake up," Zynga's Dan Porter says. "I almost never look at my computer."



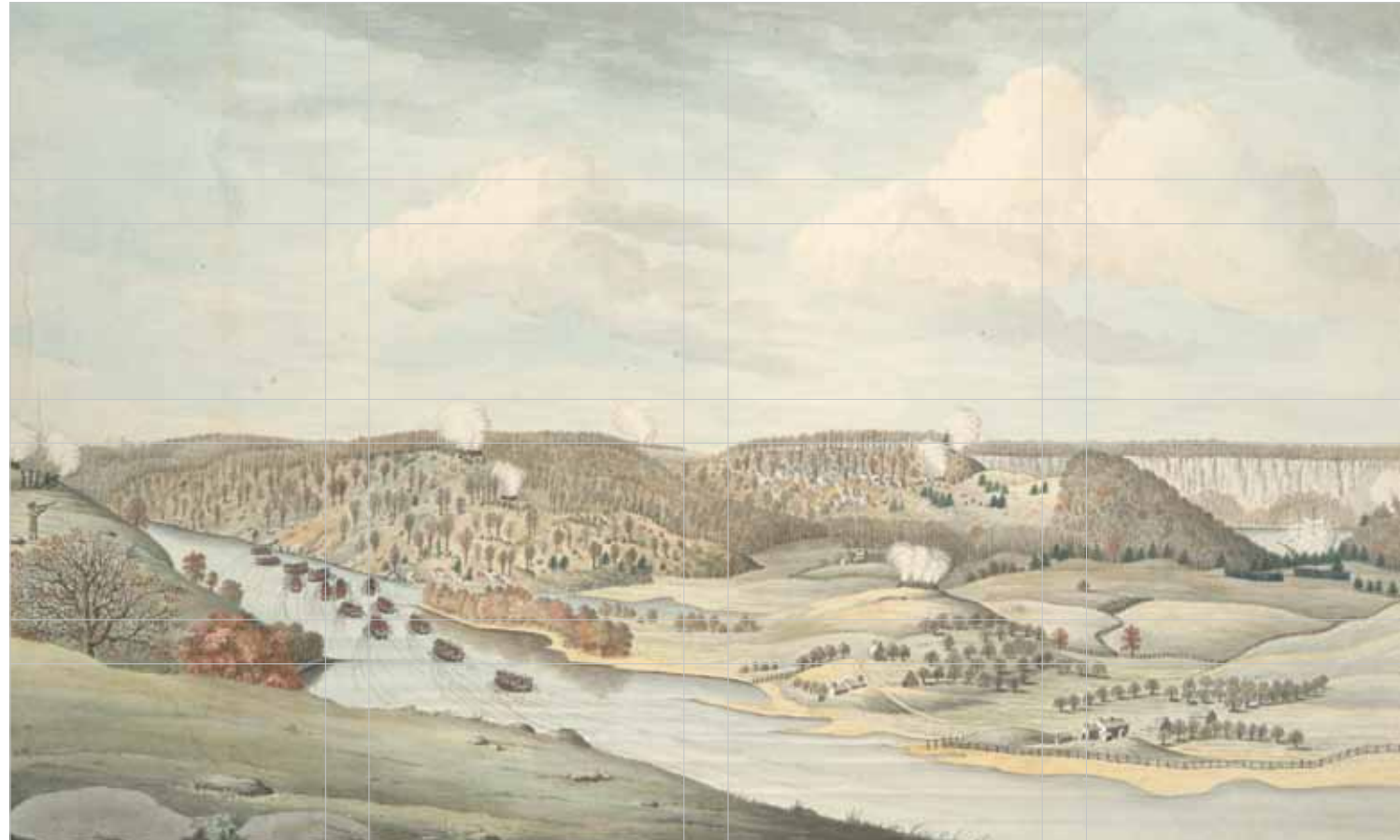
STORY OF THE STREETS

Many thought New York would never be the same when its audacious grid was planned 200 years ago. They were right.

by Kevin Fallon / CAS '09

This 1840 lithograph was one of a series published by the Society for the Diffusion of Useful Knowledge to educate the public on the grid plan, which was rapidly changing the city streets around them. These

inexpensive maps also contained details not in the original 1811 plan, including two additional avenues—eventually named Lexington and Madison—and the Harlem Railroad, traced in red.



Outside the writer’s window, the din of construction rang as a constant distraction from his work. The newly graded street kicked up dust and gravel, and he feared that what he loved best about New York City would soon be lost to this new development. “[T]hese magnificent places are doomed,” he lamented. “The spirit of Improvement has withered them with its acrid breath.”

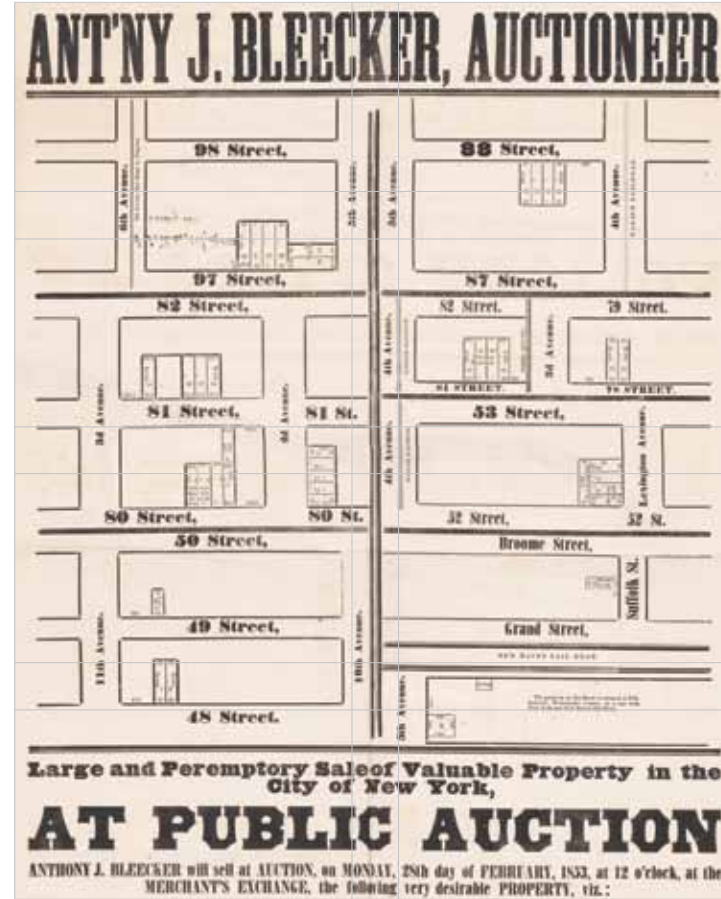
The writer was Edgar Allan Poe, who, in 1844, managed to compose “The Raven” in a farmhouse at what is now 84th Street and Broadway, despite the full-scale overhaul of Manhattan happening just outside his door. The grid—that sprawling series of parallel avenues running north and south and streets unfolding east and west—had arrived on what would become the Upper West Side. As it crept closer, Poe mourned the loss of the island’s natural, rugged beauty, and the homes dotting its rolling hills. “Streets are already ‘mapped’ through them, and they are no longer suburban residences, but ‘town-lots,’” he continued. The farmhouse where he sat would soon be demolished to make way for the grid.

Today the tune has changed; the grid may be the most important and ingenious planning decision in New York

City’s history. Two hundred years ago, the crux of the city was crammed south of Canal Street. In 1811, commissioners Simeon De Witt, Gouverneur Morris, and John Rutherfurd announced that they would transform the overcrowded area by imposing an orderly system of roads stretching up through the island’s rural and rocky reaches, from Houston Street to what would become 155th Street.

It was a brazen undertaking, and the ensuing decades have seen further pushes: skyward, toward the water, underground, and with added flourishes, from residential plazas like Washington Square to radical additions like Central Park. The framework helped Manhattan’s population balloon from 100,000 to 1.6 million. As Mayor Michael Bloomberg has mused, “It is almost as impossible to imagine New York City without the grid plan as it is to comprehend the

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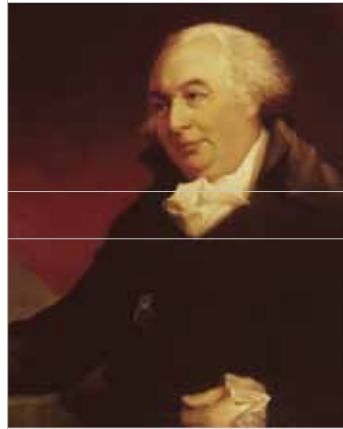
Opposite page: In 1776, when Thomas Davies painted this watercolor of the British rout of American rebels from Fort Washington, he noted the battle took place “near New York.” With the introduction of the grid, the site would eventually become part of the city.

Above left: A broadside from 1853 advertises lots of varying size, location, and cost. The sale was sponsored by the city’s leading brokerage firm, run by the Bleecker family, which *Harper’s* reported pulled in \$6 million in sales in a single month in 1842.

Above: The Real Estate Exchange formed the heart of the city’s property market when William A. Rogers illustrated it in 1888 for *Harper’s*. It also legitimized a notoriously shady industry, which had once held its auctions underground in a cramped basement.

Left: An early 1880s panorama of Park Avenue—or Fourth Avenue as it was still known then—and 94th Street shows the Carnegie Hill neighborhood on the eve of transformation, as squatters homes, farmhouses, and old factories gave way to mansions and elegant row houses.

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Top: Simeon De Witt, portrayed here by Ezra Ames ca. 1804, distinguished himself as a mapmaker to George Washington during the American Revolution, before going on to serve as New York State surveyor general for 50 years. He was a major force behind the grid proposal.

Above: Gouverneur Morris was a founding father of both the U.S. government (he served New York in the Continental Congress and Constitutional Convention, and even penned the Constitution's preamble) and Manhattan's grid.

Right: John Randel Jr.'s 1811 map shows that the commissioners aimed to consolidate wholesale food markets in a salt marsh in what is now the East Village. But the city balked, and the marsh was drained to make way for Tompkins Square Park and its environs.

Opposite page: Jacob A. Riis, "muckraker" photographer and social reformer, captured in 1896 some of the last remnants of the shantytowns that once dotted Manhattan's hills. Rising in the background are the row houses of New York's future.

audacity of its original ambition." And yet those are the goals of *The Greatest Grid: The Master Plan of Manhattan 1811-2011* (Columbia University Press), a new book and corresponding Museum of the City of New York exhibit. Both edited and curated by Hilary Ballon, a professor of urban studies and architecture at the Robert F. Wagner Graduate School of Public Service, the book and show reconstruct the original Manhattan and the two centuries of growth since the grid was conceived, using collections of rare surveying maps, historic photos, and documents. "To so many visitors and New Yorkers alike, the grid just seems like the natural condition of the city," Ballon says. "I wanted to make people denaturalize [it]."

Ballon first had the idea to commemorate the grid in 2007 while working with the Museum of the City of New York on

another exhibition—this time celebrating the enterprising New York City planning commissioner and "master builder" Robert Moses. In the intervening five years, Ballon clocked numerous weekends to prepare for the December 2011 opening of "The Greatest Grid" and its corresponding book release, while balancing academic duties on two continents (the professor is also deputy vice chancellor of NYU Abu Dhabi). She drafted a research assistant and nearly two dozen contributors who reviewed 200 years' worth of dusty documents, photos, and maps. The team resurfaced several treasures, the most exciting of which, for Ballon, were the Randel Farm Maps. Created by John Randel Jr., the project's key surveyor, the hand-colored maps show, on a scale of 100 feet to 1 inch, the grid's topographical outline with the exact measurements of

planned avenues and streets—to a painstakingly detailed degree. Roughly 90 maps make up Randel's entire series, which was discovered in an uncelebrated pile inside the Manhattan Borough president's office chamber. Ten of those maps were stitched together for the exhibition—the first time they've been available to the public—and they will remain on digital file at the museum. "Now students in Manhattan can go on their own block or the block of their school and see how it looked in 1817, when those maps were made," Ballon says. While the maps underline the massive scale of construction, scores of historic photos illuminate the slow, deliberate transition from old-world rural to sleek, angular streets. Pictures from the late 19th century show jumbles of farm buildings sidled next to town houses and apartment

PHOTOS: UPPER LEFT © EZRA AMES (AMERICAN, 1768-1836), SIMÉON DE WITT, CA. 1804, OIL ON CANVAS, 153.1 X 123.2 CM (60 1/2 X 48 1/2 IN.), COLLECTION ZIMMERLI ART MUSEUM AT RUTGERS UNIVERSITY; GIFT OF THE GRANDCHILDREN OF SIMÉON DE WITT, 0016, PHOTO BY JACK ABRAHAM; LOWER LEFT © THOMAS SULLY GOVERNOR MORRIS (1752-1816), 1808, OIL ON CANVAS, PHILADELPHIA HISTORY MUSEUM AT THE ATWATER KENT/COURTESY OF HISTORICAL SOCIETY OF PENNSYLVANIA COLLECTION/THE BRIDGEMAN ART LIBRARY INTERNATIONAL



PHOTOS: PAGE 46 RIGHT © NEW YORK CITY MUNICIPAL ARCHIVES; PAGE 47 © MUSEUM OF THE CITY OF NEW YORK; JACOB A. RIIS COLLECTION, 90.13.4.303

buildings, while sweeping avenues are graded and paved around them. The grid took 60 years to finish, and Poe was not the only naysayer. The project required the redrawing of property lines and many New Yorkers saw this as a ploy to steal their land, though they were eventually paid handsomely for their parcels. According to biographer James Parton, John Jacob Astor sold a lot near Wall Street in 1810 for \$8,000, and the purchaser celebrated that he would soon make a killing. As the book recounts: " 'Why Mr. Astor,' said he, 'in a few years this lot will be worth twelve thousand dollars.' 'Very true,' replied Astor, 'but... [w]ith eight thousand dollars I buy eighty lots above Canal Street. By the time your lot is worth twelve thousand dollars, my eighty lots will be worth eighty thousand dollars;' which proved to be the fact."

Other critics bemoaned that "there's no way architects can survive in this framework," Ballon says. The grid had no *centre ville* on which ornate cathedrals could tower, as they do in a European metropolis. There were no axial boulevards, such as one finds in Washington, D.C., Buenos Aires, and Paris, to showcase monuments and public squares. But a casual stroll up a Manhattan avenue—Ballon's version of a perfect New York City day—reveals "a special kind of architectural genius in that urban system," she says, where buildings sit cheek to cheek, none outshining another, and creating a city in which the continuous streets become essential to its character. "Pretty much every aspect of Manhattan could be linked back to the grid," Ballon says. Some would argue that the plan is also unrivaled in the convenience it spawned, with the

grid even becoming a shorthand within the borough. The second-nature lingo of street-and-avenue coordinates—"91st and Second; 34th and Sixth"—instantly places a person directionally within the city, details the character of a neighborhood, and signals whether someone needs to travel north, south, east, or west to get there. "Someone says, 'I'm at Second and Third,'" Ballon says. "How does one know where that is? Which is the avenue? Yet we know. We know." For many New Yorkers, it's also how we plot our lives. Ballon's father worked on 57th Street and Fifth Avenue (she grew up in Westchester). Her first New York apartment was on Eighth and Broadway. She married her husband on 60th and Fifth, and her current office is on Washington Square North—which, though not an area on the original 1811 grid (it was the site of a cemetery), would eventually

become part of the overall plan. Perhaps it's because these coordinates tell so many stories that the exhibition attracted the largest audience in the history of the museum, earning a three-month extension and only closing this past July. Sam Roberts at *The New York Times* wrote, "You don't have to be a geometry major to love" the book, praising that just as the grid "imposed a Cartesian orderliness on the city," so "this book does on its subject matter." Ballon has her own thoughts on why a subject so historical and academic could be so popular. "I think it lifted a veil from people's eyes," she says. "It's kind of like looking at childhood pictures of your best friend, seeing what she looked like as a child. That revelation of something utterly familiar." ■

1920s

1930s

LILLIAN MARKS / WSC '28 / has written a number of articles on the Holocaust, her friendship with Otto Frank (father of Anne Frank), and the trial of Adolf Eichmann. Her stories can be found in NYU's Bobst Library.

JONATHAN E. STERNBERG / WSC '39 / received an honorary doctor of fine arts degree at Cabrini College's commencement ceremony in Pennsylvania on May 20. Maestro Sternberg was honored for his long-standing contributions to the fine arts.

1950s

GEORGE G. MAGDALANY / STERN '50 / attended NYU on the GI Bill, taking classes at night while working full-time. During WWII, he served as a member of the U.S. Army Criminal Investigation Command, where his knowledge of Arabic and French was put to good use. After graduation, Magdalany had a successful 30-year career as a purchasing agent for Durex Abrasives, the 3M Company, Union Hardware, and the Brunswick Co. He has been retired for about 30 years, and at age 95, he lives with his daughter in Delmar, NY, and still manages his stock portfolio himself.

the Yeshiva Gedolah of Los Angeles.

SAUL SIBIRSKY / WSC '54 / and **MARTIN C. TAYLOR / WSC '54** / , who have both taught classes at universities across the country, recently collaborated on *Language Into Language: Cultural, Legal, and Linguistic Issues for Interpreters and Translators* (McFarland). Sibirsky previously worked for USAID in Ecuador to develop the country's higher-education capabilities. Taylor helped to charter and develop the first private American university in Panama and recently published *Gabriela Mistral's Struggle With Man and God* (McFarland), which chronicles the life and work of the Chilean poet.

CECILY BARTH FIRESTEIN / STEINHARDT '55 / recently exhibited her collection of large combined-media works on paper at the Phoenix Gallery in New York. This year marks her 80th birthday, as well as

AUBREY J. SHER / STEINHARDT '51 / has published 19 books, including most recently *Showcase of the Century's Legendary Singers* (Wasteland Press), released this past summer. Dr. Sher is a former superintendent of the Teaneck, NJ, public school system, and a retired executive director of



FROM MARSH TO ARTIST'S MECCA

Today it's an idyllic home to musicians, painters, and sunbathers, but Washington Square Park wasn't always such a cheerful place. Once a marsh fed by Minetta Brook, the lot was first used as a potter's field (mostly for victims of yellow fever) and then an execution ground where gallows hung, before becoming a public park in 1827. NYU began to purchase buildings around the square in 1833, bringing students and an intellectual spirit to the neighborhood.

Fast-forward 100 years (around the time this picture was snapped) and the

newly appointed Parks Commissioner Robert Moses would begin a nearly three-decade fight with local residents—including Jane Jacobs and Eleanor Roosevelt—over whether to push Fifth Avenue straight through the park. Luckily, the people prevailed and the park remained intact, allowing the likes of Bob Dylan, Jack Kerouac, Buddy Holly, Allen Ginsberg, and countless others to enjoy years of peaceful reflection and impromptu jam sessions.

See page 64 for this view of Washington Square Park today.

her 50th year of collaboration with the gallery.

SAMUEL WEISSMAN / ENG '55 / is the recipient of the American Society of Civil Engineers' 2012 Metropolitan Section Civil Engineer of the Year Award.

STEVEN SCHRADER / WSC '56 / published his most recent book, *Threads: More Stories From a New*

York Life, reflecting on his Washington Heights childhood in the 1940s and '50s. Hanging Loose Press, the publishing company of **ROBERT HERSHON / STERN '57** / , published *Threads* in May 2012.

SARAH (BETTY) BROWN WEITZMAN / STEINHARDT '56 / published her fourth book, a children's novel titled *Herman*

and the Ice Witch (Main Street Rag). She is the recipient of a National Endowment for the Arts fellowship for "Excellence in Poetry," and is widely published in academic journals. A full-length volume of her poetry, *Never Far From Flesh* (Pure Heart), was published in 2005. Weitzman, a former NYU faculty member, is retired and lives in Delray Beach, FL; all of

her books are available in the Bobst Library.

JOSEPH BRANDES / GSAS '58 / has rereleased his book *Immigrants to Freedom* with the new title *Immigrants to Freedom: Jews as Yankee Farmers! (1880's to 1960's)* (Xlibris). The book is a historical account of Jewish agricultural communities in America,

(CONTINUED ON PAGE 51)

PHOTO COURTESY NYU ARCHIVES



alumni profile

ASHLEY MEARS / GSAS '07, '09

MODELS OF THE WORLD, UNITE!

by Alyson Krueger / GSAS '12

BY THE TIME ASHLEY MEARS MOVED TO NEW YORK CITY IN 2003, SHE THOUGHT SHE'D LEFT HER MODELING YEARS BEHIND.

From the age of 16, she had bounced around from high school in suburban Atlanta and college at the University of Georgia to Milan and Tokyo while “pursuing the model

dream,” as she calls it. Every young girl thinks she might be the next big thing, Mears says, which keeps one going to endless shoots and casting calls. By 23, she'd had enough.

But in her first semester as a graduate student in sociology at NYU, Mears was reading at a Starbucks in Union Square when a scout sat down across from her, told her she had a

“great look,” and asked whether she wanted to model. Her initial disinterest quickly gave way to an idea. Researchers had written countless ethnographies after immersing themselves in work at factories or McDonald's; Mears wondered whether she could do the same

SAYS MEARS OF HER BOOK: “PEOPLE HADN'T REALLY INTELLECTUALIZED MODELING OR THOUGHT ABOUT THE ECONOMICS OF THIS MARKET.”

with modeling. The new agency agreed to let her take notes on the job and interview clients, agents, and other models. This time she had no illusions of fame or fortune—instead, her goal was academic.

For the next two-and-a-half years, Mears led the restless life of a student-model. She ran from class to photo shoots, studying on the subway or while in line for auditions. The resulting book, *Pricing Beauty: The Making of a Fashion Model* (University of California Press), provides a pioneering account of how a “look” is chosen, why pay scales vary wildly, and how some girls succeed for the worst reasons. (She asked one casting director why he chose the model that he did. His answer: “I don't know what to tell you. She reminds me of someone I used to have sex with.”) And because the market has been oversaturated with young hopefuls from around the world who will do anything to strike it big, agents and clients can use models for a short time and then dispose of them with little compensation or thought.

“People hadn't really intellectualized modeling or thought about the economics of this market and the way it can teach us more generally about other kinds of industries,” Mears explains.

Initially, there were skeptics. “I had heard that people in the department

were dismissive,” Mears says. “[Modeling] is aligned with superficiality and also with the feminine, which are things that often clash with the ‘serious’ work of academia.” But no one could dismiss the attention the book received. *Publishers Weekly* called it “a well-researched, well-written, and thorough study of the industry.” *Slate* proclaimed: “Mears gives voice to a group of women who are paid to be seen and not heard.” And *The New Republic* conceded, “In ably laying out the evidence, she provides a valuable service.” Mears believes the book helped her to secure a gig writing about Fashion Week for *The New York Times* and, more important, her current position at Boston University, where she is an assistant professor of sociology. “It's so secure,” she says. “It's the complete opposite of being a fashion model.”

Indeed, one of the book's major revelations was just how poorly models are compensated. A daylong magazine shoot typically pays only \$100 (for the cover of *Vogue*, one may expect an extra \$300). Models are often expected to pay their own airfare overseas and, as a result, live under a mounting crush of debt as they pursue their careers. And one can forget about health or retirement benefits.

Former and current models frequently write to Mears, thanking her for shedding light on the industry, and she is help-

ing the nonprofit Model Alliance to advocate for better conditions, such as guaranteeing smoke- and drug-free work environments, and more fair and standardized labor practices, including a private place backstage in which to change and get ready for photo shoots. “I was never very much the advocate,” Mears says, “but if my research can help inform debates that make positive changes, I'm all for that.”

Her scholarly eye is now trained on the international network of model scouts who supply girls to fashion capitals such as New York, Paris, and Tokyo. Mears believes that how these scouts form tastes in beauty—and how that varies around the world—may answer questions about the spread of cultural values. She's also researching the phenomenon of bottle service at reserved tables in nightclubs. Mears calls the indulgence “a piece of a highly organized nightlife economy,” noting that “women and girls, especially if they look like models, are comped in hopes of luring big-spending men. It is essentially a global market that is run by men and for men, but on women.” Unlike the material for her last book, Mears won't be conducting fieldwork because individual bottles of alcohol can easily exceed \$500 in some clubs. “I don't think my research account will cover it,” she jokes. ■

(CONTINUED FROM PAGE 49)

and is the fourth and latest by Professor Brandes. He has been an honored member of the American Jewish Historical Society, the American Historical Asso-

ciation, and the Economic History Society.

FRANKLIN STEIN / STEINHARDT '59, '63, '68 / recently completed the text *Clinical Research*

in Occupational Therapy, 5th Edition (Cengage) with Martin Rice and Susan Cutler. Stein is a PhD, OTR/L, FAOTA, and the editor of *Occupational Therapy International*.

1960s

DAVID J. JAFFIN / GSAS '61 / recently celebrated his golden anniversary with his wife. Dr. Jaffin is the author of more than 100 books, including 28 volumes of poetry, and has lectured all over Germany on the topic of Jesus the Jew.

the Cypher Society, an organization composed of former members of the governing board of visitors of the College of William and Mary. He also continues to serve on the board of trustees of the Roberson Museum and Science Center.

BARBARA JOANS / TSOA '65 / has had a successful career in anthropology. Her book *Bike Lust: Harleys, Women, and American Society* (University of Wisconsin Press) is widely used in anthropology 101 classes. She has also served as an expert witness in many court cases, and received the Mayfield Award from the American Anthropological Association in 1997. She is currently director of the new Merritt Museum of Anthropology in Oakland, CA.

LOU DELUCA / STEINHARDT '64 / was recently inducted into the Wagner College Athletics Hall of Fame. The Staten Island native has served as an adjunct professor of education at Wagner for 21 years, and was formerly Wagner's vice president of development. The honor recognizes DeLuca's more than 50 years as a mentor and fundraiser for Seahawks sports.

SHEILA SCHWARTZ / STEINHARDT '64 / has just published her 19th book, a biography of F. Scott Fitzgerald titled *Fitzgerald* (Haus).

LEO TWIGGS / STEINHARDT '64 / recently published *Messages From Home: The Art of Leo Twiggs* (Cecil Williams/ Claflin University), which explores how he pioneered the use of batik as a painting medium (as featured in “Batik, Jazzed Up,” *NYU Alumni Magazine*, Fall 2007), and how growing up in the segregated South influenced his art.

BRENDA ROSS / STEINHARDT '65 / is now part of the fellowship program in Teaching the Deaf and Hard of Hearing, which prepares educators to work with hearing-impaired children and youth.

ROBERT ROBBERSON / STERN '64 / of Williamsburg, VA, was recently re-elected a member of the executive committee of

MARION K. PINSORF / GSAS '67 / published her fifth book, *Surviving Toxic Bosses: Seagulls, Peacocks and Sharks* (Xlibris).

1970s

PAUL DILLON / GSAS '70, '73 / has retired after 26 years as a biostatistician at Siemens Healthcare Diagnostics

(and predecessors Bayer Diagnostics and Technicon Instruments) in Tarrytown, NY. Dr. Dillon and his wife, Jane, live in Bri-

arcliff Manor, NY; they have two daughters and five grandchildren. He will continue as program di-

(CONTINUED ON PAGE 53)

PHOTO © PABLO DI ZEO

alumni profile

JAY HAYES / STERN '12

Out, on the Court

by Brian Dalek / GSAS '10

JAY HAYES INTENDED FOR HIS "IT GETS BETTER" VIDEO TO MIRROR THE REST: SIT FACING A WEBCAM AND TALK ABOUT BEING

gay or bullied—and overcoming—like the other 50,000-plus videos uploaded to the project's website to inspire LGBT youths. But the undertaking he embarked on in fall 2011, he says, "was just a total train wreck." He looked awkward and fumbled his words. He felt too solitary staring at a laptop in his Manhattan apartment. In Hayes' mind, the video couldn't tell his story because so much of it had taken place on a volleyball court.

Hayes was a gregarious senior co-captain on the NYU Men's Volleyball squad at the time, and he realized the most convincing way to send the message was with his teammates and coaches standing alongside him. Other college athletic departments had submitted similar videos, but they only hinted at athletes being gay or lesbian, and none included anyone who identified as such. Hayes decided to go to the heart of the matter. "I know I can achieve anything I set my mind on doing," he says confidently in the resulting video, "and I can

do that while being out and being proud of who I am." Within days, the video went viral on Facebook and gay blogs. The Huffington Post and *New York Daily News* praised it for its directness. In the nearly three-minute message, a string of men and women—entire teams from basketball, soccer, volleyball, and swimming—talk candidly about

the lingering hostility toward homosexuality in sports and state that it will not be tolerated at NYU. Women's Volleyball Coach Jolie Ward tells viewers she's proud to be a mother and in a long-term, same-sex relationship. Assistant Swimming and Diving Coach Scott Donie, a 1992 Olympic silver medalist, who is not gay, talks about bullying based

on one's perceived sexual orientation. In the final seconds of the film, more than 100 student athletes, administrators, and coaches shout out: "It gets better!" To understand the significance of this, one must look to the world of professional sports. No active American male athlete in any major sport—baseball, basketball, football, or hockey—has come out publicly. "There's a real fear that if you let being gay take over who you are, then you won't perform as well

on the court or the field," Hayes says. "That if you're gay, you can't be as good. There's also the fear of losing the bonds you have with your teammates."

This fear in particular kept Hayes in the closet until college. The few people who were out at the Catholic high school he attended in suburban Chicago had tended to participate in theater or band—not sports. And while he was close to his family, they were devout Catholics and he was unsure how to reveal himself within what he describes as "a very Christian, conservative, Midwest type of bubble." Hayes decided to attend NYU for its competitive volleyball team and for the Leonard N. Stern School of Business, where he majored in marketing. But the prospect of living in such a gay-friendly city was comforting too.



A FORMER CO-CAPTAIN ON THE NYU MEN'S VOLLEYBALL SQUAD, HAYES REALIZED THE MOST CONVINCING WAY TO SEND HIS "IT GETS BETTER" MESSAGE WAS WITH HIS TEAMMATES AND COACHES STANDING ALONGSIDE HIM.

PHOTO © RACHEL KAPLAN

SPOT ILLUSTRATIONS © ALAN KRUGH

During his sophomore year in New York, Hayes started telling some close family and friends that he was gay. He hesitated for a while to come out to teammates, but soon discovered it wasn't an issue for them either. "He's a teammate and a friend, and anything less than full support is not right," says outside hitter Pat Dodd (CAS '12), who also played club volleyball with Hayes in Illinois. It took him another year to tell Men's Volleyball Coach Jose Piña (CAS '87), who was gratified that Hayes trusted him enough to discuss it personally. "[Coming out] was his gift to give to us," Piña says. "It's not for someone to out him or to spread rumors."

Buoyed by this support, Hayes wanted others to know that NYU accepts everyone on the court or field. He spent five months of his senior year writing and directing the "It Gets Better" film—with the aid of friends in the Tisch School of the Arts—while helping his volleyball team win 20 matches. Along with praise, came thanks. Gay athletes from across the country reached out to say how watching the video helped, and he recently addressed the issue in a panel discussion at Providence College in Rhode Island. Hayes is now working at the global consulting giant Accenture in Chicago but intends to continue spreading the message that young athletes should embrace who they are. "I thought I was done when the video was done," he says. "But that's not true. It's really just the beginning for me." ■

(CONTINUED FROM PAGE 51)

rector for the Westchester Chemical Society.

FRED MAIDMENT / STERN '70 / is a professor of management at Western Connecticut State University in Danbury, CT. He is the editor of *Annual Editions: Management, Annual Editions: Human Resources*, and *Annual Editions: International Business* (McGraw-Hill), as well as a number of other titles for the collegiate business classroom. His latest book is titled *What Your Boss Doesn't Want You to Know: How to Succeed (and Excel!) in the Global Economy* (Motivational Press). Maidment and his wife, Sandra, who live in Torrington, CT, are the parents of four children—two daughters and twin sons—and they have three grandchildren.

ELAINE WOLF / WSC '70, STEINHARDT '71 / published her novel, *Camp* (Sky Pony), a mother-daughter story about Holocaust guilt, bullying, and the collateral damage of family secrets. It is a young adult novel that's enjoyable for all ages.

ANDREW J. BARILE / STERN '72 / has been in the reinsurance business for more than 35 years and recently had an article published on Property Casualty360.com. He is an expert on captive insurance companies and has been featured on *Fox Business News* to speak on the subject.

RAE PARTELLLO / STEINHARDT '73 / recently retired from 37 years of teaching various special-education classes at Gorton High School in

the Yonkers, NY, public schools. She also has an MS in special education from the College of New Rochelle ('76) with a specialization in learning disabilities.

ROBERT BLECHMAN / STEINHARDT '74, '78, '81 / celebrated the book launch of *Executive Severance* (NeoPoiesis), a humorous murder-mystery novel originally composed on Twitter, 140 characters at a time, at New York City's Mysterious Bookshop. This complete Twitter narrative, with illustrations by California artist David Arshawsky, is part of what Blechman expects to be new efforts by writers and artists to explore creative uses of social media.

SUSAN L. SOLOMON / WSUC '75 / has served

as the New York Stem Cell Foundation's CEO since she cofounded the organization in 2005. The foundation scientists' success in introducing DNA from a human skin cell into an unfertilized egg from a separate donor was named the "No. 1 medical breakthrough of the year" for 2011 by *Time* magazine.

MICHAEL AQUILANTE / STEINHARDT '77 / has recently completed his co-translation, with his partner Jon Laskin, of Italian playwright and Nobel Prize-winner Dario Fo's classic farce *Pay Unfair! Take Your Share!* He and Laskin also co-translated Fo's *Accidental Death of an Anarchist*, which was most recently staged in U.S. cities and in the U.K.

(CONTINUED ON PAGE 54)

alumni network

AROUND THE WORLD WITH NYU



Do you plan on spending your summer traveling in Europe, vacationing in Sydney, or on a business trip to Shanghai? Wherever your travels take you, or if you call one of these places home, there's a good chance that NYU

alumni are nearby and the NYU Alumni Global Passport program, a new online resource, will help you find them.

In June, the Office of University Development and Alumni Relations launched the new online resource (alumni.nyu.edu/global-passport), so that alumni can keep up with all things NYU outside of NYC. Visitors can view upcoming events, check out profiles of fellow alumni, learn about alumni clubs, and read more about

the university's Global Academic Centers—in Abu Dhabi, Accra, Berlin, Buenos Aires, Florence, London, Madrid, Paris, Prague, Shanghai, Sydney, Tel Aviv, and Washington, D.C. Alumni are invited to attend events hosted by alumni clubs in London, Beijing, Shanghai, South Korea, and the Middle East, or reconnect with fellow alumni at lectures, receptions, and educational programming at any of the NYU centers.

To keep up with all that NYU has to offer, alumni may also subscribe to a monthly global events e-mail that highlights the NYU events taking place outside of New York City.

Whether you participated in the study-away program as a student, live somewhere outside of NYC, or travel the globe, you're invited to reconnect with fellow alumni through the NYU Alumni Global Passport program.

(CONTINUED FROM PAGE 53)

THOMAS MEAGHER / WSUC '77 / is a partner and practice leader of Aon Hewitt's Legal Consulting &

Compliance Practice, and recently co-authored an article, "Frozen Defined Benefit Plans: Considerations and Strategies for Employers," for the Bureau of National Affairs' *Pension and Benefits Daily*. The article was cited in the January 2012 U.S. Senate Committee on Finance Report by Ranking Member Orrin

Hatch (R-Utah) titled "State and Local Government Defined Benefit Pension Plans: The Pension Debt Crisis That Threatens America."

LAURA COHEN / WSUC '78 / recently published her first novel, *The Cusp of Everything* (Prince Willow), a story of suburban teen life during the bicentennial era. The book features more than 200 songs of the time woven through the story, available to play on the accompanying website.

PATRICIA A. FARRELL / GSAS '78, STEINHARDT '90 / has signed on as a blogger for Humana's

REAL, a lifestyle website for boomer women. Dr. Farrell is a licensed psychologist in New Jersey and Florida, and author of *How to Be Your Own Therapist* (McGraw-Hill) and *It's Not All in Your Head* (Demos Health).

EDWARD ADLER / GSAS '79 / was named partner at RLM Finsbury, a global leader in strategic communications. Prior to joining RLM, Adler built a successful strategic communications practice at MediaLink and served as the EVP of corporate communications at Time Warner Inc.

1980s

STEVEN STRAUSS / WSUC '80 / is visiting Harvard as an Advanced Leadership Fellow for 2012 and living in the Cambridge, MA, area.

STEPHANIE BLOCK / GSAS '81 / introduced a new e-guide to university admissions, *College Admissions Advice in a Nutshell*, available on all e-reader platforms including Kindle, Nook, iBooks, and Kobo.

ROB STEINFELD / LAW '81 / and wife **DONNA STEINFELD / LAW '82 /**

are thrilled to report that their oldest daughter, Samantha, is following in both their footsteps at the NYU Law School, Class of 2014.

MARJORIE A. STOCKFORD / STERN '82 / recently started Your LifeLines (yourlifelines.com), through which she helps individuals write their own personal histories. She is also starting research on her second book, which will detail the lives of female high-wheel bike racers in the late 19th

(CONTINUED ON PAGE 58)

health benefits

NEW PERK HELPS ALUMNI NAVIGATE HEALTH INSURANCE OPTIONS



Health insurance is vital to everyone's well-being. Unfortunately, navigating the maze of health insurance options is an often difficult and confusing task. Now, the NYU Office of Alumni Relations offers alumni a way to simplify the process. Marsh U.S. Consumer, a service of Seabury & Smith, Inc. and the insurance broker for NYU's alumni insurance programs, has launched an online health insurance "mart" in order to give alumni quicker and easier access to information on affordable options.

By offering different coverage options from highly rated insurers and providers on a state-by-state basis, the Marsh Health Insurance Mart helps alumni find the plan that best meets their unique needs. The mart allows alumni to compare standardized plans, including all costs of co-pays for prescriptions, doctor visits, and hospital stays. In addition to individualized major medical insurance, the mart offers other valuable plans including dental insurance, Medicare solutions, and prescription discount cards. And, so that alumni don't have to go it alone, they can ask for personal assistance from a Marsh Health Insurance

Mart representative to guide them through the process. The aim is to ensure that alumni make the most well-informed decision to meet their needs.

Insurance assistance is just one of many benefits and services provided to NYU alumni. Others include access to Bobst's e-Library; lifetime e-mail; discounts on hotels, car rentals, restaurants, and entertainment; the NYU Signature credit card; and the ability to join the NYU Club in residence at the Princeton Club of New York in Midtown Manhattan. Additional benefits are offered to alumni who make an annual gift to the university and hold a valid Alumni Card, such as discounts at the NYU Bookstore, access to Ticket Central, the ability to rent the NYU Torch Club for private events, and a limited number of free passes to Bobst Library and NYU's athletic facilities.

For more information, log in to the alumni website at alumni.nyu.edu (first-time users will need to reference the mailing label on this issue for their 10-digit NYU Alumni ID), or contact the Office of Alumni Relations at alumni.info@nyu.edu or 212-998-6912.

Phillip Hughes

TSOA 2013

Hails from: Magnolia, DE

Major: Film & Television Production

Why is alumni scholarship support so important?

Being at NYU is an eye-opening and unique experience. Alumni should do everything possible to ensure future students have the same amazing opportunities they had. Without that support, I wouldn't be here!

Greatest source of pride:

I am the first person in my family to go away to college.

Favorite thing about living in NYC:

NYC is composed of so many cultural centers. You feel as though you've traveled the world without leaving the city.

Favorite class:

Producing for TV

Future plans:

I'd like to secure a job in TV to work in digital media. Eventually I hope to return to business school for my MBA in marketing.



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alumni profile

FRIEDRICH ULFERS / GSAS '61, '68

THE OPPOSITION OF ABSOLUTES

by Jason Hollander / GAL '07

TOWARD THE END OF 1944, ALLIED FORCES AIRPLANES BEGAN PUMMELING GIESSEN, A SMALL GERMAN CITY NORTH OF FRANKFURT,

which would be 75 percent destroyed by World War II's end. During the nighttime raids, 10-year-old Friedrich Ulfers would huddle with his mother (his father had been conscripted to fight Russians in the East) in their apartment building's cellar as the neighborhood shook and screamed. Most locals were gathered

nearby in the Nazi's official "bombproof" shelter, but Mrs. Ulfers had an awful feeling the one time she brought her son there. Her instinct proved right: Shortly before the war ended, the bunker gave way, fatally crushing more than 300 people.

Ulfers' parents never joined the Nazi party, but

he says that social protocol in his hometown made it clear "you had to conform." He recalls his teachers imploring students to report derogatory statements about the Third Reich made by family or friends, and a popular taunt in the schoolyard: "Watch out, or you'll go to Dachau." So to Ulfers, the end of the war

in 1945 felt like a victory, despite his country's defeat. "For me, the coming of the Americans was a day of liberation," he says.

Perhaps it's no wonder that a childhood full of such conflict and confusion would provoke a desire to understand. Ulfers emigrated with his family to New York in 1951, and after attending City College for accounting, which failed to enchant him, he enrolled in graduate school at NYU, concentrating on his first love—German literature. It was then that his attention zoomed in on two authors, Franz Kafka and Friedrich Nietzsche, who would forever change how he perceived the world.

Ulfers began teaching literature at NYU's University Heights campus in 1962 and, at age 77, he remains a force in the classroom. Over the past

half-century, his administrative roles have included assistant dean in the College of Arts and Science, director of undergraduate studies in the German department, and director of NYU's Deutsches Haus. Beloved by students (who once created a fan page for him on Facebook), he won the university's Great Teacher Award (1991), Heights College Faculty Hall of Fame Award (1994), the Distinguished Teaching Medal (2001), and three times won the College of Arts and Science's Golden Dozen Teaching Award (1989, 1998, 2003). Ulfers was dean of media and communication and Friedrich Nietzsche Professor at the European Graduate School in Switzerland in the summers, and has authored two books, numerous articles, and chaired conferences, including a special session on Günter Grass for the Modern Language Association. With these achievements and nonstop academic pursuits, it might surprise some to discover that, to Ulfers, none of it ultimately has any *meaning* in the greater scheme of things. As he insists: "Meanings are made up for utilitarian purposes."

This philosophy appeared to Ulfers during grad school, when he was dazzled by Kafka and Nietzsche's play on language. At first, he struggled with the elusive "meaning" of the ruptures in Kafka's *The Judgment*. Yet the many non sequiturs eventually revealed to him the notion

that "all judgments are fabrications...that don't correspond to the facts of the world." Truth, he realized, "is not made up of con-

Ulfers coined the term "chiasmic unity, [which] ties opposites together while simultaneously tearing them apart."

cepts, but of singularities"—which, like a gravitational singularity in physics, has infinite defini-

tions. From his interpretation of Nietzsche's works, Ulfers coined an original term, "chiasmic unity," which similarly refers to a

reality that "ties opposites together while simultaneously tearing them apart." Ulfers likens this to human

cells—which operate in a constant state of coming into being and passing away.

Such dreamy literary interpretations sparked murmurs when Ulfers first started teaching in the conservative early 1960s. "I was sometimes accused of engaging in a vague mysticism," he says. "But I felt I had to follow what I thought was coming out of these texts." The students, however, flocked to his sermons on nonlinear, non-oppositional thinking. And there's still a waiting list for

his courses, where Ulfers' rapid-fire, German-accented delivery is only outdone by his physicality in punctuating a point. "When he presents a new idea, you can always see that sparkle in his eyes, and watch his hand gestures get crazier and crazier," says Richard Zhang (CAS '15), a physics major who is currently taking his second class with the professor. "That passion is really contagious."

Perhaps a source of that passion goes all the way back to the war, and the memory of seeing the first

American soldiers walking through his city as the smoke lifted. One can imagine Ulfers' feeling of relief from a period he very well may not have survived. "I found that literature left me with a similar liberating feeling," he says. "But it's a two-way sword, because you do lose your faith in conventional language. You can no longer operate by absolutes." ■

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NYU Summer Sessions NEW YORK CITY Expand your interests, gain experience with an internship, work toward a second minor. Over 1,000 undergraduate and graduate courses are offered. Financial aid is available. **STUDY AWAY** Discover one of 30 of the world's cultural centers. Select courses taught in English or learn a new language. www.nyu.edu/summer

NYU Summer High School Programs Experience academic and student life at NYU and get a taste of college. Earn college credits for your intended major or choose a new area of interest. Prepare for college and improve your essay-writing skills. Applicants should be entering their junior or senior year in the fall of 2013. www.nyu.edu/summer

NEW YORK UNIVERSITY

For questions regarding application deadlines, requirements, or course offerings, please contact the NYU Office of University Programs, 18 Washington Place, New York, NY 10003 ■ 212.998.2292 ■ university.programs@nyu.edu

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PHOTO COURTESY EUROPEAN GRADUATE SCHOOL

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century. She lives in Portland, ME, with her daughter.

LARRY BYRNE / LAW '84 / will be honored with

the Robert M. Morgenthau Award by the Police Athletic League of New York in recognition of his distinguished legal career. Byrne is a partner at Linklaters LLP, and also on the Irish Legal 100, an annual list of the most distinguished and accomplished attorneys of Irish descent in North America.

GEORGE CONOMOS / STERN '84 / was named managing director at UBS, responsible for Americas Home Office Real Estate, and he is based in Weehawken, NJ.

NILLIE GOLDMAN / STERN '84, '87 / is the founder and publisher of WebToTheRescue.com, a free entrepreneurship website designed to help founders build their companies—quicker, easier, and with more support.

STUART HALPERIN / TSOA '85 / recently joined Quixote Studios as vice president of marketing. Quixote Studios, based in the Los Angeles area, is a premier provider of boutique film studios, production-related vehicles, grip and lighting equipment, and production supplies. Quixote is also the managing partner of Smashbox Studios, a leading photo studio brand in Los Angeles.

HEIDI SORVINO / SSSW '85 / has joined Hodgson Russ LLP as a partner in the New York City law

firm's bankruptcy, restructuring, and commercial litigation practice group.

ROSEMARY ROTONDI / TSOA '86 / was recently honored as part of the team of researchers for the 2011 Academy Award-winning documentary *Inside Job* by Charles Ferguson. Rotondi has been an archival film, photo, and network news researcher for documentary filmmakers, writers, and artists since 1986. She served as a researcher on upcoming documentaries such as Matt Wolf's *Teenage*, Penny Lane and Brian Frye's *Our Nixon*, and Mark Mori's *Bettie Page Reveals All*, among others.

KAREN TENENBAUM / LAW '87 / has been named one of the Long Island Center for Business and Professional Women

2012 Achievers' Award honorees. She also recently appeared on the cable TV show *Something to Talk About*, where she discussed New York State tax audit pitfalls and financial literacy for children.

MATTHEW SOLARI / TSOA '89 / received honorable mention for a 2010 Brass Ring Award from the International Association of Amusement Parks & Attractions for "Exploration Space: Explorers Wanted" at NASA's Kennedy Space Center Visitor Complex, for his work as director and writer in the category of Best Live Edutainment Show of the Year. Solari was also nominated for Best Revival of a Classic Play by the Los Angeles Drama Critics Circle in 2007, as producer for William Saroyan's *The Time of Your Life*.

1990s

PAUL A. GRENER / WSUC '90 / published two children's books, *Lulu & Lux Have a Lust for Life* and *Lulu & Lux Celebrate Christmas and Hanukkah*. Four of his novels—*Fast and Furious*, *Alone in a Crowd*, *Delicious Malicious*, *Egon*—and seven of his collections of poetry—*The Misfit*, *Wild Child and What Lurks Beneath*, *The Big Three-Zero and the Big Three-Won*, *Love & War*, *Y2K*, *Poems for the New Millennium*, and *Last Words*—are available on Amazon's Kindle.

REBECCA ROBBINS / SCPS '90, WSUC '91 / became a published writer when she was the national spokesperson for Slim-Fast Foods in 2001-02 as she wrote and developed a live chat session for Slim-Fast's website. Robbins also appeared as the Fourth of July cover girl for *Woman's World* magazine in 2002. She is currently working on her first novel and a screenplay.

JOSEPH VERCELLONE / TSOA '90 / is entering the Oakland University William Beaumont School of Medi-

cine to begin a second career as a physician. Vercellone credits his time at NYU for instilling his belief in himself and the knowledge that life is truly an adventure.

RAY NEWMAN / WAG '92, '94 / was recently appointed as professor and chair of the department of community health sciences in the College of Health at the University of Southern Mississippi. Dr. Newman was previously professor and vice chancellor of Tulane University Medical Center in New Orleans, and

professor and dean of the College of Business and Economics at Houston Baptist University.

MARK CIRINO / WSUC '93 / published *Ernest Hemingway: Thought in Action* (University of Wisconsin Press).

MICHELLE REYNOSO / TSOA '93 / was recently nominated for a Global EBook Award for her book *Do You?* (Xlibris), a collection of original poems and photographs, which was also a finalist in both the

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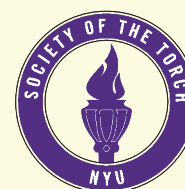
Eminent mathematician, physicist, and devoted NYU triple alumnus Dr. Abraham Kadish passed away last year and left a major legacy for the benefit of the University's students.

Dr. Kadish's legacy established the Harry and Sylvia Kadish Scholarship Fund at NYU's College of Arts and Science. The fund, honoring his parents, will stand as one of the largest single sources of student financial aid at the College, and will make it possible for the University to attract and retain the most talented students, who will be future leaders in their fields.

Dr. Kadish received a B.A. from Washington Square College in 1960, an M.A. in 1961 from the Graduate School of Arts and Science, and a Ph.D. in 1966 from the Courant Institute of Mathematical Sciences. He taught at NYU and at the University of Wisconsin, and worked at the US Department of Energy before moving to Santa Fe, New Mexico, where he lived for thirty years and worked in plasma physics at Los Alamos National Laboratory.

Dr. Kadish's habits of immersive engagement, enthusiasm, curiosity, and his quick sense of humor made him an invaluable colleague at Los Alamos for consultation across a wide variety of research topics. These qualities also drove his commitment to support future generations of students in reaching their own goals through an NYU education.

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NYU GIFT BOX

AN INSIDE LOOK AT RECENT CONTRIBUTIONS TO THE UNIVERSITY

NEW GIFTS EXPAND ACADEMIC ENTERPRISES ACROSS CAMPUS

The following are some of the generous gifts recently presented to NYU:

- The Starr Foundation has pledged \$10 million to establish the Maurice R. Greenberg Scholarship Fund. This university-wide scholarship was created by the foundation in recognition of Greenberg's decades of leadership, under which it became one of the largest private foundations in the United States.

- Evan (ARTS '70, LAW '75) and Barbara Chesler have pledged \$3 million to establish and support scholarships at the College of Arts and Science and the School of Law. Their gift will enable both schools to provide tuition assistance to meritorious students without regard to their fields of study.

- Through a gift of \$5 million to the School of Medicine, Klara and Larry Silverstein have es-

tablished the endowed Silverstein Scholarship Fund, which will cover full tuition costs for up to five deserving Silverstein Scholars each year, based on academic merit. The Silversteins' generosity demonstrates their remarkable commitment to medical students and the future of health care.

- Andre Koo (STERN '94), member of the NYU Stern Board of Overseers, has pledged a significant amount to the Leonard

N. Stern School of Business. Andre Koo's gift will support faculty research in the fields of economics or finance, and benefit graduate and undergraduate students with an interest in Taiwan or Asia. Andre Koo's generosity will enable Stern to further its mission to address real problems in real time, provide a top quality education to a diverse group of future global business leaders, and create value for business and society.

- Septodont, NA has pledged a total gift of \$1.3 million to the College of Dentistry. In recognition of this commitment, the college has given the company naming rights to its premier lecture hall, which will now be known as the Septodont Lecture Hall. This newly refurbished space will provide the college's largest facility for student lectures, continuing education programs, and special school-wide and community events.

(CONTINUED FROM PAGE 58)

New York Book Festival and the Writer's Digest International Book Awards.

STEPHANIE KORENMAN / CAS '94 / recently joined Stern Tannenbaum & Bell LLP, a law firm in NYC, as a partner and co-head of its Financial Markets Practice Group. Korenman practices securities law with an emphasis on broker-dealer compliance, litigation, and regulatory work.

DIEDRA KRIEGER / CAS '94 / displayed her impressive ongoing (since 2007) art project, "Plastic Fantastic," a 16-foot geodesic dome covered in more than 6,000 post-consumer water bottles, at the Figment Project on Governors Island in summer 2012.

RAYMOND KEATING / GSAS '95 / published his first novel, a thriller titled *Warrior Monk: A Pastor Stephen Grant Novel*, and his fourth nonfiction book, "Chuck" vs. *the Business World: Business Tips on TV* (both CreateSpace).

ROBERT QIU / POLY '95, '96 / received the 2012 Kinslow Award from Tennessee Technological University, an annual prize for the best paper written by a TTU College of Engineering faculty member. With a PhD in electrical engineering from NYU, Qiu is currently a professor in the department of electrical and computer engineering at the Center for Manufacturing Research at TTU.

SANJAY UPADHYA / GSAS '95 / published his second book, *Nepal and the Geo-Strategic Rivalry Between China and India* (Routledge). Upadhyaya is a U.S.-based Nepalese journalist specializing in his country's politics and foreign relations. He has contributed to BBC Radio, *The Times of London*, *World Politics Review*, Inter Press Service, and *Khaleej Times*.

CHRISTOPHER COCCHIARALEY / CAS '97 / arrived back from Tokyo after an eight-year stint as an English instructor and a Japanese-to-English translator. He missed the 2011 earthquake and the resulting tsunami by about a week but has many friends in Tokyo who are dealing with the aftermath

of the Fukushima nuclear power plant crisis.

MARJORIE ANNE WALLACE / STEINHARDT '97 / was awarded the Huntington Middle School Teacher of the Year and the Virginia Region II Teacher of the Year in 2010. She is exhibiting paintings at the Downing-Gross Cultural Arts Center in Newport News, VA, through November 2012.

ALEXANDRA CHAN KATZ / DEN '98 / was appointed CEO and president of Chan Katz Investment Management, P.C. USA ASIA after her father, Joey C. Chan, retired. She has a master's degree from Columbia University ('04) in health policy and management and business administration, and

completed her post-doctoral residency at the Albert Einstein College of Medicine, with a focus on oral and maxillo-facial trauma surgery. She received a fellowship award from the Academy of General Dentistry, and holds a lifetime faculty appointment at the University of Connecticut School of Dental Medicine.

RANDI KAUFMAN / STERN '98 / has been appointed as senior vice president and asset manager for Newport Beach, CA-based KBS Realty Advisors, to oversee 5.9 million square feet in New York and the Northeast.



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2000s

A. DAVID BROWN / CAS '00 / became engaged to Natasha Lewin on December 25, 2011, and was installed as treasurer of Boston University Lodge A.F. & A.M. on June 23, 2012.

MARCIA DAWKINS / GSAS '00 / is a professor and visiting scholar at

Brown University in Rhode Island. She published *Clearly Invisible: Racial Passing and the Color of Cultural Identity* (Baylor University Press) in August 2012.

B. STACY GIBBONI / STEINHARDT '02 / presented a solo exhibition,

"Show & Tell," at Galleria SpaziOfficina in Padova, Italy, with works reflecting more than 20 years of creative, colorful production on paper, painting, installation, video, and photography. Gibboni is represented in New York by the Chace-Randall Gallery.

TYLA CACCESE / STEINHARDT '04 / and her rug company, Caccese Collection LLC, were certified by the GoodWeave program, which has licensed almost 100 North American importers committed to products free of child labor. Based in New York City, Caccese draws inspi-

ration from the natural environment to design custom, hand-knotted carpets incorporating natural fibers such as bamboo and hemp.

JUAN D. HIDALGO / SCPS '04 / accepted a position as COO of PUSH

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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:

ANITTA R. FOX / STEINHARDT '45, '47 / (MOTHER)
SERENA J. FOX / MED '79 / (DAUGHTER)

MAKE THE MOST OF YOUR ALUMNI BENEFITS FROM THE DAY YOU GRADUATE

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Observer, a media monitoring and analysis firm in Dar es Salaam, Tanzania. PUSH is a start-up company that monitors media throughout East Africa for advertising and editorial clients based in Africa, Europe, and the U.S. Hidalgo graduated from Rutgers Business School with an MBA in global management in May 2011.

VITRA SINGH / CAS '04 / wrote *Living Life for Yourself, Not Your Job* (CreateSpace), which profiles 24 people who left their nine-to-five jobs in order to pursue or find their career passion. The book is available in paperback, Kindle, and Nook.

JON R. ANSARI / STERN '05 / has been named executive vice president and chief financial officer of Magyar Bank in New Brunswick, NJ.

CHRISTOPHER SKURA / SCPS '05 / featured his artwork in the collaborative show "Fragmented" at the Hunterdon Art Museum in Clinton, NJ,

from February through June 2012.

AMANDA LAKOMY / GAL '06 / was married to **DAVID SOLOMON / TSOA '06 /** on July 18, 2010.

MICHAEL THOMAS MARINO / WAG '06 / is now assistant director of the Office of Research and Doctoral Studies at NYU's Steinhardt School of Culture, Education, and Human Development. In this role, Marino will be responsible for obtaining research funding for faculty and doctoral candidates, and he is happy to be back on campus and working with a team of all Wagner grads.

SORA CHUNG / WAG '07 / became assistant director of development research at Stanford University in California in September 2011.

MARC BURTON / STEINHARDT '08 / joined the litigation team at WNF Law PL, in Miami in 2011, and was sworn into the Florida and Massachusetts bars in 2012.

EDWARD DAVID / STEINHARDT '08 / now teaches humanities courses at Trinity School at Meadow View, a private, classical curriculum secondary school in the Washington, D.C., area. David also graduated Mount St. Mary's Seminary in Emmitsburg, MD, with a master's degree in philosophy.

DAVID FOEMMEL / SCPS '08 / is now working as the director of athletic facilities at the University of Wisconsin-Stevens Point.

MAUREEN GIANNONE / GAL '08 / was awarded a New York Emmy Award for her segment "Levy's Unique New York" in the Historical/Cultural: Program/Feature Segment category. Giannone is currently a segment producer/videographer and Web contributor for *1st Look*, NBC's weekly lifestyle show, which takes viewers across the country for the best places to eat, drink, and play. It airs weekly right after *Saturday Night Live*.

Obituaries

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

EDWIN L. BASS / STERN '39
 ALLAN H. CASHMAN / WSC '40, DEN '43
 MARION E. McCREIGHT / WSC '44
 JULIUS BACCI / STERN '46
 JOHN MAXWELL ANDERSON / GSAS '47
 BARBARA CUMMINGS DAILEY / STERN '48
 MICHAEL J. DONTZIN / WSC '48, LAW '51
 BERNARD GERSON / WSC '50
 REGINALD J. PEARMAN / STEINHARDT '50
 GEORGE M. MARSHALL, JR. / STERN '51
 DAVID SLATER / ENG '51, '53, TRUSTEE
 JULIAN P. BERCH / ENG '52
 PHILLIP J. CANGELOSI / WSC '52, GSAS '57

SAMUEL J. GIULIANO / STERN '54
 PATRICIA LIVINGSTON / STEINHARDT '54, '59,
 STEINHARDT FACULTY
 RICHARD M. BALL / ENG '61
 CARL PETER SCHMIDT / GSAS '67,
 STEINHARDT FACULTY
 CHARLES GIANNOBILE / ENG '72
 ELLEN D. LEVINE / LAW '79
 JOSEPH PHILLIP HANDLEMAN / LS '84, WSUC '86
 ESTHER B. HOLZER / LAW '89
 MICHAEL H. NASH / LIBRARIES
 MARTIN PAKLEDINAZ / TSOA FACULTY
 GEORGE STONY / TSOA FACULTY

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WHAT?

A HAWK-EYE VIEW OF THE NEWLY RENOVATED WASHINGTON SQUARE PARK. THE \$35 MILLION, FOUR-YEAR PROJECT ADDED ONE-FIFTH MORE GREEN SPACE.

HOW'D THEY DO IT?

IN PART, WITH THE LITERAL SHIFT OF SOME ICONS: THE FOUNTAIN WAS MOVED MORE THAN 20 FEET TO LINE UP WITH WASHINGTON SQUARE ARCH—CREATING A SMALLER AND MORE LEVELLED CENTRAL PLAZA—AND THE GIUSEPPE GARIBALDI MONUMENT WAS ALSO RELOCATED WITHIN THE PARK. SOME OLD SECTIONS OF ASPHALT WERE PLANTED OVER WITH GRASS AND FLOWER BEDS. THERE ARE ALSO EXPANDED DOG RUNS AND A NEW PERFORMANCE STAGE, WHERE PEOPLE AND CANINES CAN ENJOY CONCERTS AND PLAYS.

WHAT ABOUT COMMENCEMENT?

THE REFURBISHED PLAZA CAN NO LONGER HOST THE DECADES-OLD TRADITION. BUT FUTURE GRADUATES MAY TAKE COMFORT KNOWING THAT MANY MORE FAMILY MEMBERS AND FRIENDS CAN ATTEND COMMENCEMENT AT ITS NEW HOME SINCE 2008: YANKEE STADIUM.

FOR A LOOK BACK IN TIME, SEE PAGE 48.