

ISSUE #20 / SPRING 2013

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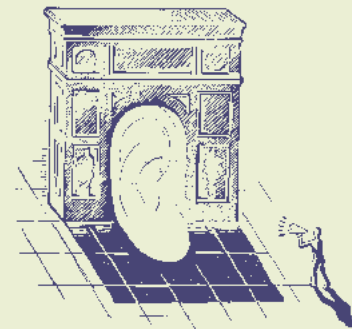
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“Too often inaudible above the thunder of ceremonial applause for Dr. King’s ennobling dream is his remonstrance that black Americans were dealt a check after the Civil War that came back marked ‘insufficient funds.’ ”

—NYU HISTORIAN **DAVID LEVERING LEWIS** AT A DISCUSSION ON THE LEGACY OF MARTIN LUTHER KING, JR. HOSTED BY THE JOHN BRADEMANS CENTER FOR THE STUDY OF CONGRESS

# HEARD ON CAMPUS



“I don’t think a president who takes over the command of the armed forces in war can come out of that untouched. It’s one thing to have a great worldview and talk about American leadership, it’s another thing to be at the airbase when they bring the coffins back or go to Walter Reed and see kids who are permanently maimed because of your decisions. And I think George W. Bush felt that enormously, and that President Obama feels it very, very heavily.”

—**RET. GEN. WESLEY CLARK** SPEAKING ON THE 2012 ELECTION IN A GLOBAL CONTEXT AT THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES’ CENTER FOR GLOBAL AFFAIRS

“On TV shows that they have today, they make it look like you’re gonna become famous overnight—and it doesn’t work that way. It just doesn’t. And the kids, they’re not singing now, they’re screaming.”

—A SPECIAL CONVERSATION WITH CROONER **TONY BENNETT** HOSTED BY THE HUDSON UNION SOCIETY AT THE NYU SKIRBALL CENTER FOR THE PERFORMING ARTS



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## behind the scenes

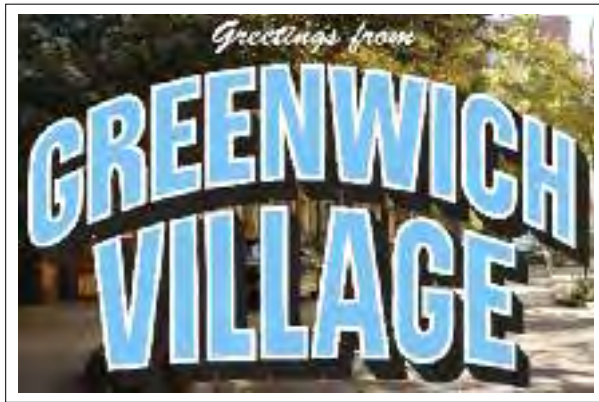
Each semester, we editors start with a tidy outline of story ideas and briefly fantasize that all will run smoothly. Reality hits quickly and often. A key source may be on sabbatical in Papua, New Guinea, or so enthralled in a book tour that she can only offer a five-minute interview. Sometimes the stories themselves just aren't ripe for telling. Inevitably, we're sent scrambling to rescue or replace articles, big and small.

Such proved to be common on the Spring 2013 issue. But serendipity came calling in the form of new pitches and ideas—even better than those with which we started.

In one feature, we set loose a photographer on our New York

City campus. The resulting visual essay (“All-Nighter,” p. 42) is a paean to the work/play rituals that continue around Washington Square throughout the witching hours.

Another feature sounds trippy,



but we assure you that it's cutting-edge research. Scientists at NYU are examining how psilocybin, a psychedelic chemical found in more than 200 varieties of mushrooms, may be used to decrease anxiety among cancer patients (“Trip to the

Doctor,” p. 30). Early results from the study show great promise.

“The Art of Television” (p. 36) should have been the most difficult, but up really was down on this issue.

Three of the most renowned TV showrunners in the business—the brains behind *Boardwalk Empire*, *The Walking Dead*, and *Breaking Bad*—quickly and happily paused from their hectic lives to grant us in-depth interviews. We hope you enjoy our conversations with them as much as we did.

Every issue holds surprises. This round, our editorial juggling reminded us of a line from Kurt Vonnegut's *Cat's Cradle*: “Peculiar travel suggestions are dancing lessons from God.” Bon voyage.

—The NYU Alumni Magazine team

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TOP-DRAW PERSONALITIES SPOTTED ON CAMPUS



ACTOR/ACTIVISTS WILMER VALDERRAMA (LEFT) AND ROSARIO DAWSON AT A VOTO LATINO EVENT SPONSORED BY THE NYU MULTICULTURAL ALUMNI GROUP.



THE EAGLES—WHO HAVE SOLD MORE THAN 120 MILLION ALBUMS—ROCKED THE BEACON THEATRE DURING THE FIRST ANNUAL STEINHARDT VISION AWARD GALA. (SEE PAGE 13 FOR A Q&A WITH MUSICIAN GLENN FREY ON HIS NEW GIG TEACHING AT NYU.)

POWER



# We Hear From You



Thanks to all those who responded to the Fall 2012 issue. Let's keep the conversation going...



**CAPITAL JOB**

About the cover of the Fall 2012 issue: *Excellent*. Norman Rockwell would be pleased. As you probably know, the original was titled *Freedom From Want*, and was part of a series called the *Four Freedoms*, which

Rockwell painted for *The Saturday Evening Post* during World War II.

*Bob Shearer (GSAS '78, STEINHARDT '93) Scarsdale, New York*

**SINGLED OUT**

I was thrilled to read the article "Table for One," about the book *Going Solo* by sociology professor Eric Klinenberg. He states: "The truth is that no one really knows how they will be living in three or five or 10 or 50 years. The odds are that most Americans will spend some of their adult lives living alone...." Well, I had no idea that in my mid-fifties I would suddenly be left alone—a widow after 37 happy years of marriage (my hus-

band and I married two months after graduation). He was gone from a short and aggressive bout with multiple myeloma—a lethal blood cancer.

It is more than four and half years now since I became a widow, and a few of my female friends think something is wrong with me [because] I don't chase men. They cannot fathom that while I am alone I do not feel lonely. I work full-time, I volunteer, I am on the advisory board of the local hospital, and get lots of invitations. Yes, I am flourishing, albeit in a different form than when I flourished when my husband was alive.

I cannot speak for the "never marrieds"; however, there is something

to be said about being content with and enjoying one's own company. Kudos to Alyson Krueger for writing a great article and to professor Klinenberg for bringing this subject to light. I feel vindicated!

*Jane Genett Eagleston (WSC '71) Langhorne, Pennsylvania*

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

# YOUR GUIDE TO THE SCHOOL CODES

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

- 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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new media

# TRUTH OR CONSEQUENCES

NAVIGATING COUNTERFEIT JOURNALISM IN THE DIGITAL AGE

by Eileen Reynolds / GSAS '11

**T**he premise of the “Google Game,” as the Poynter Institute’s Craig Silverman called it, was simple: Paste text from science writer Jonah Lehrer’s Frontal Cortex blog into the search engine, and in seconds find a nearly identical passage from one of Lehrer’s previous pieces—published in, say, *The Wall Street Journal*. Legions of amateur sleuths joined in the hunt after media blogger Jim Romensko first busted *The New Yorker’s* newest



staff writer for repurposing old material on the magazine’s website in June 2012.

Some readers at first dismissed Lehrer’s “self-plagiarism” as a minor misstep by an impressive,

if overworked, young journalist. Lehrer, 31, had penned three best-selling books on neuroscience and well-received articles for top-notch publications such as *The Washington Post* and *Nature*. But his defenders fell silent on July 30, when Michael

C. Moynihan revealed in *Tablet* magazine that Lehrer had fabricated quotes attributed to Bob Dylan in his book *Imagine: How Creativity Works*. Lehrer’s publisher pulled it from bookstore shelves. *The New Yorker* fired him. An investigation of 18 of Lehrer’s *Wired.com* blog posts by NYU journalism professor and fellow science reporter Charles Seife uncovered 17 instances of “recycled” material, outright plagiarism, language lifted directly from press releases, or distortions of fact. *Wired* terminated his contract.



In weeks, Lehrer became one of the most notorious names in modern journalism, alongside Stephen Glass, the *New Republic* writer who dreamed up whole

characters and scenes for more than two dozen articles; Jayson Blair, the *New York Times* reporter who wrote dispatches from far-flung states without leaving his Brooklyn apartment; and Jack Kelley, who fudged details in a *USA Today* story that led to a Pulitzer Prize nomination in beat reporting. And Lehrer’s wasn’t the only fall from grace in a season Silverman dubbed “journalism’s summer of sin”: *Time* magazine editor-at-large Fareed Zakaria was suspended for plagiarizing a *New Yorker* article by Jill Lepore, and Connecticut’s *New Canaan News* fired staff writer Paresh Jha after discovering that he’d fabricated sources and quotes in at least 25 stories.

Had ethically challenged journalists become more common or simply easier to expose, thanks to the Internet? With readers’ trust at stake, editors, publishers, journalism professors, and students now face thorny questions about how to repair a system that has allowed wayward writers to rise through its ranks. At the center of this dilemma is the industry’s own convulsive transition to online journalism, and the fall of rigorous editing and fact-checking. Professor Seife wrote for

*Slate* that he believes Lehrer’s “journalistic moral compass is badly broken”—but he also told *NYU Alumni Magazine* that “it’s easy to

point fingers at the bad guys without looking too carefully at systemic problems.”

One of those problems is that writers and editors are expected to do more with less. Venerable publications have been cutting corners

“It’s easy to point fingers at the bad guys without looking too carefully at systemic problems,” journalist Charles Seife says.

for more than a decade as readers have gone online and subscriptions have declined. At the same time, journalists must write quickly and often, frequently sidestepping time-consuming editorial processes to keep up with the fast pace of the Web. “It breeds sloppiness, shoddiness, and almost plagiarism,” Seife says. Lehrer’s blog posts, for example, escaped the multiple rounds of editing and fact-checking for which *The New Yorker* is renowned, even though they too ran under the magazine’s prestigious banner.

In a more universally embarrassing stumble last November, the Associated Press, *Forbes*, *Business Insider*, and *TechCrunch* were all forced to retract statements after

fake—written, perhaps, by an investor seeking to profit by artificially inflating the price of ICOA’s stock. “We all make mistakes,” says Adam Penenberg, also an NYU journalism professor. “But the idea of not checking out a press release,

not checking with the company, not trying to get a comment? That’s egregious.”

Penenberg knows better than anyone that a writer determined to twist the truth can do so in any medium: As a young *Forbes.com* business technology reporter, he was the first to uncover the deceptions of Stephen Glass, who thwarted *The New Republic’s* fact-checkers by creating notes, diagrams, and even a phony website to corroborate wholly invented stories for the print magazine. These days, Penenberg calls himself a “platform agnostic”—meaning he believes articles should be held to the same high standards whether they appear online or in print. But he acknowledges that it’s difficult for even the most vigilant editorial gatekeepers given the sheer volume of content online.

One solution would be to simply publish less. Seife suggests that smaller publications, especially, should focus their energies on careful, old-fashioned reporting—the painstaking work of “doing research, speaking to people, and getting documents” in order to bring readers something of unique value—rather than simply digesting news from larger outlets and “repackaging it with a little flavor and a

little added snark.”

New media can also present ethical quandaries for which a clear set of guidelines has yet to emerge. Social media platforms, for example, have collapsed the distinction between public and private life for journalists like everyone else. After drawing criticism for her comments on Facebook and Twitter about hostilities in Gaza last fall, *New York Times* Jerusalem bureau chief Jodi Rudoren was assigned an editor to help manage her social media presence. But it seems unrealistic to expect all reporters to consult with their editors before posting each tweet.

As part of NYU’s business and economic reporting curriculum, Penenberg has added training in multimedia journalism, social media, and even HTML and CSS coding—all in the interest of equipping graduates with the skills demanded of the digital age. But this also means diverting time away from the basics of what he calls “hard-nosed reporting.” When evaluating student work, Penenberg routinely investigates phrases or passages that seem “too good to be true”—and calls in students to talk about what he finds. (Students sign an ethics pledge at the start of study at NYU’s Arthur L. Carter Journalism Institute, and those who violate it risk expulsion.) Sometimes a conversation about journalistic responsibility can be enough to break a bad habit.

Perhaps the best way for journalists to keep themselves honest is to seek out editors who, whether they work in print, online, or both, do what good journalism professors do. “To have a devil’s advocate, a good editor who tried to destroy your story, who tried to poke holes in your argument—I don’t like operating without that,” Seife says. In an age of instant publishing and feedback, the greatest discipline might just be avoiding situations in which what you write goes, as Seife puts it, “straight from your brain to the world.” ■



# University at a Crossroads

JOHN SEXTON KNOWS THAT NYU NEEDS TO ENGAGE ITS FACULTY BETTER. HE TELLS US HOW HE INTENDS TO MAKE THAT HAPPEN.

**O**n March 15, NYU's Faculty of Arts and Science registered a vote on President John Sexton's leadership. Of the 682 full-time tenured and tenure-track professors in the school, 569 participated. Fifty-two percent of those voting expressed "no confidence," while 39 percent disagreed and 8 percent abstained.

That same day, the Board of Trustees passed a resolution of support for Sexton, with Chair Martin Lipton writing: "It is clear to us that NYU is a great success story. It is also the case that higher education faces pressures that call for leadership that can enact change where needed." Other statements of support have come in from deans across the university, as well as the NYU Alumni Association and departments or councils within the School of Medicine, College of Dentistry, College of Nursing, and School of Law.

The circumstances that led to this moment, and may lead to further votes at several NYU schools, can be interpreted 10 different ways by 10 different people. In one example, bold shape-shifting over the past decade—from the rise of new campuses in Abu Dhabi and Shanghai to plans for a major

reconfiguration of two superblocks just south of campus—has struck some as pioneering and essential to staying competitive on a postmodern educational playing field. Others see them as a radical departure from the NYU they knew. A consistent thread throughout this recent debate has been a complaint

by faculty that they have not been adequately engaged with the changes that have taken place.

*NYU Alumni Magazine* recently spoke to Sexton about what this experience has meant for him and can ultimately mean for the university.

## Where does this current debate belong in the NYU story?

In the late 1960s and early '70s, NYU was understood to be in serious trouble, yet the NYU community pulled together to ensure that the university survived, and then blossomed. The difficulties of those times were much more obvious—especially the terrible state of our finances, and the challenges posed by CUNY's new open-admissions policy. But I believe that today's challenges are just as great—the political pressure on universities relating to costs, the expense of technology, and the competition posed by foreign universities. The responsibility for me as president, and for the Board, is to recognize those challenges now, *before* they overwhelm us, and to innovate in ways that sustain the extraordinary academic momentum that has brought us here.

## All else aside, a number of faculty members feel hurt or alienated by NYU right now. What would you say to them on a personal level?

The pace of change at NYU has been rapid and, at times, there was not adequate consultation. But I would say to my fellow faculty colleagues that it has not been intentional. I feel badly if it seemed that way because I greatly value their judgment and thinking.

I want to work with them to find ways to better ensure their involvement in university decision-making.

Most of my professional life has been devoted to NYU. Like many of our faculty, I was part of the generation that helped transform this institution from a good regional school to an outstanding, revered international research university. It is our faculty's commitment to teaching and learning that is the core of what has driven our successes in recent decades, and will be the key to our future successes.

## Many on campus have expressed a desire for their voices to be heard right now. How will the administration accommodate that?

We have already taken a number of steps to broaden and deepen channels of faculty input, from an agreement between the Faculty Senators Council and the university administration on principles of shared governance to the creation of faculty-led committees on space, on global initiatives, on technology, and on how the university should respond to a possible NLRB ruling on unionization of graduate assistants. But beyond that, it's clear that it's a good time to reflect on whether the mechanisms to give voice to all NYU constituencies are serving us as well as they could. So I have pro-

posed that our Board form a special committee of trustees led by Chair Marty Lipton that will use the next two months to listen to a range of faculty groups, students, and alumni and to hear their ideas on how we can develop new mechanisms and channels to receive input from all stakeholders in our community and, in particular, the faculty.

## Some say that adversity makes an institution stronger. What kind of productive soul-searching—both for yourself and NYU—has this experience inspired?

It's clear that we still have work to do, and I include myself in this equation, in getting the balance right on a crucial challenge facing places like NYU: How do we ably and efficiently run a large, diverse, complex institution that can move nimbly through a very difficult time in American higher education and, at the same time, allow our community to be involved and invested? The events of the past several months have convinced me that we have to do a better job in this regard, and I am committed to finding ways for NYU to be an exemplar of getting this right for the future.

I won't say that the vote of no confidence didn't hurt. Both before the vote and since, there have been many expressions of sup-

port—some personal, some by faculties or other NYU constituencies. I am grateful for them; they make me feel that what we have been trying to accomplish has been heard and understood. I worry that the vote of no confidence will have some negative effects on the university in the short term, but I do think that the criticism inherent in it compels me—and all of us—to think even more deeply on what we can do to make NYU benefit from its many voices, now and in the long run.

## In the past decade, there have been more than 50 votes of no confidence at U.S. colleges and universities for widely varied reasons. Does this signify a trend in higher education?

Universities are among the most enduring institutions in human history, and they tend to be very tradition-bound. Those traditions, by the way, have carried U.S. universities a very long way—they are seen as the gold standard for higher education throughout the world. But this is a time of profound and rapid change in higher education, without a clear pathway forward. Reduced support from governments, concern over rising tuition, the impact of technology on learning, the pressures from a globally competitive landscape...the challenges are being

felt by all of us. In these times of strain and anxiety, it's perhaps understandable that university leaders are under increasing scrutiny and even criticism for innovating to forge sustainable futures for their institutions.

## This is an especially complicated time to be a university president. After 12 years of leadership, what propels you each morning to navigate through all these tangled issues?

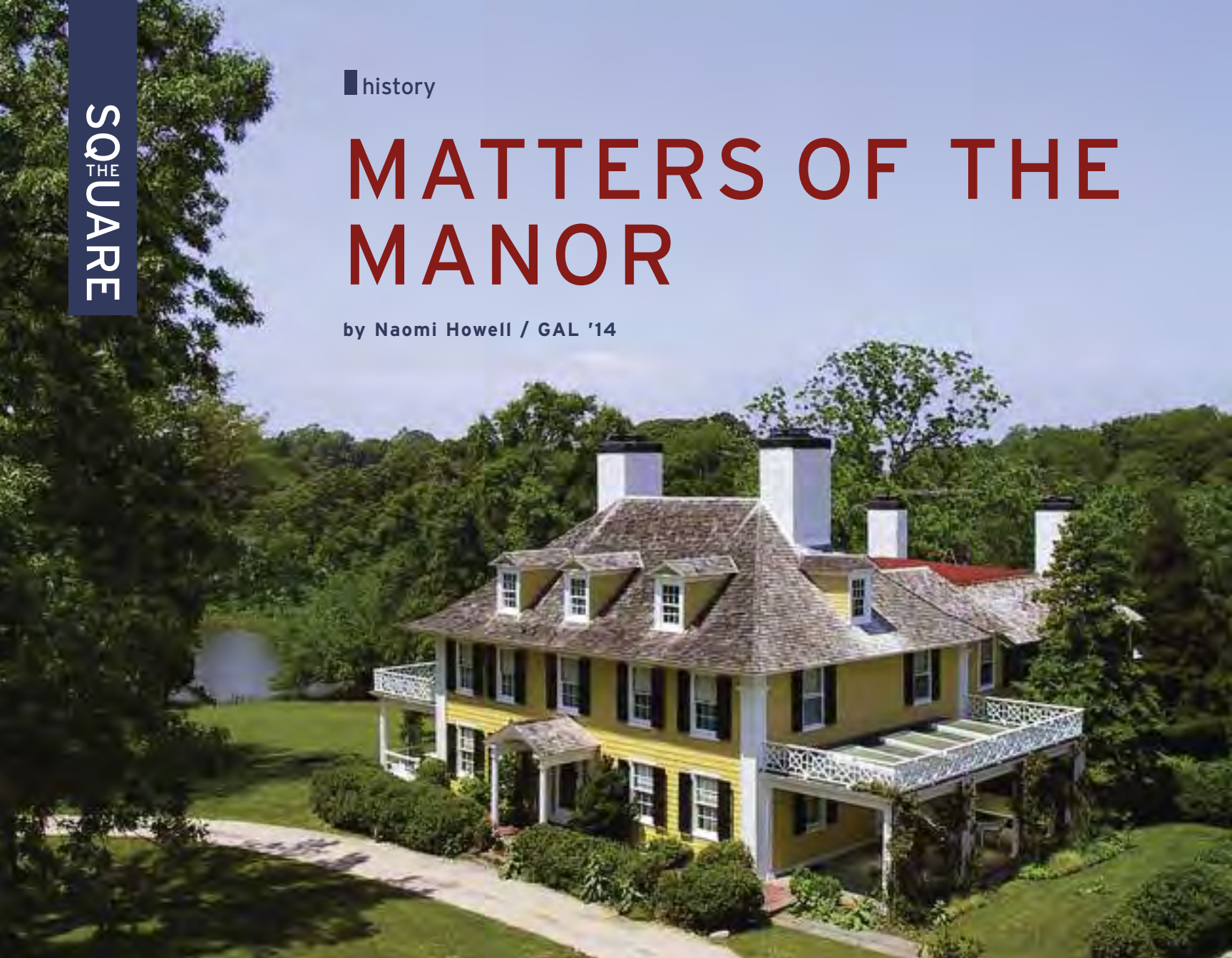
I was put on Earth to be a teacher, and my time in the classroom grounds me. Beyond that, I love NYU and its mission. I love NYU's connection to the city and how we overcame near-bankruptcy to achieve soaring success. I love its ambition, and grit, and entrepreneurship, and how unpretentious it is. I believe strongly in the unparalleled opportunities we offer to our scholars and students, both here in New York and through the Global Network University. I love that I was able to raise my family here, where I have spent more than 30 years—as professor, as dean, as president—with a single aim: to lend my talents to NYU as best I could and to leave my successors a stronger, more resilient university, able to withstand the challenges of the 21st century. That makes it easy to come in to work every day. ■



history

# MATTERS OF THE MANOR

by Naomi Howell / GAL '14



OPPOSITE PAGE TOP: THE GEORGIAN-STYLE MANOR WAS BUILT CA. 1735 TO REPLACE THE SYLVESTER FAMILY'S ORIGINAL 17TH-CENTURY HOME OF "SIX OR SEVEN CONVENIENT ROOMS." BOTTOM: THE ESTATE WAS USED AS A SUMMER RETREAT WITH SOME SMALL-SCALE FARMING WHEN THIS PHOTO OF PLANTATION WORKERS AND A HAY WAGON WAS TAKEN CA. 1900. ABOVE: A PAINTING BY SYLVESTER DESCENDANT CORNELIA HORSFORD, WHO OVERSAW THE RESIDENCE'S SUBSTANTIAL RENOVATION BY ARCHITECT HENRY BACON IN 1908.



In this still-young country, it's hard to imagine grand estates riding out the ages *Downton Abbey*-style in the care of a

single family. And yet the Sylvester Manor on Shelter Island, nestled in between Long Island's two forks, has been passed down through 15 generations of Sylvesters. Among the house's historic treasures are 60 linear feet of letters, journals, maps, photographs, and artifacts, offering a range of insight into early American culture—from the little-acknowledged practice of slavery in New York to the industrialization of agriculture. Now organ-

ized and protected within NYU's Fales Library & Special Collections, the new Sylvester Manor Archive has inaugurated its opening with an exhibition at Bobst Library.

The manor was initially a point on the infamous triangle of trade, whose coordinates were in West Africa, the American colonies, and the Caribbean. In 1652, Nathaniel Sylvester bought Shelter Island to use for raising livestock to sell in the West Indies and harvesting

PHOTOS COURTESY SYLVESTER MANOR ARCHIVE



trees for wooden barrels to be shipped to the islands and filled with rum. The estate ran on the labor of African slaves, Native Americans impressed into service, and indentured European servants. Some of the archive's earliest documents are bills of sale from the Boston slave market.

By 1859, when the property passed to Eben Norton Horsford, a wealthy Boston chemist and the inventor of baking powder, the manor was used as a vacation home, welcoming the likes of Henry Wadsworth Longfellow and Sarah Orne Jewett, whose handwritten poetry resides in the archive. Today, the most recent Sylvester relation has opened the estate to the public as an organic farm and food education center. ■

*The "Sylvester Manor: Food and Power on a Northern Plantation" exhibition closes August 31.*

music

# A PEACEFUL, TEACHY FEELING

When the man who co-wrote "Hotel California" talks about songwriting, people listen. So this year, lucky students in

the Steinhardt School of Culture, Education, and Human Development were following every word that came out of their professor's mouth. Glenn Frey—who has won six Grammys and sold more than 120 million albums as a solo artist and founding member of the Eagles—helped team-teach a master class in the school's new songwriting program.

NYU *Alumni Magazine* spoke with singer, actor, and guitarist Frey (below) at the Beacon Theatre last November as he and the rest of the Eagles prepared to take the stage for the Steinhardt Vision Award Gala. Before the Eagles went on, three of Frey's students performed original songs as the opening act. The crowd's roar proved that the creativity that helped

him pen 18 top-40 hits, and find magic in the recording studio, translates rather well to the classroom.

## HOW'D YOU DECIDE TO COME TEACH AT STEINHARDT?

I was at the Country Music Association Awards with the Eagles three years ago, and we went on last. So for the better part of three hours, I sat watching the show.

And with no offense to any particular artist or songwriter, I sat through some of the most cliché, half-baked, boring songs. It was troubling to say the least.

As luck would have it, the very next morning [producer and engineer] Elliot Scheiner calls me up and says, "Would you talk to a buddy of

mine, [songwriter-in-residence] Phil Galdston, and another guy over at NYU, [professor] Lawrence Ferrara? They're talking about starting an elite songwriter program, and they want to pick your brain about curriculum." So the timing couldn't have been better. It was supposed to be a 15-minute conversation, and we wound up talking for an hour and 15 minutes, and only got started. And then this year, Phil asked if I would be interested in team-teaching a class with him.

## HAS THE GIG BEEN CHALLENGING?

It's different teaching songwriting than it is teaching how to write music. That you can teach a little more pragmatically. This is an elusive subject, but there are rules. Like, keep it interesting. Don't have there be a place in your song where people are going to change the channel or tune out. So it's been really exciting to share our insights. Phil and I are already thinking about what we'll do next and how we'd tweak the program a little bit.

## WHAT'S BEEN THE BEST PART OF THIS EXPERIENCE?

Coming to New York and seeing my daughter, who's a senior at Tisch [laughs]. She's made it a good excuse to come do this. But the best part of it is how contagious the enthusiasm and the commitment of the students has been. That really gets me feeling like a songwriter again.

—Jason Hollander

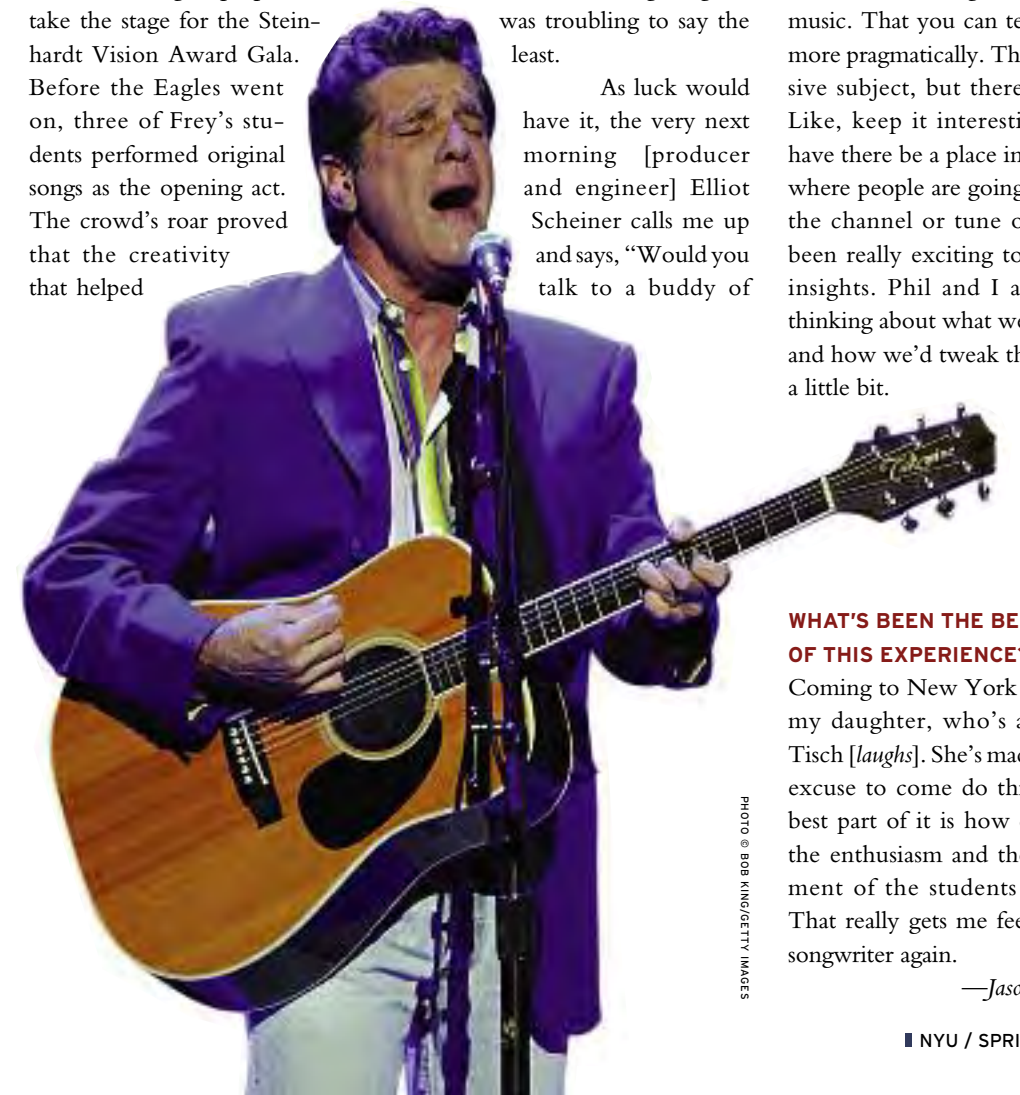


PHOTO © BOB KING/GETTY IMAGES



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Florence, Italy



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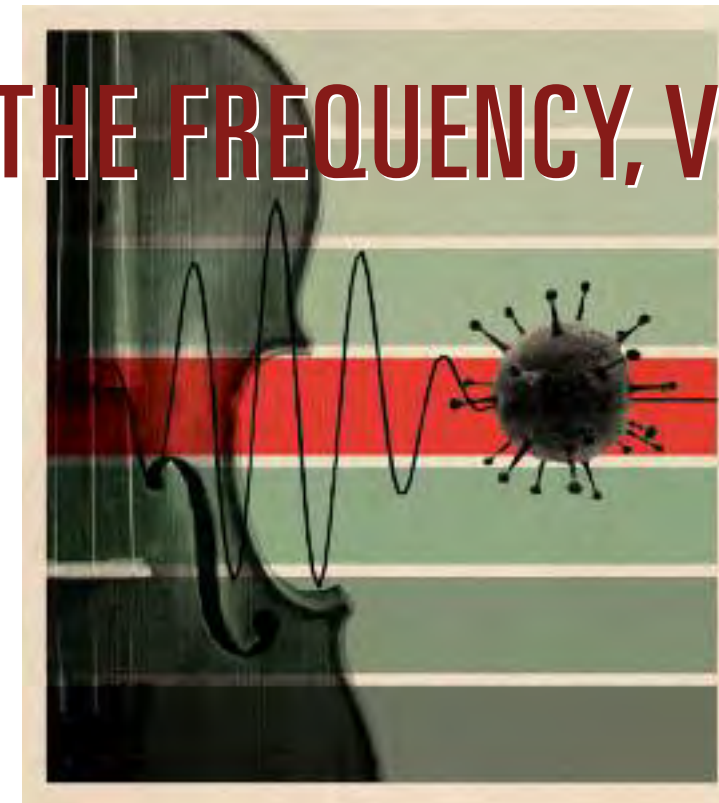
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"You know that if you can improve the sensitivity of a sensor by 70 times on your first effort," you're onto something, Arnold says. And his lab is just getting started. Now they're working to detect single proteins, which are smaller. In blood, antibody proteins can signal infection before viruses take over, giving doctors a head start on treatment if found in time. In recent months, Arnold has even found a way to insert his biosensors into "smart" syringe needles.

"Ultimately sensors will make diagnostics in-house, in minutes rather than days," he says.

Let that idea rattle around in your head for a while.

—Matthew Hutson

Psychology

## OBSERVANT INFANTS

A new study suggests that infants see the correlation not just between speech and observed action, but also the very unobservable relationship between speech and intention.

In an experiment published in the *Proceedings of the National*

*Academy of Sciences*, NYU psychology professor Athena Vouloumanos, her former research assistant Amanda Pogue, and Kristine Onishi of McGill University had adult "communicators" and "recipients" act out predictable and unpredictable scenes in front of infants. In one

case, an actor tried to stack rings onto a funnel and showed frustration at it being out of reach. In another, a communicator barked words or noises to a recipient: In one instance, a made-up word, "koba"; in another, a common cough. The young subjects held their gaze longer when a recipient failed in the action after hearing koba, indicating that they viewed this result as incongruent with the instruction and the intention. Results from the cough did

not provoke their interest as extensively.

Vouloumanos believes this confirms that infants are more perceptive than previously thought. "[They] understand not only that other people have invisible thoughts, but that people can use speech to inform others about these unobservable thoughts," she says. The implication is that infants "could learn, in theory, about things beyond their immediate experience." —Naomi Howell



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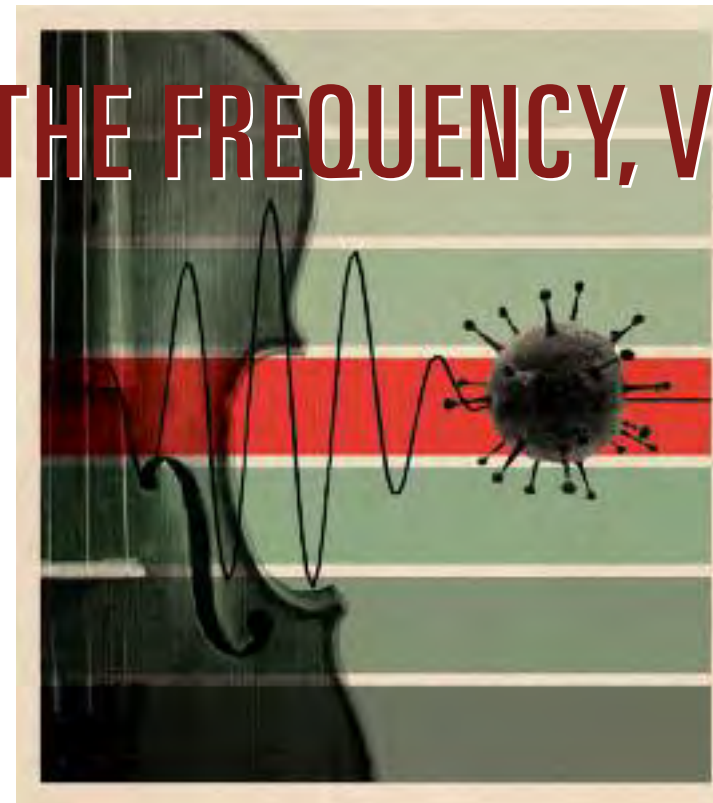
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*Physics Letters*, Arnold and collaborators reported that they've now taken WGM biosensors to a new level. By attaching a smaller gold nanoparticle to the microsphere, they've managed to amplify its sensitivity. Before this innovation, they could detect viruses such as influenza, which weighs a few hundred attograms, or quintil-

lionths of a gram, one at a time, but not smaller viruses, such as polio and hepatitis. Now even the smallest known RNA virus particle, MS2, at only six attograms, can be detected when it perches on the gold nanoreceptor.

"You know that if you can improve the sensitivity of a sensor by 70 times on your first effort," you're onto something, Arnold says. And his lab is just getting started. Now they're working to detect single proteins, which are smaller. In blood, antibody proteins can signal infection before viruses take over, giving doctors a head start on treatment if found in time. In recent months, Arnold has even found a way to insert his biosensors into "smart" syringe needles.

"Ultimately sensors will make diagnostics in-house, in minutes rather than days," he says.

Let that idea rattle around in your head for a while.

—Matthew Hutson

Psychology

## OBSERVANT INFANTS

A new study suggests that infants see the correlation not just between speech and observed action, but also the very unobservable relationship between speech and intention.

In an experiment published in the *Proceedings of the National*

*Academy of Sciences*, NYU psychology professor Athena Vouloumanos, her former research assistant Amanda Pogue, and Kristine Onishi of McGill University had adult "communicators" and "recipients" act out predictable and unpredictable scenes in front of infants. In one

case, an actor tried to stack rings onto a funnel and showed frustration at it being out of reach. In another, a communicator barked words or noises to a recipient: In one instance, a made-up word, "koba"; in another, a common cough. The young subjects held their gaze longer when a recipient failed in the action after hearing koba, indicating that they viewed this result as incongruent with the instruction and the intention. Results from the cough did

not provoke their interest as extensively.

Vouloumanos believes this confirms that infants are more perceptive than previously thought. "[They] understand not only that other people have invisible thoughts, but that people can use speech to inform others about these unobservable thoughts," she says. The implication is that infants "could learn, in theory, about things beyond their immediate experience." —Naomi Howell



city living

# FOWL FRIENDS

SOCIOLOGIST EXPLORES THE LOVE-HATE RELATIONSHIP BETWEEN PEOPLE AND PIGEONS

by Eileen Reynolds / GSAS '11



ILLUSTRATION © MICHAEL KLEIN

As anyone who's ever shooed a bird from a bench knows, pigeons are an urban dweller's constant companions: They roost on our air-conditioners, scavenge our sidewalks, and leave their feathery waste on our monuments. Mostly, we just watch them and try to steer clear.

Fascinated by this human-avian

dance, sociology and environmental studies professor Colin Jerolmack embarked on four years of research that ultimately took him to the iconic public squares of London and Venice, and even as far away as South Africa, home to the annual Million Dollar Pigeon Race. But some of the most compelling findings reported in his new book, *The Global Pigeon* (University of Chicago Press), grew

out of countless hours spent right here in New York, where Jerolmack gazed up at the skies with members of the Bronx Homing Pigeon Club, hung out with a group of working-class Brooklynites brought together by the pigeons they breed, and watched scrappy Greenwich Village birds beg for pizza crusts in the neighborhood's tiny public parks.

NYU Alumni Magazine caught

up with Jerolmack to talk about the city's much-maligned birds, the people who love and feed them, and why the "rats with wings" moniker—first coined in 1966 by pigeon-hating city parks commissioner Thomas P.F. Hoving—is just unfair.

You observed that pigeons are pretty crafty about getting New Yorkers to toss them scraps. How do they do it?

Pigeons are synanthropes—animals that adapt and actually do better in human-disrupted environments than they did in the natural habitat. They're rewarded when they walk close to people, cock their head, double back—they have strategies to evoke feeding from people who just came to a park to eat a pizza and talk with their friend.

The book looks at unlikely friendships forged over rooftop pigeon coops in Brooklyn. How did that come about?

It's based on a very pragmatic problem. Pigeon flying is a lot of work. Hopefully your son helps you [to] clean the coop, bring

ination with the birds, these men form neighborhood and community ties that transcend racial barriers. It's definitely a New York story.

For a city slicker, what's appealing about racing homing pigeons? When you send your pigeon out for 400 miles, it has to traverse hostile terrain. There are hawks; there are storms they have to go around; not all of them will make it home. When that bird comes back over the horizon, there's this tremendous rush: Here's this treasure that you bred and willfully surrendered, not knowing if you'd ever see it again, coming back to you. In a way, even if you didn't win the race, nurture has triumphed over nature. You've figured out how to manipulate both the bird's genes and behavior to outfox the storms, the weather, the hawks.

Why do pigeons have such a bad reputation? Is it true they can make us sick?

Do pigeons carry disease? Yes. But there's a difference between diseases they can transmit to oth-

"There's no documented case of a person getting sick from a street pigeon," Jerolmack says.

er pigeons and diseases they can transmit to people. West Nile? They're resistant. Bird flu? They mostly don't get it, and if they do get it, they die immediately, which means they aren't a good carrier. There's no documented case of a person getting sick from a street pigeon. That doesn't mean you should be happy about pigeon feces on a bench, but let's put it in perspective. The whole disease thing is a red herring. It's an excuse. It's a frame that allows us to justify getting rid of animals that we don't like anyway. ■

PHOTO © SPENCER TUCKER

parks

# An Urban Johnny Appleseed

ENVIRONMENTALIST SOWS NEW YORK'S MOST AMBITIOUS TREE PLANTING

by Naomi Howell / GAL '14

Morgan Monaco spent a lot of her childhood underneath the wide-hanging oaks and maples of Central Park. It was around this time that she first read Dr. Seuss's environmentally conscious book, *The Lorax*—about a character who acts on behalf of the trees against corporate greed—and felt an inherent kinship with his cause. "My mom would have to drag me away in tears when it was time to go home," she recalls. "The park was where I wanted to be."

She's all grown up now, but for Monaco (WAG '14), that feeling hasn't changed. As director of MillionTreesNYC since 2009, she spends much of her professional life outdoors spearheading an effort with the NYC Department of Parks & Recreation to plant one million trees in the city's five boroughs within a decade. The first phase will put about 700,000 trees mostly in parks over the coming years, when MillionTrees will then shift fo-

MONACO PLANS TO PLANT ONE MILLION NEW TREES IN NYC.

cus to street trees. The work involves coordinating city agencies, civic groups, nonprofits, and residents to prepare sites, ensure hardy species—such as Honeylocust, Ginkgo, and Green Ash—are planted each season, and provide enough "TreeLC" in the early critical years of growth. As the

(CONTINUED ON PAGE 20)





(CONTINUED FROM PAGE 19)

most aggressive tree planting in New York City's history, Monaco explains: "We knew that we needed people to care about this."

Many do care because of the case Monaco has made to show how beneficial our vertical friends can be. Absorbing storm water, capturing carbon, providing shade, reducing energy use, and cooling the air are just some of the positives trees provide. It's a lesson that Monaco learned well while interning over several summers for NYC Parks Commissioner Adrian Benepe. The experience left her wanting to make a great impact—not just to help the city act "greener," but literally to *be* greener. "I'd love for more people to recognize that if you invest in these few simple steps of watering, making sure the soil is not compacted, and planting flowers to show that dogs ought not go to the bathroom on the tree beds—the trees will give back so much," explains Monaco, who received the 2012 Frederick O'Reilly Hayes Prize for her work with MillionTrees.

Every street tree planted comes with a two-year maintenance guarantee by a MillionTrees contractor, and free education programs allow community members to pitch in during the trees' critical first three to five years. Though Hurricane Sandy took down more than 10,000 trees citywide last fall, Monaco was relieved that it was primarily the oldest and most vulnerable that were lost in the storm, while newly planted trees held their ground. It also emphasized the importance of building bigger soil beds to absorb storm water, a crucial step in largely concrete areas. But Monaco was perhaps most heartened by the many residents who displayed remorse over the loss of beloved neighborhood trees in the wake of Sandy. "We're grateful for people who appreciate their trees," she says, "and we're doing our best to replant them." ■



the insider

# BEST OF NEW YORK

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

## GEEK OUT OVER COMICS OR GET OUT INTO NATURE THIS SPRING

### NERDVANA

Enter through a door adorned with Captain America's shield while under the watchful eye of a life-size Terminator endoskeleton, and it becomes obvious that **FORBIDDEN PLANET** is geek heaven. Beyond its vast selection of comics, action figures, gaming, and apparel, the shop also boasts one of the world's largest collections of manga and graphic novels—with more than 50,000 volumes. "New York City is blessed with a bounty of fantastic comic shops, but my default is Forbidden Planet," says Daniel Ketchum (GAL '06), associate editor at Marvel Comics whose current titles include *X-Men: Legacy* and *Uncanny Avengers*. A regular since his NYU days,

Ketchum still gets nostalgic when he strolls through the new, expanded 3,400-square-foot space or talks to the eager staff. There are items for every type of fan—from Batman T-shirts to *Star Wars* statuettes and *Game of Thrones* posters. Plus, it's one of the only places in the country that carries *Doctor Who Magazine* from the United Kingdom.

832 BROADWAY NEAR UNION SQUARE, 212-473-1576; WWW.FPNYC.COM

### BRONX BLOOMERS

"We tend to draw boundaries between nature and the city, [but] realizing that they exist together will bring us closer to developing a sustainable urban environment," says Nikki Mokrzycki

(CAS '13), president of NYU's Community Agriculture Club. So when the environmental studies major needs inspiration, she heads to the **NEW YORK BOTANICAL GARDEN**. Opened in 1891, the 250-acre garden contains more than a million plants—from magnolias and cherry blossoms to over 600 varieties of roses. "The garden offers a biodiverse landscape that can't be found even in larger green spaces like Central Park," Mokrzycki says. "It's sort of like a museum for plants."

Visitors can explore the unspoiled forest with its cascading waterfall or take a guided tour of the Enid A. Haupt Conservatory, which each year hosts the largest exhibition of orchids in the United States. As the nation's biggest Victorian glasshouse, the conservatory hosts 11 distinct habitats—from cactus-laden deserts to

PHOTOS CLOCKWISE FROM LEFT: © JOHN CHANCE COTTI; © EVAN SUNG; © TIMOTHY KRASURE; © IVO M. KERNBELEN



MEATBALL OBSESSION



NEW YORK BOTANICAL GARDEN



PETE'S CANDY STORE

ENYCN

aquatic plant life and tropical rain forests. The garden is also home to the city's only freshwater river. "The Bronx River is very calming," Mokrzycki explains. "It's nice to breathe misty river air instead of exhaust fumes." 2900 SOUTHERN BOULEVARD IN THE BRONX, 718-817-8700; WWW.NYBG.ORG

### MANGIA ON THE RUN

When Italian cuisine meets the fast pace of city life, the result is old-world taste right in a cup. **MEATBALL OBSESSION** forgoes the tablecloths in favor of a walk-up window serving all-natural meatballs that can be enjoyed with a spoon or on a sandwich. "You think of pasta and meatballs as this sit-down family meal, but this could be a delicacy right in the middle of the day," says James Devitt, deputy director for media re-

lations at NYU. "It's a delicious blend of Italian-American cooking and urban convenience."

The secret to Meatball Obsession's authentic taste is the owner's family recipe: Dan Mancini uses his grandmother's Sunday Sauce, slow-cooked in cast-iron pots, just like she taught him as a kid growing up in Bay Ridge. The Parmesan dipping bread is perfect for sopping up sauce, while artisanal toppings like fresh mozzarella pearls, sautéed red peppers, and mini ravioli keep customers wanting seconds. The shop serves Italian ciabatta pockets from Hudson Bread bakery for meatball sandwiches, and cannoli from Artuso Pastry, near Arthur Avenue in the Bronx, for dessert. Meatball Obsession also offers free delivery—further proof that home-style comfort food doesn't have to slow you down.

510 SIXTH AVENUE, 212-260-8646; WWW.MEATBALLOBSESSION.COM

### BARS AND BARDS

"I love how poetry gives us this thing between people that is timeless—literally, this thing we can get from people who are long dead and still speaking to us," poet Matthew Rohrer says. When he's not teaching at NYU's Creative Writing Program, one of his favorite places to catch live poetry is **PETE'S CANDY STORE** in Williamsburg. The bar's intimate backroom is done up like a train car, where poets take the stage while "passengers" sip cocktails. But one of the city's most storied literary sites lies, of course, in the East Village.

St. Mark's Church-in-the-Bowery has been around since 1799, but it became a sanctuary

for writers when the **POETRY PROJECT** was established there in 1966. With a heritage that includes Allen Ginsberg, John Ashbery, and Adrienne Rich, Rohrer explains: "Everyone who is anyone has read there." Today, the Poetry Project hosts writing workshops and special events like its annual New Year's Day Marathon Reading, which features more than 140 speakers over 11 hours. Past participants have included Philip Glass, Patti Smith, William S. Burroughs, Yoko Ono, and Rohrer—who describes the epic experience as "intense and exciting to be a part of. And also overwhelming." 709 LORIMER STREET IN BROOKLYN, 718-302-3770; WWW.PETESCANDYSTORE.COM 131 EAST 10TH STREET, 212-674-0910; WWW.POETRYPROJECT.ORG



# MAN ON THE STREET

PHOTOGRAPHER LEN SPEIER CAPTURES MORE THAN SEVEN DECADES OF NEW YORKERS

by Naomi Howell / GAL '14

Len Speier (LAW '52) was one of the last young men to be called to serve in World War II. The bombs had already dropped on Hiroshima and Nagasaki, and the emperor had surrendered by the time he was assigned to Asaka, Japan. Speier was quickly promoted to corporal and worked as a clerk in the division's adjutant general's office there. In his free time, he explored, always with his camera, snapping images of everyday Japanese citizens. In one such photograph, boys play sandlot baseball in a ruined Tokyo street. Though the brutality of war was still fresh, Speier says that he came to develop a "compassion [for the Japanese that] never left me."

That sensibility followed him back to New York, where he finished college, and then NYU Law School. Speier started a private practice as a commercial trial lawyer but couldn't shake his love of being behind the lens. So after shifting his specialty to intellectual property, and continuing to take photos all the while, he began to teach a class at the New School: What Every Photographer Should Know About the Law. As his portfolio grew, he went on to teach photographic legal procedures at the Fashion Institute of Technology, as well as courses on black-and-white photography, the darkroom, and printing. By the 1970s, Speier had vastly reduced his legal practice and was immersed in street photography,

where his goal was always the same: "Confronting the ordinary person, doing their ordinary things, in a, hopefully, magical way."

Speier found plenty of magic on the streets of New York. He was particularly drawn to what he calls "the blending of architecture, design, and social consciousness." For

By riding the bus through Manhattan with his camera, 85-year-old Speier has captured spontaneous and award-winning scenes of city life.

Speier, "architecture" is not about physical structures; rather, it's the emotional environment he sees his subjects occupying. "People are unaware they place themselves in an architecture, a situation," Speier says. "I like to find those, see that, and create for them what they don't even realize they're a part of." His pictures can now be found in the permanent collections of the Bibliothèque Nationale in Paris, the Museum of the City of New York, the International Center of Photography, and the photo archive of the New York Public Library. He has also been widely exhibited—after a recent retrospective at NYU's Kimmel Center, Speier is preparing for a solo show of his work at Calumet Photographic this spring. And his commercial work for Random House, *Forbes* magazine, and Eyewitness

News has taken him as far as China, France, and England.

Born in 1927 to a working-class Jewish family in the Bronx, Speier developed an early awareness of social issues, calling out family members who expressed racism, which he considered as insidious as the anti-Semitism he had experienced.

His activist inclinations later led to working with the NAACP's ACT-SO cultural program, where he was photography coach to minority high school students. It also instilled in Speier, who got his first camera at age 13, an urge to "make a comment about the human condition." One of his favorite photos



depicts an elderly, homeless African-American woman sitting against a graffiti-ridden building in lower Manhattan with the words "Fight Racism" most prominent. "Hooded Figure in Snow," a lonely, haunting image he shot from his Upper West Side apartment, shows a dark silhouette of a person walking atop a wintry hill in Central Park. The photo was used on the cover of an Australian novel, *The Book Thief*. Another classic New York photo depicts five elderly women perched on a grungy stoop, surrounded by shopping bags.

In 2003, Speier suffered a stroke, leaving him with balance issues and unable to carry much equipment. One day, he climbed aboard the M5 bus in Manhattan and soaked in the atmosphere. He found the characters inspiring and the opportunity to snap pictures

"amazingly fluid." And so, his "Bus Series" was born. Seated on a side bench, using a small digital camera, he has captured spontaneous and poignant scenes of city life: two sisters in matching outfits, an elegant old woman, a father saddled with three sleeping children. The latter image won first prize in the Salmagundi Club art contest, and the father—to whom Speier sent a copy of the photo—thanked him for "the most beautiful picture of my family I have ever seen."

Speier rarely informs the subject until after he's taken their photos—a method that has helped him capture New Yorkers at their most candid moments for decades. "I try not to disturb the elements I see," he says. "I try to become an agent of design, art, truth, things like that. When it happens, I'm very happy." ■

SPEIER'S DECADES OF NEW YORK CITY PHOTOS INCLUDE (CLOCKWISE FROM RIGHT): "5TH AVE PARADE, BELUSHI MASKS" (1986); "DAD PLUS THREE, BUS SERIES" (2011); AND "HOODED FIGURE IN SNOW" (1972).



PHOTOS COURTESY LEN SPEIER

CULTURE



gallery

# HIGH ART, YOUNG DUDES

A TEMPORARY SPACE FOR THE NEXT GENERATION

by Alyson Krueger / GSAS '12

Walking into TEMP, a new art space in Tribeca that promotes young talent, one can't help but think: This is different.

First, there is the art—all made or curated by up-and-comers under the age of 30—which is sometimes hard to distinguish inside the cavernous two-story, 4,500-square-foot space of exposed brick and iron piping. On a recent visit, a patron helped explain that the video of the sleeping girl on the train was art, but the bicycle in the corner was just someone's ride. And the crowd of early twen-

tysomethings dressed in thick glasses and hoodies is a far cry from the cliché image of "uptown" gallery regulars. Finally, there are TEMP's 24-year-old founders, Ari Lipkis (CAS '11) and Alex Ahn (CAS '11), who are as eccentric as their exhibits. Lipkis, a smiley, bow-tie wearing Manhattan native, and his colleague, Ahn, a petite Los Angeleno, run around hugging visitors warmly and giggling.

If all TEMP did was display the work of young artists, it would stand out. The financial and reputational risks of taking on untried artists are so high that most institutions simply don't do it. But Lipkis and Ahn go even further by

offering unknowns the opportunity to curate exhibitions and produce shows. At its core, TEMP gives the "nameless" artist a forum to strut.

And people are noticing. Art-

lite location when these kids hit 30." And Lipkis and Ahn were giddy last fall because an art critic from *The New York Times* had just been in touch. The Independent Curators International and the

"What is really great about the art world is that it is very much a community," TEMP co-founder Alex Ahn says.

info, an online guide to what's hot in art, has featured TEMP twice. The Huffington Post declared: "Here's betting on a Chelsea satel-

Contemporary Arts Centre, the largest art hub in the Baltic states, have worked with the gallery on exhibitions, and scholars such as

PHOTO COURTESY TEMP ART SPACE

ARI LIPKIS (LEFT) AND ALEX AHN, BOTH 24, QUIT THEIR JOBS TO OPEN A TRIBECA GALLERY FOR UP-AND-COMING ARTISTS.

selves, like many of their friends, too insignificant in the industry to have any impact. So over a drink, the duo decided to stop "bemoaning the difficulty of being young in the art world," and to do something bold.

Fortune struck when a family friend of Ahn loaned them the space to use for a year (hence the name, TEMP). Paying no rent and using personal savings, they quit their jobs and taught themselves the basics of installing artwork and drafting legal contracts. The NYU art scene network then helped them find plenty of options for their first exhibition, "Working On It," which opened last fall and showcased 12 artists chosen "because their art reflected the new culture of today," Ahn says. The show's inventory made it clear that no one style or subject defines the new generation. One wall featured Dean Levin's "So Series," which offered pastel-colored word bubbles with phrases such as So Chill!, So Down!, and So Cool! The opposite wall featured Sandy Kim's expressive photos of, among others, a naked woman with Xs taped across her nipples.

TEMP's next show consisted of mini exhibitions set up by contemporary arts collectives across the world, including Videotage (Hong Kong), Matadero Madrid, and the Raw Material Company (Dakar). Not surprisingly, young artists and curators have rushed in as word has spread about the experiment, so finding new talent isn't an issue. The better question is what happens this August when TEMP is scheduled to shut its doors. Ahn is hopeful that the ride isn't over. "Maybe there will be a TEMP 2," he suggests. "Or maybe the landlord will be generous and let us extend our lease." ■

## CREDITS

### ALUMNI WIN BIG

At this year's Academy Awards, **ANG LEE** (TSOA '84, HON '01) won Best Director for *Life of Pi*, while *The Spectacular Now*'s **MILES TELLER** (TSOA '09) won the dramatic Special Jury Award for Acting. *Ain't Them Bodies Saints*, starring **ROONEY MARA** (GAL '10) as a young Texas outlaw, was also nominated in the U.S. Dramatic Competition. —Renée Alfuso

At this year's Academy Awards, **ANG LEE** (TSOA '84, HON '01) won Best Director for *Life of Pi*, while *Argo*, executive produced by **DAVID KLAWANS** (TSOA '91), took home Best Picture... **TONY KUSHNER**'s (TSOA '84) *Lincoln* earned him a nod for Best Adapted Screenplay, while **LUCY ALIBAR** (TSOA '05) was nominated in the same category for co-writing the bayou fable *Beasts of the Southern Wild*... **PHILIP SEYMOUR HOFFMAN** (TSOA '89) also scored a Best Supporting Actor nod for playing the titular cult-leader role in *The Master*... Meanwhile at the Primetime Emmy Awards, *Modern Family* was named Outstanding Comedy Series for the third straight year, with gold statuettes going to writer-producers **PAUL CORRIGAN** (TSOA '94), **BRAD WALSH** (TSOA '94), and **BILL WRUBEL** (TSOA '94). Outstanding Miniseries or Movie went to the HBO political drama *Game Change*, produced by **AMY SAYRES** (TSOA '76) and written by Tisch adjunct professor **DANNY STRONG**... The dramatic Grand Jury Prize at the Sundance Film Festival went to true-

life tragedy *Fruitvale*, starring **MELONIE DIAZ** (TSOA '08), while *The Spectacular Now*'s **MILES TELLER** (TSOA '09) won the dramatic Special Jury Award for Acting. *Ain't Them Bodies Saints*, starring **ROONEY MARA** (GAL '10) as a young Texas outlaw, was also nominated in the U.S. Dramatic Competition. —Renée Alfuso

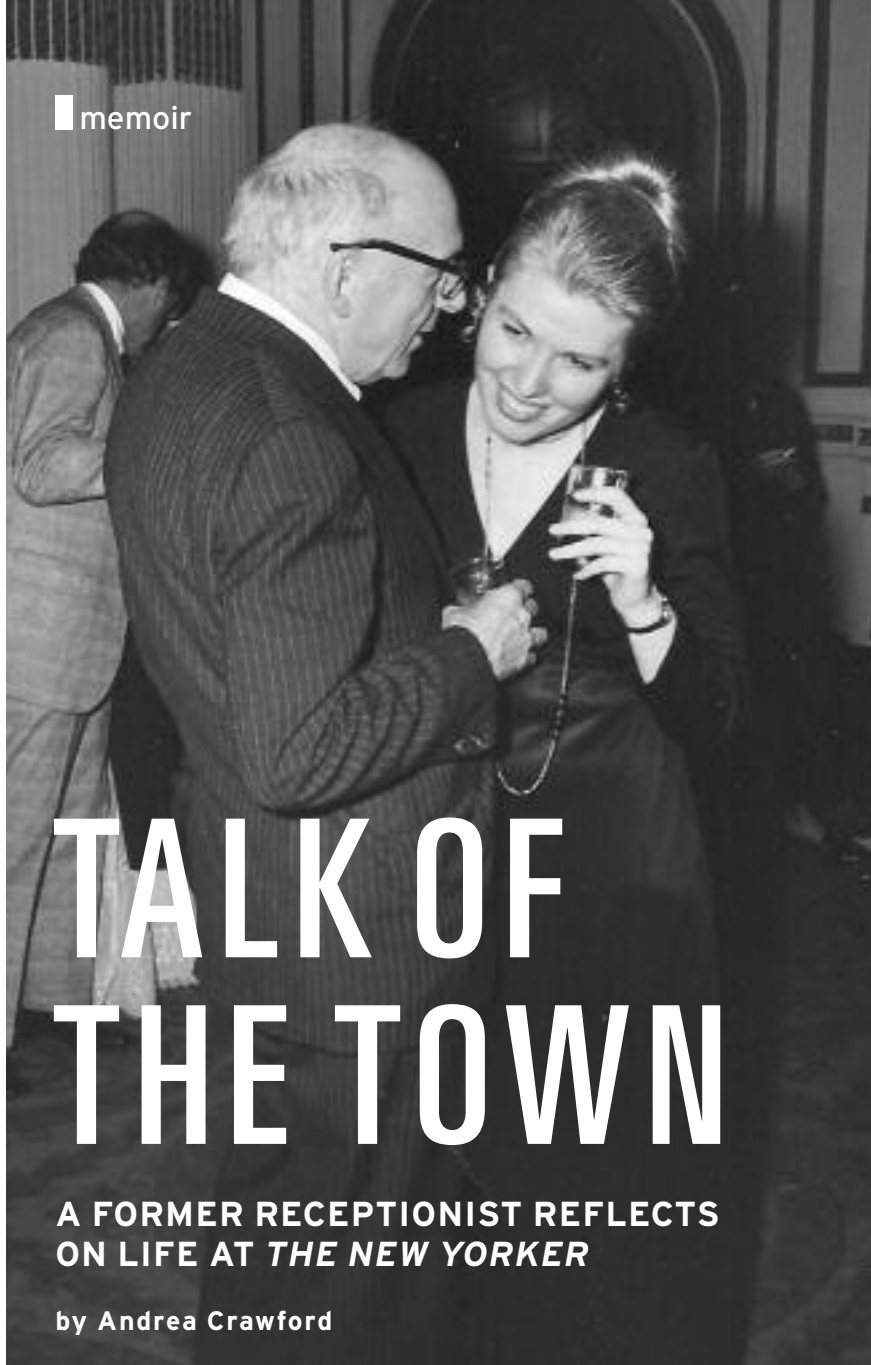


ANG LEE

PHOTO © A.M.P.A.S. AND THE ACADEMY AWARDS



memoir



# TALK OF THE TOWN

A FORMER RECEPTIONIST REFLECTS ON LIFE AT THE NEW YORKER

by Andrea Crawford

In 1957, when Janet Groth walked into the offices of *The New Yorker* magazine on West 43rd Street for the first time, she was a 19-year-old, Iowa-born, Minnesota-bred college graduate with literary ambitions. During her interview—with no less an interlocutor than E.B. White himself—she said that she wanted “to write, of course, but would be glad to do anything in the publishing field.” The magazine granted that meager wish by installing Groth at the reception desk, where she stayed for the next two decades.

The position gave her an un-

common vantage on the lives of the legendary figures she encountered during that time. Now Groth (GSAS '68, '82) has gathered her stories into a new book, *The Receptionist: An Education at The New Yorker* (Algonquin), published last summer and to be released in paperback in June. With graceful prose and rich details gleaned from years of copious journal keeping, she writes of attending cocktail parties with “a crowd that had learned to drink in the twenties and...was hard at it still”—and, at one such occasion, of being subjected to the infamous scorn of Dorothy Parker. She modeled for

libraries around New York City. Garrison Keillor appeared with her in St. Paul, Minnesota, calling the memoir the best of an impressive lot of such books.

“It really does feel like some kind of validation, some late graduation from something or other into—well, I’m terribly afraid there’s no place else to go except the angelic choir,” says Groth, from her Upper East Side studio apartment. On this particular day, she was surrounded by flowers that had arrived for her 76th birthday. She spoke with the husky voice of a mid-century film siren, laughing often at herself.

GROTH AND JOSEPH MITCHELL, AT THE NEW YORKER'S 50TH-ANNIVERSARY PARTY, WERE CLOSE FRIENDS DURING THE LATTER'S YEARS OF WRITER'S BLOCK.

PHOTO © JILL KREMENTZ

Arthur Getz (who used her likeness in one of his *New Yorker* cover illustrations), shared “stiff Manhattans” with Pauline Kael, gave directions to Woody Allen who was always getting off on the wrong floor, and dyed Easter eggs with Calvin Trillin’s daughters. But Groth also turns a critical but kind eye upon her youthful struggles, grappling with her own reticence, personal missteps, and the “shame of the writer who doesn’t write.”

The reaction from the crowd to which she once aspired has been celebratory: *The New York Times* covered her book launch last summer, a packed affair at the National Arts Club on Gramercy Park. Writers Trillin, Rebecca Mead, and Mark Singer of *The New Yorker* have interviewed her at events in bookstores and li-

That same warmth and humor is well on display in her memoir, when she tells of the poet John Berryman proposing marriage and of how she lost both her heart and virginity to an unnamed *New Yorker* cartoonist who misled her about marital intent. In one highly evocative chapter, Groth details her “innocent yet not quite innocent” relationship with the writer Joseph Mitchell, whose acquaintance began one evening on the F train, when she was headed to a graduate seminar on Elizabethan lyric at NYU and he to his Greenwich Village home. Soon thereafter the two forged an intimate connection, sharing lines from James Joyce’s story “The Dead” over drinks at a writers’ hangout called Costello’s. From 1972 until 1978, Mitchell took her to lunch every week, typically on Fridays, where they often discussed his writing—a significant topic in these years when he struggled with writer’s block and published nothing. But the relationship, launched over Joyce, would ultimately end, its demise foretold in a disagreement over E.L. Doctorow’s *Ragtime*, which

she abruptly found herself back at reception. The art director never warmed to her, she knew at the time; only later did she realize her lack of success might also have had to do with the unexpected return of a former favored assistant, “a woman I shall call Brenda, who...thought nothing of going to bed with the boss,” Groth writes.

A measure of melancholy as well as mature acceptance and gratitude pervades the text. Yet redemption, both personal and professional, did come for Groth—and long before publication of this memoir. She left *The New Yorker* in 1978 to start what would become a successful academic career. While at the magazine, she had pursued a doctorate in English literature at NYU, a degree that required 15 years to complete as she took one class at a time. A professor emeritus at SUNY Plattsburg, Groth has authored or co-authored four previous books, including an award-winning critical assessment of Edmund Wilson. Academic life brought its own challenges,

Groth turns a critical but kind eye upon her youthful struggles, missteps, and the “shame of the writer who doesn’t write.”

she liked and he did not.

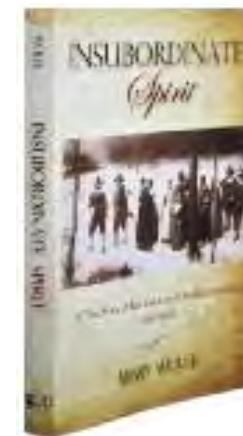
While full of such anecdotes, Groth’s memoir is also a forthright appraisal of young ambition, pretense, and disappointment. Groth aspired to but never got to write for the magazine. After a year and a half behind the receptionist’s desk, she received a promotion as an assistant in the art department, following in the footsteps of Truman Capote. But the promotion, her last, was short-lived. Upon returning from a va-

but she avers, “There’s nothing more noble, more wonderful, and more rewarding than a professorial career.”

Nevertheless, the publication of her first nonacademic book has been heralded as a late-in-life literary debut. And Groth has found such delight in her newfound celebrity that the angelic choir may just have to wait. She hints that a sequel to *The Receptionist*, taking readers beyond her *New Yorker* years, may well be on the horizon. ■

bibliofile

INSUBORDINATE SPIRIT: A TRUE STORY OF LIFE AND LOSS IN EARLIEST AMERICA, 1610-1665 (GLOBE PEQUOT PRESS)  
MISSY WOLFE  
SCPS '12



In 1631, Elizabeth Winthrop landed in Boston—widowed, with an infant in arms. Niece and daughter-in-law of John Winthrop, governor of the Massachusetts Bay Colony, she lived at the center of hostilities between the English and Dutch, their brutal attacks on the Munsees, and the natives’ reprisals. Testing the boundaries for Puritan women, she would go on to birth eight children from three different marriages, help found Greenwich, Connecticut, as a rare female landowner, serve as apothecary and midwife, and somehow find time for all those 17th-century chores—from tanning hides to churning butter. In matrimony, she variously suffered a drunk and a madman—and was nearly executed for adultery. Missy Wolfe’s richly detailed account, drawn from research in regional archives, should appeal to scholars and amateur historians alike.

—Nicole Pezold

DARE ME (REAGAN ARTHUR BOOKS)  
MEGAN ABBOTT  
GSAS '96, '00



Don’t be fooled by the pom-poms and ponytails: Megan Abbott’s latest novel unravels the knotted truths in the lives of high school girls and the often cruel world of cheerleading. Team captain Beth Cassidy and her loyal sidekick, Addy Hanlon, rule the squad until new coach Colette French arrives. When the coach dethrones Beth, a string of risky, power-hungry behavior engulfs the team and their new leader—and a suspicious suicide leaves the town in shock. Touching upon readers’ memories of tender, turbulent adolescence, Abbott’s newest story is heart-racing and raw. *Publishers Weekly* called it “a gut-churning tale of revenge, power, desire, and friendship...in which even the perky flip of a cheerleader’s skirt holds menace.” *The New York Times* review gushed: “It’s *Heathers* meets *Fight Club* good.”

—Naomi Howell



# FOUND IN TRANSLATION

## A NEW SERIES BRINGS THE ARABIC CLASSICS TO ENGLISH READERS

by Eileen Reynolds / GSAS '11

**A**nd nearness brings no boredom to my longing, / nor does the love for her leave me when she has left," an anguished poet declares. "She is my cure and sickness, and her memory my care; / but for the painful distance, passion dies."

Oh, woe is he!

The poet's affliction is a familiar one, but his identity—to English readers, at least—might come

on tribal politics, the rigors of desert life, and, of course, the agonies of love, Dhu l-Rummah and his predecessors—beginning in the 6th century, with an oral tradition stretching back even earlier—developed a system of meter and rhyme as complex as anything within the European literary canon.

But owing to the difficulty of translation, this poetry has remained, like most premodern Arabic works, virtually unknown to

tastes are hardly representative of a rich literary tradition that includes everything from theological treatises to ribald tales. Now, a group of scholars led by Philip F. Kennedy, associate professor of Middle Eastern and Islamic studies, has set out to fill that gap by building a comprehensive library of classical Arabic works. The Library of Arabic Literature (LAL)—an NYU Abu Dhabi Intitute project—will present some 35 volumes ranging from pre-Islamic po-

Geert Jan van Gelder, was released in December. Two others—*A Treasury of Virtues*, a collection of sayings and teachings attributed to 'Ali ibn Abi Talib, cousin and son-in-law of the prophet Muhammad, and 9th-century legal scholar Muhammad ibn Idris al-Shafi'i's *The Epistle on Legal Theory*, believed to be the oldest surviving document on Islamic jurisprudence—followed in February. "Part of our aim for the series is to publish broadly in the

Rossetti, managing editor of the series, which is being published by NYU Press.

The series may be read as a response in part to a recent uptick in interest among English readers, post-9/11, in the language and culture of the Arabic world. Kennedy and Rossetti envision that one day it may serve as a kind of Arabic analogue to Harvard University Press's renowned Loeb Classical Library of Greek

be included in the LAL series date from before the dawn of printing in Arabic, producing new editions involves the painstaking work of tracking down and studying original manuscripts. An eight-member editorial board of Arabic and Islamic studies scholars from various universities meets twice a year to oversee the selection, editing, and translation of these texts. Some stories might seem familiar: "A Visit to Heav-

Producing new editions involves the painstaking work of tracking down and studying original manuscripts.

and Latin literature—the idea being that future generations of English readers will now be able to study the Arabic classics alongside Homer and Cicero.

The first offering, van Gelder's anthology, *Classical Arabic Literature*, provides a sampling of the wide array of themes and genres that will be covered in the larger series, including wine poems, popular science, and even erotica. Though the authors of the pieces in the anthology lived hundreds of years ago, Rossetti notes that their chosen "topics are also very recognizable: love, petty annoyances, human relations."

Some of the works, such as Egyptian writer Ahmad al-Tifashi's "The Young Girl and the Dough Kneader," which van Gelder describes as a "moderately pornographic" story designed to "simulate the girl's breathless monologue," will no doubt raise eyebrows—which the editors paused to consider. "Some readers might prefer not to encounter the bawdy and erotic in a representation of Arabic literature," Kennedy says. "We just want, and feel obligated, to be honest."

Because most of the works to

en and Hell," an excerpt from the satirical *The Epistle of Forgiveness* by 11th-century writer Abu l-'Ala' al-Ma'arri, is considered by some as a forerunner to Dante's *Divine Comedy*.

Al-Ma'arri's work has contemporary resonance as well. The writer's Syrian homeland has been in the news a lot lately. "We hear about the Arab Spring, but it's important to balance political news with more of this," Kennedy says. That's not to say that Arabic literature can provide easy answers to thorny 21st-century questions about power and peace. Rossetti warns against the tendency to "read Arabic as sort of a sociological text—as something that can inform contemporary politics." Instead, he says, the series will have succeeded when people begin reading Arabic literature the way they read Russian or French poetry and prose in translation—"as real literature with its own merits." Kennedy shares the sentiment: "I envision the series being a physical thing, where you can walk into a bookstore and see those rows of books—and people can see that there's this huge tradition." ■

excerpt



SPRINT

**From *Baseball as a Road to God: Seeing Beyond the Game* by NYU President John Sexton with Thomas Oliphant and Peter J. Schwartz:**

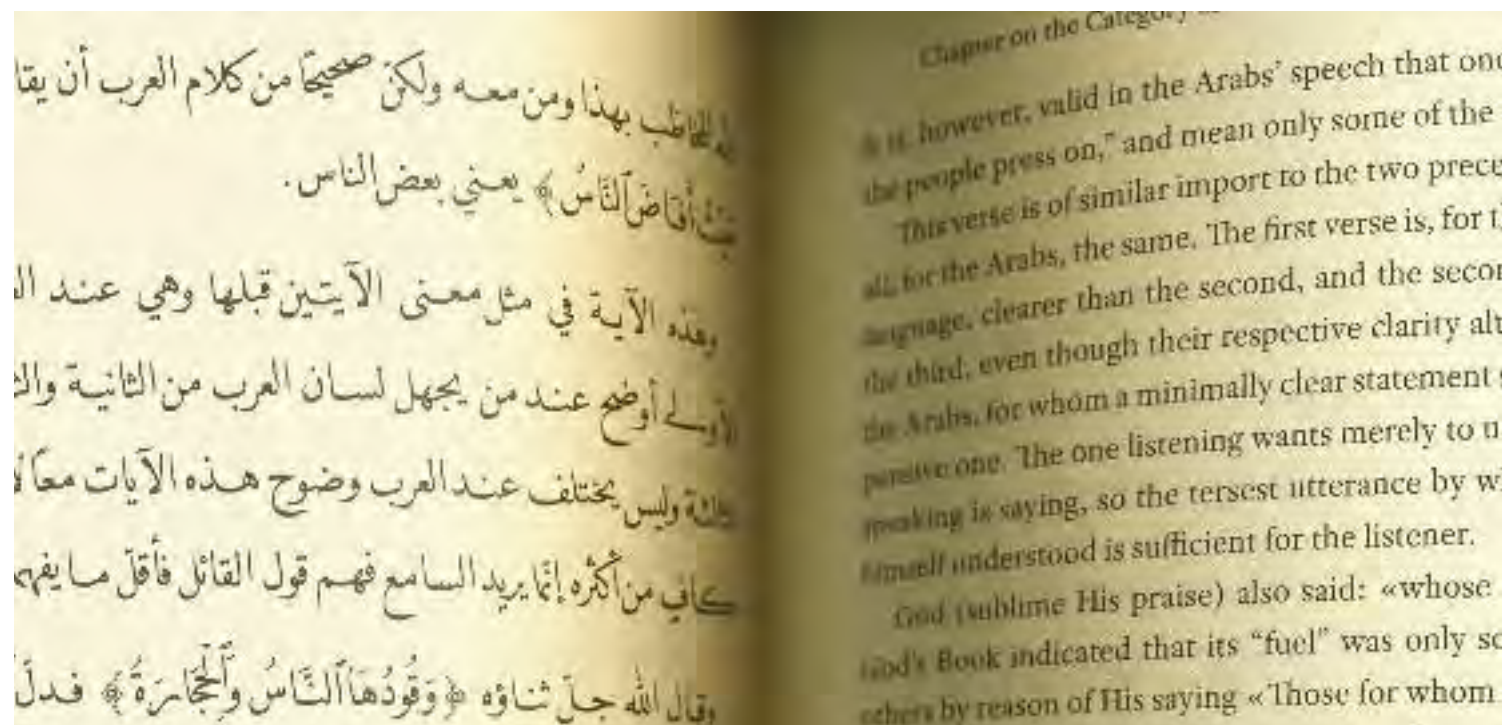
**A** student in my class once asked [eminent historian] Doris [Kearns Goodwin], "Given your experience and knowing what you know now, if it all played out again, would you want the Dodgers to remain in Brooklyn?" At first, the question struck me as ridiculous. Dodger fans were devastated by the move, an open wound that more than half a century later still pains many in the borough and beyond.

But upon reflection, I realized that the question is profound. As did Doris, who considered the ripple effect. Assuredly, if the Dodgers had stayed, she would not have converted [to an ardent Red Sox fan], and therefore she would not have forged the connection with her sons that the Red Sox delivered. The great memories of Red Sox Nation—celebrating dramatic October wins—would be wiped away. Then, the Dodgers themselves would be seen differently—as today's team rather than as the special team that left (our team that left); for the leaving is part of what made New York's Golden Age of baseball special.

After a long pause, Doris answered.

"No," she said, with equal parts certitude and regret. Then, ever the historian, she added, "The nostalgia and memories are purer this way."

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AN EXCERPT FROM JOSEPH E. LOWRY'S EDIT AND TRANSLATION OF *THE EPISTLE ON LEGAL THEORY* BY AL-SHAFI'I.

as a surprise. He was not a chivalrous Arthurian knight or lovesick Elizabethan dandy, but rather the 8th-century bard Dhu l-Rummah, considered by Arabic scholars to be the last of the great Islamic Bedouin desert poets. Reflecting

English readers. For the nonfluent, fleeting encounters with Arabic literature have historically come in the form of translations of the Koran or, perhaps, hackneyed adaptations of stories from *One Thousand and One Nights*. But these small

entry to a 19th-century proto-novel with Arabic alongside the English translation on facing pages.

The first book in the series, an anthology of classic works selected and translated by University of Oxford Arabic professor emeritus

various different fields that constitute Arabic heritage: literature, belles lettres, law, history, biography, travel literature, geographical literature, theology—a broad array of what was written back in the premodern era," says Chip



# Trip to the Doctor

Once taboo, psychedelics are making an enlightening medical comeback

by Jennifer Bleyer

Photographs by Matthew Septimus



Patients in the NYU Psilocybin Cancer Anxiety Study begin their hallucinatory experience wearing eyeshades and headphones as doctors encourage them to bear witness to an inner world.

On a spring day in 2010, “Sandra,” then a 63-year-old ice-skating instructor with short graying hair and an impish smile, received her diagnosis: ovarian cancer, stage 1C. The rock-hard tumor growing inside her abdomen was surgically removed almost immediately. She spent the next several months soldiering through exhausting rounds of chemotherapy. Oddly, it was only once she was in remission that the worst began.

Sandra found herself crippled with anxiety. An online support group for ovarian cancer patients exacerbated her worry as other women warned that it was not a question of if but when her cancer would return. She ate compulsively, which compounded her fear—the stomach pains she got once from scarfing down an entire bag of Halloween candy felt like a sure sign that the cancer was back. In the days leading up to her regular oncology appointments, she nearly hyperventilated with terror.

On one such visit to the NYU Cancer Institute last spring, Sandra mentioned her anxiety to a nurse practitioner who told her about an unusual research project happening at the university. It was a study to assess the potential of psilocybin—a psychoactive compound found naturally in a wide variety of mushrooms—to alleviate psychological distress in cancer patients. Once in her college days, Sandra had tried mescaline, a psychedelic found in peyote and other cacti, and experienced a bad trip. She had felt trapped in a waking nightmare that didn’t end for nearly 24 hours, until someone gave her some Thorazine to force her to sleep. The idea of taking a similar drug made her nervous, but her anxiety was so crushing she had little to lose.

That was how she came to be lying on a couch a few months later in a warm, silent room at the Bluestone Center for Clinical Research, a drug trial facility within NYU’s College of Dentistry. Wearing eyeshades and headphones, Sandra sensed herself being launched into a dark, infinite void. It was terrifying. She felt as if she was trapped in the hold of a ship, tossing violently in a storm. A panicked thought crossed her mind: *Am I breathing?* She forced herself to moan as she exhaled just to make sure that she wasn’t suffocating.

Soon, Sandra saw her own body. There was a black mass beneath her rib cage. She steeled herself and confronted the mass,



recognizing it immediately as a vivid manifestation of her own fear. Her fury boiled over. She yelled, "Get out! I won't be eaten alive!" In an instant, the black mass was gone.

"Then I started thinking about my family," she remembers. "I was just overwhelmed with love. Totally bathed in love. It wasn't just my love for my children and my husband and my dearest friends—it was their love for me. It was all part of the same thing. I felt timelessness, that I was part of an eternal existence. It was the most magical, wonderful experience I've ever had in my life."

"I felt timelessness, that I was part of an eternal existence," says former patient Sandra.

Even months after the psilocybin's immediate afterglow had worn off, Sandra felt more patient, calm, and centered than ever before. And somehow, her fear of a cancer recurrence had disappeared completely.

**The** only thing that Stephen Ross learned about psychedelic drugs during his training as a psychiatrist was that they were highly dangerous. A particularly bad taboo enveloped LSD because it was known to trigger psychosis. Yet Ross, a trim 42-year-old associate professor of psychiatry, child and adolescent psychiatry, and oral

medicine at NYU, and the director of the Division of Alcoholism and Drug Abuse at Bellevue Hospital, found it curious that in his many years of treating addicts, he had never seen one who was addicted to psychedelics.

In 2006, Ross was working under the supervision of Jeffrey Guss, a clinical assistant professor of psychiatry who had a long-standing interest in spirituality and consciousness. One day, Guss (GSAS '05) mentioned something called ayahuasca, a psychoactive brew derived from an Amazonian plant that was rumored to cure addiction. Ross had never heard of it,

but their conversation piqued his interest and he started researching beliefs about the healing power of hallucinogens. He was shocked by what he discovered.

"I felt like an archaeologist," Ross says. "American psychiatry looked very seriously into the therapeutic applicability of hallucinogen treatment models for a quarter century. There were tens of thousands of research participants in the United States, and my field of addiction and alcohol was the most studied indication. And here it was, completely buried and suppressed."

Indigenous cultures had used psychedelics for millennia as sources of divination and ritual healing. By all

accounts, however, their entry into modern psychiatry didn't begin until April 19, 1943, when a Swiss biochemist named Albert Hofmann at Sandoz Laboratories ingested a tiny amount of a chemical he had synthesized called d-lysergic acid diethylamide, or LSD, which the company was developing as a potential circulatory and respiratory stimulant. Hofmann's experience was indescribably powerful and surreal—he was certain he had become psychotic. He went on to report it to the scientific community, which developed a keen interest.

By the 1950s, Sandoz was manufacturing LSD for use in experiments across Europe and North America. More than a thousand clinical reports about psychedelic research appeared in scholarly journals from the 1950s through the early '70s, and as Ross discovered, tens of thousands of subjects ingested LSD and other hallucinogens to examine its effects on alcoholism, depression, schizophrenia, autism, and death anxiety. In 1958, the American Psychiatric Association held a conference highlighting LSD psychotherapy, which was thought to offer unprecedented access to the unconscious. *Time* and *Life* magazines covered the drug regularly and enthusiastically. Even the CIA developed an interest in the drug, testing its capabilities for mind control on unwitting subjects as part of a covert operation called Project MKUltra.

As psychedelic research proliferated, another avenue developed that would change the course of history. In 1960, two psychologists based at Harvard, Timothy Leary and Richard Alpert (now known as Ram Dass), initiated the Harvard Psilocybin Project to test its mental and emotional effects, but their study had little of the rigor of others. Leary and Alpert dispensed the drug freely to cultural celebrities and undergraduates in scenes that more closely resembled parties than medical trials. And, of course, they took it as well. It wasn't long before local authorities, and Harvard's administration, caught wind of their recklessness and halted the project. Leary and Alpert were eventually fired.

Leary became infamous as a psychedelic pied piper advocating the unfettered use of LSD to expand consciousness. The drug fueled the youth movements of the 1960s and

became synonymous with everything that culturally earth-shattering era came to represent.

Yet alongside promises of awakening came apocryphal stories of young people jumping off buildings and burning their retinas by staring at the sun. In 1969, the Manson family's grisly murders and the stabbing death of a fan at a Rolling Stones concert were both linked to LSD. Whatever therapeutic potential psychedelics held faded beside their perceived danger. Drug panic culminated in the passage of the Controlled Substances Act of 1970, which established the federal five-tiered schedule of drug classifications; psychedelics, including LSD and psilocybin, were categorized as Schedule I, meaning that they had a high potential for abuse and no accepted medical use. The door on psychedelic research effectively slammed shut.

**As** surprised as Ross was to unearth this chapter in American psychiatry, he was intrigued to learn that research had quietly begun again. It started as a trickle in the early 1990s, when a psychiatrist at the University of New Mexico got federal approval to examine the effects of dimethyltryptamine, or DMT, a powerful psychedelic that occurs throughout the botanical world, on hundreds of volunteers. Soon, other scientists were granted licenses for human subject studies of Schedule I drugs, including psilocybin and MDMA, the club drug better known as Ecstasy.

Interesting results began to emerge. At the Johns Hopkins University School of Medicine, for instance, a controlled study of psilocybin concluded that not only was it safe when administered in a structured environment, but that it reliably induces a mystical experience that can improve psychological well-being over an extended period of time. More than three-quarters of subjects who received a single 30 milligram dose of psilocybin reported that it was one of the top five most meaningful experiences of their lives, and 94 percent said it had increased their sense of well-being or life satisfaction 14 months after they'd taken it once. Almost none reported negative changes in mood, behavior, or self-regard.

Ross was fascinated but still unconvinced that one could enter this



In an act nodding to indigenous cultures that use psychedelics, patients in the NYU study are presented their psilocybin pill in a ceramic chalice.

realm of research as a serious scientist and not be tarred as a freak. He sought out Charles Grob, the head of child and adolescent psychiatry at Harbor-UCLA Medical Center, who had started conducting psychedelic research in the mid '90s. "He seemed like such a nice, normal guy who lived in the suburbs," Ross says. "Not some fringe character."

With Grob's encouragement, Ross, Guss, and another colleague, Anthony Bossis (GSAS '91), a clinical assistant professor of psychiatry and a palliative care expert, joined together to propose a double-blind, placebo-controlled study of psilocybin treatment for anxiety in late-stage cancer patients. In early 2007, they received an investigational drug license from the Food and Drug Administration and the Drug Enforcement Administration, as well as approvals from NYU's Institutional Review Board and Oncology Protocol Review and Monitoring Committee. Although they were met with some skepticism, Ross was struck by the degree of open-mindedness they encountered given the controversial nature of the drug involved. "I would often [hear] chuckles and laughs and, 'I was a child of the '60s. I get it,'" he says.

**Today,** the NYU Psilocybin Cancer Anxiety Study is conducted in a serene space that seems more like someone's living room than part of a bustling research clinic. There's a couch strewn

with ethnic-printed pillows, shelves stocked with oversize books of Tibetan art, framed landscape photographs, warm pools of lamplight, Buddha figurines, and, on dosing days, fresh fruit and flowers.

Notwithstanding the lovely room, psilocybin does present risks. Although it is not known to induce addiction, overdose, or withdrawal symptoms, some research has suggested it can bring about prolonged psychosis in people with a personal or family history of major mental illness, so such patients are carefully screened out of the study. In the session itself, there may be some physical side effects, such as nausea, dizziness, and tremors, but the more pronounced hazards are psychological. Periods of transient anxiety can occur as patients navigate the challenging psychological material related to cancer. More extreme reactions, such as paranoia and panic, can occur, but are rare and safeguarded against through careful preparation and a highly structured therapy session, much of which is influenced by the rituals of indigenous cultures that utilize psychedelic medicines.

Subjects start with a series of meetings with a male-female therapist dyad to build trust, establish familiarity, and set intentions. On the dosing day—there is one for placebo and one for the real thing, set seven weeks apart—a small container of psilocybin synthesized in a government-monitored laboratory and weighed daily according to strict DEA regulations is taken from an 800-pound

PHOTO © MARTIN BONJALANI



Ninety-four percent of patients in one study said just one dose of psilocybin, a psychoactive compound found in a variety of mushrooms, had increased their sense of well-being even 14 months after they'd taken it.





The NYU Psilocybin Cancer Anxiety Study team (from left): Jeffrey Guss, Gabrielle Agin-Liebes, Stephen Ross, and Anthony Bossis.

safe. Twenty milligrams of powder, an amount precisely judged to increase the likelihood of a mystical experience, are measured and pressed into a pill, which subjects swallow from a ceramic chalice.

The drug starts to take hold after about half an hour and the subjects are encouraged to put on eyeshades and headphones, lie down, and ride the waves of music on a carefully curated playlist. The therapists sit quietly nearby. There's often sobbing and sometimes laughter. After a few hours, subjects usually remove their eyeshades and start bearing witness to the inner world they've traversed.

"People come out with an acceptance of the cycles of life," Bossis says. "We're born, we live, we find meaning, we love, we die, and it's all part of something perfect and fine. The emergent themes are love, and transcending the body and this existence. In oncology, we're pretty good at advancing life and targeting chemotherapies, but we're not so good at addressing deep emotional distress about mortality. So to see someone cultivate a sense of acceptance and meaning, something that we all hope to cultivate over a 90-year life, in six hours? It's profound."

After the dosing day, patients receive another six hours of psychotherapy, and therapists often suggest ways for them to stay connected to the experience with meditation and mindfulness exercises. Ross says that some participants' anxiety abated for only a few months, while for some it lasted two or three years. Almost everyone said they wished they could do it again.

The biggest mystery of all is how it works. Advanced neuroimaging studies have recently shown that the drug suppresses activity in the part of the brain associated with self-awareness, hence the feeling of transcendent connection to everything.

NYU's study results will be published in another year or so after 32 people have participated (there have been 23 so far), and Ross is cautiously excited about what could happen next. Should his data indeed show a correlation between a single dose of psilocybin and decreased cancer-related anxiety, he explains, those results combined with data from similar studies at UCLA and Hopkins may be enough to move forward on a Phase III drug trial, which would involve up to 400 subjects at multiple sites around the country. Such a study would be extremely costly and time-consuming, but if it proves the drug's effectiveness, psilocybin could be rescheduled under the Controlled Substances Act.

"That would be historic," Ross says.

Some researchers imagine scenarios beyond that, wherein psilocybin is shown to effectively counter a range of psychiatric ailments and issues, and eligible patients visit special clinics around the country for treatment sessions. Though that would be many years in the future, the psilocybin cancer-anxiety study has already spawned the country's only psychedelic psychotherapy training program, developed and supervised by Jeffrey Guss. By this spring, 14 state-licensed clinicians will have been trained in the methodology of psilocybin therapy, and they're often left awestruck watching

people transcend their most primal fears.

Such was the case with Patrick. One of the study's earliest participants, Patrick was a successful, vibrant media professional who was 51 when diagnosed with cholangiocarcinoma, a malignant cancer in the bile duct. The odds were against him, yet he approached his treatment with extraordinary determination and courage. After a secondary metastasis showed up in his lungs in 2008, he joined the NYU study.

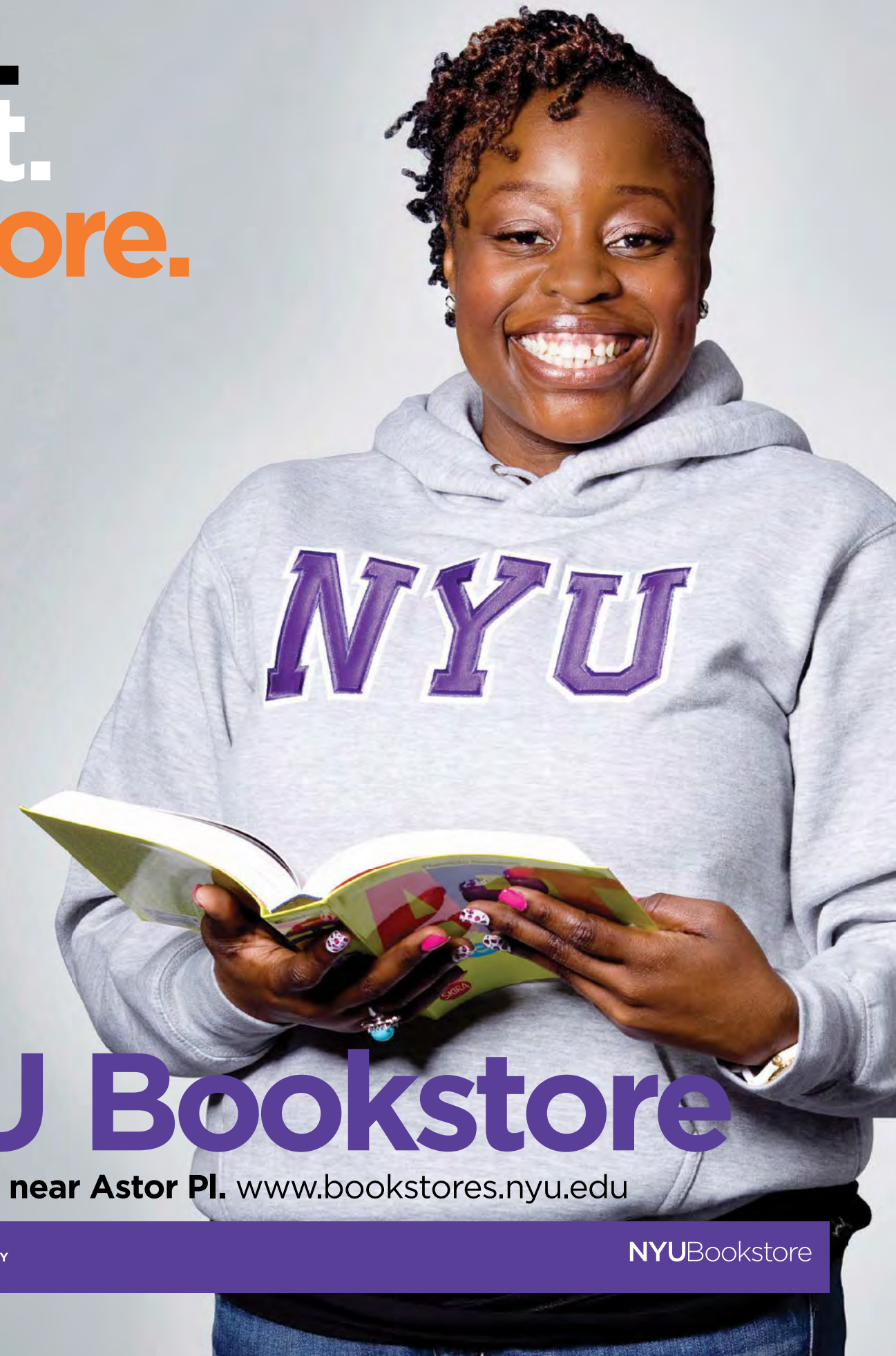
Bossis was one of Patrick's two therapists, and he grows emotional recalling the transformation he witnessed in his patient. "He was lying down saying profound things about life, love, and the place he was going," Bossis recalls. "He's experiencing infinite consciousness and crying, and you're right there watching this, and he walks out a different person. It was my proudest day as a psychologist, and I've been in the field a while."

In the euphoric days afterward, Patrick described having gone on a journey led by his sister-in-law, who had died of cancer years earlier at 43. "The culminating scene was of him approaching this razor point on the edge of the universe," says his wife, Lisa. "He knew he could look over the edge and see what the gods see. The wind was blowing and there was tremendous light, and he thought, I'm not going to look there because I need to go back and see Lisa."

Patrick lived another two years, during which his psilocybin journey remained vivid and laid the foundation for deeply spiritual experiences that he and Lisa shared in his final months. It altered his understanding not just of his cancer, but the nature of reality itself. He said it was the second most important event of his life, after meeting his wife. Patrick died last May, leaving behind a journal in which he wrote:

*"Everything that happened, anything and everything was centered on love. I was told to not worry about the cancer. It's minor in the scheme of things, simply an imperfection of your humanity and that the more important matter, the real work to be done is before you. Again, love... Undoubtedly, my life has changed in ways I may never fully comprehend. But I now have an understanding, an awareness that goes beyond intellect, that my life, that every life, and all that is the universe equals one thing... love." ■*

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# THE *ART* OF TELEVISION



THREE REVERED SHOWRUNNERS DESCRIBE HOW THEY MAKE *SERIOUS* DRAMA

BY RENÉE ALFUSO / CAS '06 AND JASON HOLLANDER / GAL '07



**L**egendary film auteur Martin Scorsese certainly didn't need to venture into television. But the medium—once called “chewing gum for the mind”—proved the best place to live out a decades-old fantasy. “I’ve always dreamed of getting involved with a project where characters could develop over time, almost like the way Victorian novels were written,” Scorsese (WSC '64, STEINHARDT '68, HON '92) explained after winning his first Emmy Award in 2011 for directing the pilot of HBO's *Boardwalk Empire*, for which he is also executive producer. And so, TV could count yet another convert: “It gives you more license, and much more freedom.”

Indeed, ever since the hulking, panic attack-prone Tony Soprano sauntered down his driveway and into our consciousness back in 1999, the rules of TV storytelling haven't been the same. Heroes no longer need angular jawlines or righteous creeds—in fact, they're often monsters we find ourselves rooting for. *The Sopranos*, along with dramas such as *Six Feet Under*, *The Wire*, *Dexter*, *Game of Thrones*, *Homeland*, and *Mad Men*, has twisted the paradigm, demanding viewers to focus, soul-search, and empathize—at times against our better judgment—like never before. “It's a deeper, more complex, more long-range kind of storytelling that has led people to compare *The Sopranos* to *War and Peace*,” says Karen Hornick, who teaches the Poetics of Television at the Gallatin School of Individualized Study.

Not so long ago, Hornick notes, “Television had a sort of justifiably bad reputation because it was always associated with commercialism”—hawking that certain detergent or car. But now good TV is a “product” itself and has found a home, most often, on cable channels such as HBO, Showtime, AMC, and FX. This new golden age started bubbling in the late 1990s but came to a boil at last year's Primetime Emmy Awards, when—for the first time in history—there wasn't a single broadcast-network series among the Best Drama nominees. It's paid off financially as well. HBO, for example, grew its subscribers from 24 to 30 million over the past 14 years, and the network earned about \$4 billion in 2010—accounting for one-quarter of the operating profits of parent company Time Warner. And, in turn, talent is flocking: Movie stars now line up for roles meatier than anything offered on the big screen, while top writers make TV a goal rather than a fallback.

Of course, the dramas we follow each week don't come easy. Like conductors of an Italian opera, a new kind of maestro frantically, painstakingly engineers the stories. Called “showrunners,” these creative gurus oversee the writers' room as well as the minute-by-minute operation of an entire series. *NYU Alumni Magazine* sat down with three of the biggest names in the business—the brains behind *Boardwalk Empire*, *The Walking Dead*, and *Breaking Bad*—who told us about their heftiest challenges, deepest fears, and what it takes to keep these narrative machines moving.



Winter with Steve Buscemi

## BOARDWALK EMPIRE

# TERENCE WINTER

**Brooklyn native Terence Winter (WSUC '84) served as executive producer and chief writer on *The Sopranos* for five seasons. In 2010, he created the Emmy Award-winning HBO historical drama *Boardwalk Empire*, which follows Atlantic City's corrupt politician Nucky Thompson as he battles bootlegging gangsters during Prohibition.**

**The show has such complex story lines. Does that require more faith in your audience?**

I write the show assuming that the audience is intelligent, adult, curious, maybe knows a little about history or, if not, is interested in history. I think that would probably make up the most satisfied viewer because if you're willing to put the time in and actually pay attention and not balance your checkbook while you're watching this, that's how the show works best. You really need to focus. We don't spoon-feed information to people; it's not wrapped up in a neat little bow, because that's what life is like.

[and] some convenient plot device happens. Keeping Jimmy Darmody alive would have been exactly one of those things that would make me as a viewer cringe and say, “I don't believe these guys anymore; I don't really believe you're a gangster because you would have killed this kid.” That was really the only way out, and I just wouldn't have been able to live with the false storytelling, even though it might have been better for us as a show.

I mean, people went absolutely ape shit when I killed Jimmy—I got threatening posts on the Internet. [But] I'm not doing the show to just please the mass audience—I'm doing a show that I can be proud of, and be truthful in the way I tell the story. And yeah, I hope people watch it, of course, but I'm not gonna let the audience be the tail that wags the creative dog here. It's gotta make organic sense.

**Is it tough to keep trying to surprise viewers?**

Yeah, it's really challenging. That's one of the reasons the Jimmy Darmody thing was so satisfying for me, because people were surprised by it. You know, it's just decades and decades of TV and movie history: People understand the language of film and storytelling, and they're kind of ahead of you a lot. It's like you gotta try to invent new ways to fool an audience and keep them surprised, and they love it. I mean that's what you're hoping for as a viewer, to go, God, I did *not* see that coming.

**In Season 2, you killed off a major character, saying that anything less “would have felt like a TV show.”**

Yeah, it's gotta feel real to me. I can tell when I'm watching something

**What would you say TV offers that film can't?**

Well, nowadays, just the ability to tell stories that involve characters as opposed to cartoon figures and superheroes. The night we premiered in 2010, the lead-in to *Boardwalk Empire* was *Transformers 2*, and I remember sitting there watching it and thinking: This is amazing—the Hollywood movie is this big action comic book and the sweeping historical epic is a television show, and it's completely ass backward. It used to be the other way around—TV was frivolous, you know, silliness.

**Have you noticed a change in dramas since working on *The Sopranos*?**

Absolutely. You can sort of draw a straight line from *The Sopranos* to two dozen other shows. The types of storytelling, the types of casting, the

types of subject matter—that was just groundbreaking. I mean just the idea that you could cast Jim Gandolfini in the lead. That's part of why it just felt so real, and then that started to bleed into other shows.

**Some people criticized the ending of *The Sopranos*. Will that influence how you choose to end *Boardwalk Empire*?**

Well, it won't in the sense that I'm certainly not afraid of being criticized. I love the ending of *The Sopranos*. So whatever the ending ends up being, I think I'll just go for it, and I'm not trying to necessarily piss anybody off or please anybody, I'm just doing the best job creatively. I always said this show's gonna end with a very, very elderly Nucky walking into a diner and killing Tony Soprano [*laughs*]. That'll just bring it full circle.

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"The show is really about people trying to survive in an apocalypse, when there's a breakdown of society and there's no help coming."



## THE WALKING DEAD

Mazzara with a zombie

# GLEN MAZZARA

After five years writing for *The Shield*, Glen Mazzara took over as showrunner for AMC's *The Walking Dead*, based on the award-winning, cult-favorite comic book series. Mazzara (WSUC '89, GSAS '93) recently stepped down after the show's third season, despite breaking TV records as the highest-rated basic-cable drama in history. He's now in talks to write a film prequel to *The Shining* for Warner Bros.

**Zombie movies have been around for decades, but this is the first TV show. Does the different medium create new obstacles?**

It does, because week after week we have to show our characters living with the zombies. And yet they can never become commonplace because that way they would cease to be frightening. So how do you keep the zombies fresh and interesting and scary, when really they're sort of slow-moving, dim-witted creatures?

**But the show's about much more than just running from zombies.**

It's really about people trying to survive in an apocalypse, when there's a breakdown of society and there's no help coming. There's no government, no military, no health care or infrastructure anymore. And it just

becomes the story about a simple tribe out there on the road trying to protect each other, to deal with losses, to find simple things like food, water, and shelter—things that we always take for granted.

Then as the show advances, it becomes about those people trying to rebuild civilization, and how do we make our way back from this cataclysmic event? One of the things that we're interested in exploring is that the greatest horror is not so much the zombies but the other people. Now that the rule of law has broken down and people's inhumanity starts coming out, that's really the true horror of that world.

**It seems like each week anyone's number could be up.**

We don't ever want to feel like we're a safe show where people watch and say, "Oh, they're not really gonna kill off this character." And we've done that—we've killed off significant characters in very surprising ways that have deviated from the comic book. So by doing that we really put the audience on the edge of their seats. When I say no one is safe, I really mean *no one* is safe on this show.

**That makes it more suspenseful to watch, but is it hard for you to let go of your favorites?**

Yes, it is. This season we had to kill off a character [who] I really loved writing for, but the story dictated that someone had to die. I had to call the actor to tell [him]; I make those calls, and those conversations never go well. It's difficult to say, "Hey, I know you're having fun, but now you're out of a job." But that's the nature of the show, and if we don't do that it's going to feel dishonest.

**You've drawn from personal experiences, like the scene where Maggie says goodbye to her father.**

Yeah, unfortunately my mom passed away [last] spring. She was on life support, and I couldn't get to New York in time. Her death was imminent, so my

sister held the phone up to her and I got to sort of say goodbye and just thank her for everything. It was really an incredibly painful experience, but then when we came to this scene in the show, I just really wanted to write that and put that out there. What was surprising is that via Twitter a lot of people reached out and said that they'd had a similar experience. And it was really meaningful to know that that simple scene resonated for so many different people. You want to connect emotionally with the audience, and to do that you have to write as honestly as you can.

**Do you ever have zombie nightmares from working on the show?**

I had one zombie nightmare a few months ago—I think I was having a rough week at work or something. I was definitely being eaten alive, and then I woke up. It was pretty scary—that's a horrible way to go, being eaten by a reanimated dead person!

## BREAKING BAD

# VINCE GILLIGAN

Inspired to write after watching *The Twilight Zone* as a child, Vince Gilligan (TSOA '89) honed his craft in the 1990s on the pioneering Fox mystery-drama *The X-Files*. He then had a brazen idea for a show—about a high school chemistry teacher who starts cooking crystal meth when he's diagnosed with terminal cancer. The show has won seven Emmys since *Breaking Bad* premiered in 2008, and the final season will air this summer.

**Why has TV become such a beacon for adult dramas?**

These days more and more money goes into fewer and fewer movies. [Film executives] look at the shrinking box office and they say to themselves, we better give them what they want. But there's still, and I hope there always will be, that desire for storytelling for grown-ups, and that sort of has fled to television. It had to go somewhere.

**And that somewhere was cable.**

It goes without saying that if *Breaking Bad* were on a network, it

dying of cancer and cooking crystal meth...I am often surprised it works and that folks keep coming back.

**Speaking of which, you've created one of TV's most polarizing heroes. Are you afraid the backlash against Walter White could become too intense?**

In the early days I worried about it greatly. It's why Walt was diagnosed with cancer in the pilot; it's why he had a second job in the pilot, and [a job] in which he's mistreated by the rich, snotty kids whom he teaches. Honestly, it's why he has a son with cerebral palsy. I was sort of loading up the sympathy factor in the early going so that he could become increasingly darker and the audience would still sympathize with him for as long as possible. But I realize in hindsight that I didn't need to worry as much about likability. The only thing really to worry about is telling an honest story and staying true to the character.

It's funny, the audience is more tolerant sometimes and more understanding of Walt than I am. I think he's [laughs] pretty much an irredeemable bastard at this point, but there's a sizable chunk of the audience who still roots for the guy. And that's fine, they're not wrong. *Breaking Bad* was always meant

would have been canceled within its first half-hour, in terms of pure viewership. But what I love about our show is that the people who love it really, really love it. I can't believe it ever got bought in the first place, because on paper it shouldn't fly. A middle-aged guy

to be kind of an experiment in television in which the main character is always on the move, always transforming from who he was to who he will eventually become.

**Do you ever lose faith that you're plotting the story just right?**

You know, your confidence waxes and wanes. I had another bout with it last week when I thought, everything we're doing is shit. But I have these six other writers who can say, "Come on, man, relax. Step back from the edge of the cliff. It's not that bad. We have a lot of good stuff here."

**You're about to wrap up this intricate series after six years. Any chance you'll be truly happy with the ending?**

Probably not [laughs]. I picture myself a year and a half from now waking up out of a sound sleep and having the perfect ending, except it's six months too late. And that troubles me. We're trying to be chess players and think 20 moves ahead, and I fear sometimes there's a very obvious permutation right under our noses that we're gonna miss. But I can tell you we're working our butts off to think it through.

**That's all you can do, right?**

It's all you can do. Life itself does not contain a lot of perfect endings. It's just sort of messy and shapeless, and it just kind of goes on until it dribbles and peters out at the end. So there's artificiality to begin with, to endings in movies and television. It's a good thing to reach for—a proper, satisfying ending. But we realize that they don't necessarily represent what we know of life. ■

PHOTOS: LEFT © GENE PAGE/AMC; RIGHT © ROBERT YAGER



Gilligan with Bryan Cranston (left) and Aaron Paul



Washington Mews sits quiet, but a few blocks away Washington Square South teems with activity.

# ALL-NIGHTER

6:07 / 6:12 PM

7:07 PM

## TAKE A LOOK AT WHAT HAPPENS WHEN THE SUN SETS ON NYU

PHOTOGRAPHS BY NOAH DEVEREAUX



In Steinhardt's Frederick Loewe Theatre, students and staff break down the set from *City of Angels*.



### EDITOR'S VIEW:

After an especially long Tuesday—near the tail end of this magazine's frenzied editing cycle—I was in the mood to go home, eat some soup, and watch a *Family Guy* rerun. Instead, I ventured out into the cold, black February night for a six-hour photo shoot.

A couple inches of snow still covered the pavement in a dark brown quilt as I met photographer Noah Devereaux on Washington Square Park's northeast corner. Our aim: Wander NYU's slushy streets and buildings looking for anyone or anything worth a picture. We had no real agenda, expectation, or goal. Maybe not the soundest logic for a six-page feature story. But the notion was intriguing—let's see what this place looks like on a truly random night.

Attention to my fatigue and gloveless frozen fingers soon gave way to something else. This place I'd walked through nearly every day for a decade transformed in front of me.

First there was Ali, who patiently rewashed his hands and feet to show us the technique and explain how it helps him prepare for Muslim prayer. Then there was

Justine, whose nerves seemed to evaporate as she climbed a rock wall for the very first time. There was William, an economics major, practicing piano in a tiny room to give himself a creative break from studying. Then Coral, who smiled sweetly and reread her lines, and told us she wasn't nervous for her 11 PM play audition. Finally, there was DJ Tim, a 2003 alum, who bounced to the beats he was spinning for WNYU radio. And there were many more, all friendly and each so *immersed* in something.

I parted from Noah around midnight. With the luxury of sleeping in the next day, he would continue shooting till dawn. But I had seen enough, and it all reminded me of a line from a letter Albert Einstein wrote to his friend János Plesch about universities. He liked being around them, he said, because that's where "the future was being brewed."

Is NYU and all its inhabitants perfect? Come on. But in an instant, some people or moments are. And on the night of February 12, it sort of felt like that was true everywhere we looked.

—Jason Hollander



Students stretch their limits during a rock-climbing class.



'Isha, or evening prayer, on the fourth floor of the Global Center for Academic and Spiritual Life.



William Bekker (CAS '13) takes a creative study break.



7:40 PM

8:00 PM

8:55 / 8:59 PM

9:56 PM

10:53 PM

NYU fencers positioned in practice mode inside Coles Sports Center.



Ali Hussain (CAS '15) purifies his hands and feet in NYU's Ablution Room.



Coral Pena (TSOA '15), right, and Kimberly Taff (TSOA '14) prepare callback auditions for the Tisch production of *Milk Like Sugar*.





Students have a midnight snack inside Weinstein Residence Hall's food court.



11:51 PM

A late-night view of Bobst Library.



12:05 AM

2:24 AM

Anthony Rinaldi (GAL '14) practices a presentation.



5:43 AM



6:16 AM

6:33 AM



DJ Tim Sweeney (STEINHARDT '03), left, spins the show "Beats in Space" on WYNU, 89.1 FM.



Bobst Library staff John Navarrete (above) and Nestor Silva (top right) put the finishing touches on a night of cleaning.



A delivery truck driver can see daylight in the rearview mirror on Washington Place.



1930s

**SYLVIA SHAPOSNICK BURAK / STERN '36 /** was a member of the Zeta Phi Alpha chapter sorority during her time at NYU, where her son, **EUGENE D. BURAK / STERN '71 /**, received his MBA.

1940s

**LEONARD R. SUSSMAN / WSC '40 /** wrote his 15th book, *Marianne: 6 Degrees of Connection, a Love Story*, which was selected by the Library of Congress's prepublication PCN program.

**NORMAN ISAACSON / WSC '41, MED '44 /** retired in 1994 as professor of surgery at George Washington University Medical School. He has authored many articles in surgical literature, and is past president of the Washington chapter of the American College of Surgeons and the International College of Surgery, as well as the Jacobi Medical Society. At 91, he enjoys life in sunny Florida and travels all over the world. His grandson, Daniel, is a member of NYU's class of 2013.

**SEYMOUR GOTTLIEB / ENG '42 /** studied aeronautical engineering at NYU, which his granddaughter, **RACHEL WALKER / TSOA '07 /**, also attended.

**RICHARD (DICK) ESSEY / STERN '47, '48 /** is cel-

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



**IF THESE WALLS COULD TALK**  
The above photo, which appeared in the *Washington Square News* in the 1980s, depicts a once-familiar sight along Houston Street near the Bowery—then the epicenter of New York's downtown art world. Painted by artist and activist Keith Haring (1958-1990) in the summer of 1982, the mural was temporarily re-created at that location in 2008 by Deitch Projects and the Keith Haring Foundation, in honor of what would have been the artist's 50th birthday.

1950s

celebrating the 50th anniversary of TemPositions, a New York City-based temporary staffing firm, of which he is founder and chairman.

**ROBERT F. BRODSKY / ENG '48, '50 /** wrote his fifth book, *Catch a Rocket Plane: More Tales From the Cutting Edge, and Beyond* (CreateSpace). The book includes stories from his days at NYU and in Greenwich Village, where he played in a Dixieland band.

Three generations of Messingers attended NYU, including **ARTHUR MESSINGER / ARTS '51 /**, his father, **NATHAN MESSINGER / LAW '16 /**, and his daughter, **MARGO MESSINGER / STERN '91**.

**MELVIN A. STEIN / STERN '53 /** received the 2005 Alumni Meritorious Service Award. Stein is a member of Charles Waldo Haskins Associates, Albert Gallatin Associates, the Alumni Council at the Leonard N. Stern School of Business, and the Stern Fund Steering Committee. He is also on the NYU Alumni Board of Directors, director of the NYU Self-Employment Entrepreneurship Conference, and past president of the Executive Forum. His daughter, **KAREN WOLFF /**

**STEINHARDT '82, '88 /**, and son-in-law **GERALD J. FEIT / STERN '78 /** are both alumni.

**BURTON WASSERMAN / WSC '53, DEN '57 /** was honored as the 2012 recipient of the Theresa Lang Award, which recognizes outstanding achievement in the areas of research, medical education, or patient care at New York Hospital Queens.

The late **BURTON S. GOLDSTEIN / STERN '54 /**

and his wife, **FERNE J. GARTENLAUB GOLDSTEIN / STERN '55 /**, both attended NYU, as did their daughter, **ANDREA K. GOLDSTEIN-ALBI / WSUC '90**.

**CHARLES H. HURME / ENG '56 /** held successive positions in administration, design engineering, operating statistics, system operation, and computer application with American Electric Power Service Corp. He is married with two sons. In 2010, Hurme

was named Player of the Year by the National Tennis Association, and his 100th birthday on November 5, 2012, marked his 80-year career as a tennis player.

**HOWARD K. OTTENSTEIN / GSAS '58 /** is approaching 50 years as a generalist and writer with NASA's

Goddard Space Flight Center in Greenbelt, MD. He is currently entering his 21st year as editor of *The Critical Path*, is the author of *Beat the Bureaucracy* (Enterprise), and previously wrote a weekly column for *The Baltimore Evening Sun*.

**DAVID PERETZ / MED '59 /**

wrote *Vengeance Out of the Shadows* (CreateSpace), the third book in his series of Ross Cortese, NYPD detective novels.

**STANLEY WOODS-FRANKEL / DEN '59 /** wrote the humorous murder-mystery *False Impressions* (Zharmae).

PHOTO COURTESY NYU ARCHIVES

CLASS NOTES





AFTER YEARS OF GIVING QUIRKY BUS TOURS OF NEW YORK CITY, LEVITCH RECENTLY HOSTED A CROSS-COUNTRY TRAVEL SHOW ON THE WEB.

## alumni profile

TIMOTHY "SPEED" LEVITCH / TSOA '92

# NEW YORK (AND THE KITCHEN SINK) STATE OF MIND

by Adam Conner-Simons

**WITH A NASALLY VOICE, A FLAT-FOOTED DUCK WALK, AND A MACHINE-GUN LAUGH, TIMOTHY "SPEED" LEVITCH WAS**

a sight to behold giving tours atop the double-decker Gray Line buses of Manhattan. He fell into the gig after college, delivering soliloquies about everything from the "supposedly natural creation called Central Park" to the way that Broadway

"promiscuously" cuts through the conformity of the street grid. Quick to quote the likes of Federico García Lorca, Friedrich Nietzsche, and Willy Wonka, he became a pseudo-celebrity after starring in *The Cruise* (1998), an acclaimed documentary by

Bennett Miller (TSOA nongrad alum), who would go on to direct *Moneyball* and other hits. The film captures the Bronx native's frenzied energy in one scene as Levitch expounds on the chaos of New York to his bewildered passengers. "[The

city] is an explosion, an experiment, a system of test tubes gurgling, boiling, out-of-control, radioactive atoms swirling," he says. "Civilization has never looked like this before. This is ludicrousness, and this cannot last!"

At that crescendo, he sighs heavily, pauses a beat, and announces: "The new Ann Taylor store on the right."

Levitch, a former dramatic writing major, was originally drawn to tour guiding because it combined his interests in the city, history, performance, and wooing women. *The Cruise* then opened up Levitch, now 42, to new opportunities, from publishing a New York travel book and performing beat poetry with the rock band Weezer to befriending

PHOTO © DANA OWEFFENHILU

Oscar-nominated director Richard Linklater, who cast him in scene-stealing roles in *Waking Life* and *School of Rock*. Levitch eventually quit the bus company to lead his own one-man tours—first in New York, then San Francisco, and finally Kansas City, where he now lives. This past summer, he returned to the spotlight as host of the Linklater-directed Hulu show *Up to Speed*, which found him hopping across the United States discussing some of the country's "monumentally ignored monuments." *Wired* magazine praised it as "not your average walking tour"; Levitch calls it "*Sesame Street* as orchestrated by the Beastie Boys."

But more seriously, *Up to Speed* is a passionate plea by Levitch for modern-day explorers to do more than just check off must-see sites. "Tourism is like high school," he says. "The popular landmarks are vapid, while the dweebs sitting in the back of the cafeteria are the ones with interesting things to say." The self-described "semi-schizophrenic" backs up that notion by striking up conversations with all kinds of inanimate objects. In Kansas, he asked John Brown's Bowie knife (via Skype) how it felt to be supplanted by spears in the abolitionist's rebel army; in New York, he chatted up the 52nd Street subway grate where Marilyn Monroe's skirt famously caught a breeze. "I view cities as

characters, as living things built and inhabited by living things," Levitch explains. "You're not just touring the place. You're touring *us*."

Levitch's own tour of New York ended in 2004, when he left town after 33 years for San Francisco. He says that his relationship with the city remains complex, in flux, and, yes, quite anthropomorphic. "With New York I've gone through courtships, marriages and divorces, had makeup and breakup sex, considered it completely irreplaceable, and then never wanted to see its face again," he says. "Ultimately, [I left because] I felt like it was just a bread crumb at the buffet."

Whether or not *Up to Speed* gets renewed, Levitch will keep busy with mobile barbecue tours, occasional acting gigs, and a long-simmering plan to start a Shakespeare theater troupe that makes monologue "deliveries" across New York City. He concedes that he hasn't led the most straightforward life, to others' occasional chagrin—including his 99-year-old grandmother—but for Levitch, he can't imagine living at any other speed. "There's something permanently naive about me that I can't explain," he says in a rare moment of self-reflection. "I'm in a state of perpetual wonder about the world. As a tour guide, that has its advantages." ■

To stream *Up to Speed* for free, visit [hulu.com](http://hulu.com).

## 1960s

**NEAL P. GILLEN / STERN '61** / wrote a new novel, *1954 Adventures in New York* (CreateSpace).

**ROBERT DUCHIN / STERN '63** / wrote *Not Enough of Her: Ordinary People, Extraordinary Love* (AuthorHouse), a personal memoir about his 47-year marriage.

**LOUIS MENASHE / GSAS '63, '66** / received the American Library Association's *CHOICE's* Outstanding Academic Titles 2011 designation for his book, *Moscow Believes in Tears: Russians and Their Movies* (New Academia). He is now professor emeritus at the Polytechnic Institute of NYU.

**LARRY SEIDMAN / ENG '63** / is now serving as a community rabbi in Orange County, CA. His path from an NYU MS in electrical engineering to becoming a rabbi was described in a July 2012 *Wall Street Journal* article

titled "Two Flight Paths to Rabbi School."

**ERIC ROBESPIERRE / WSC '64, TSOA '66** / wrote and self-published *Living Large in America: The Life and Times of the Family Ginsburg* (pronounced *Du Pont*).

**MARK RUBINSTEIN / STERN '64** / wrote the novel *Mad Dog House* (Thunder Lake), a thriller released in October 2012.

**JUDITH S. WEIS / GSAS '64, '67** / wrote *Walking Sideways: The Remarkable World of Crabs* (Cornell University Press).

**BARBARA FASS LEAVY / GSAS '65, '68** / wrote *The Fiction of Ruth Rendell: Ancient Tragedy and the Modern Family* (Poisoned Pen).

**ARTHUR LEFKOWITZ / STERN '65** / wrote *Benedict Arnold in the Company of Heroes*, released in October 2012, and he is the author of *Benedict Arnold's*

*Army* (both Savas Beatie).

**HARRIET ALONSO / STEINHARDT '67, '70** / wrote her fifth book, *Yip Harburg: Legendary Lyricist and Human Rights Activist* (Wesleyan University Press).

**BARRY REHFELD / ENG '67** / wrote *Home Sweet Zero Energy Home* (New Society).

**RENA CHARNIN MUELLER / GSAS '68, '86** / received the 2011 American Liszt Society Medal for her work as the doyenne of Liszt studies.

**ALICE TREXLER / STEINHARDT '69, '76** / was appointed emerita associate professor of dance as of her retirement on September 1, 2012. She founded and was director of the Tufts University dance program, and in 2011 received the Seymour Simches Award for Distinguished Teaching and Advising for Arts and Sciences.

## 1970s

**JUDITH UMLAS / ARTS '70** / wrote *Grateful Leadership: Using the Power of Acknowledgment to Engage All Your People and Achieve Superior Results* (McGraw-Hill).

**EDWARD M. KAPLAN / LAW '71** / has been elected to the board of directors of

American Associates at Ben-Gurion University of the Negev.

**EDWARD W. WOLNER / WAG '72, GSAS '77** / wrote *Henry Ives Cobb's Chicago: Architecture, Institutions, and the Making of a Modern Metropolis* (University of Chicago

Press). Wolner is an associate professor in the architecture department at Ball State University.

**LAWRENCE A. KLEIN / ENG '73** / wrote *Sensor and Data Fusion: A Tool for Information Assessment and Decision Making* (SPIE).

(CONTINUED ON PAGE 53)



VINCENT SCHIRALDI / SSSW '83

# Taking a Bite Out of Repeat Crime

by Sally Lauckner / GSAS '10

## GROWING UP IN THE WORKING-CLASS NEIGHBORHOOD OF GREENPOINT, BROOKLYN, IN THE 1970S, VINCENT

Schiraldi saw lots of friends and neighbors run into trouble with the law. They were usually sent off to Spofford Juvenile Center in the Bronx, where they would come back, he observed, far from “reformed.”

In fact, Schiraldi says, their behavior had usually grown worse. Even as a child, he could tell something was wrong with how the system dealt with offenders; now, as the commissioner of New York City’s Department of

Probation, he’s aiming to change that.

Tapped by Mayor Michael Bloomberg to overhaul the department in 2010, Schiraldi believes most probationary programs, which “ask clients to

complete bureaucratic, rote activities,” are inherently flawed. He explains: “I would rather see empowerment and programs that enrich clients’ lives and make them less likely to reoffend.” Toward that end, Schiraldi has redesigned the city’s probation department to be more community-based, opening Neighborhood Opportunity Network offices (or NeON) in each of the five boroughs. Previously, clients were expected to report to courthouses in downtown locations. Now they can head to smaller, more neutral spaces—the Manhattan office in Harlem is located in a former school, for example—much closer to their homes.

But Schiraldi says that the concept behind NeON is about more than simple proximity; it allows proba-

tion clients to give back to the very communities in which they may have committed crimes, connecting them to neighborhood jobs, civic projects, and religious centers. “We’re requiring our staff to help enmesh the clients in healthy community activities,” Schiraldi says. “When they complete their community service, we want them to do it where they committed their crime and where they’ve lived their whole life.” Under Schiraldi, the department has increased by fourfold the number of probation clients who exit the system early by adhering to requirements and not reoffending. Some 80 percent of people on probation in NYC now complete the system, compared to 65 percent in the rest of the state.

Schiraldi, who currently

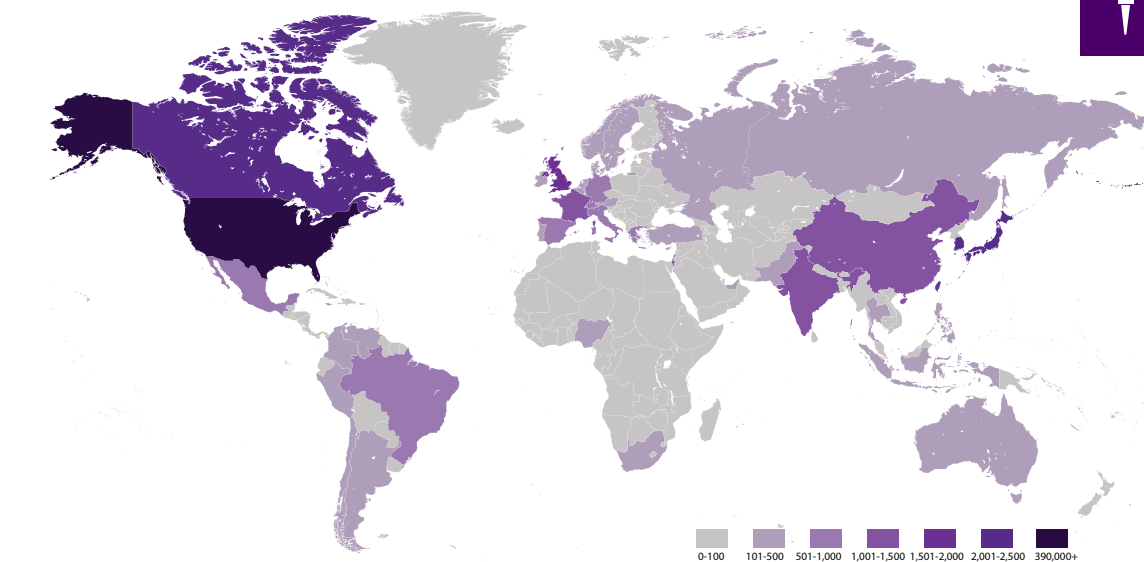
teaches a course on social policy at the Silver School, first found himself drawn to social service while interning as an undergrad at the New York State Division for Youth (now the Office of Children and Family Services). After receiving his MSW from NYU, he founded the Center on Juvenile and Criminal Justice, which aims to reduce the use of the prison system as a solution to social problems, and then a second nonprofit, the Justice Policy Institute, which examines mass incarceration and the overrepresentation of people of color in the system.

Schiraldi moved to the government side of justice in 2005, when he was asked to reform the Department of Youth Rehabilitation Services in Washington, D.C. After five years, he was happy when Bloomberg called with this latest challenge. “I’m a sprinter, not a long-distance runner in any one place,” Schiraldi explains. “I think a lot of correctional bureaucracy needs to be shaken up, and sometimes the person who does the shaking can’t also be the person who stabilizes it.”

As Schiraldi notes, the D.C. population is about the size of Staten Island, which makes the landscape of New York seem enormous in comparison. But even with an agency of more than 1,000 people, he believes that probation can work better for both offenders and the public. “The goal is to help [probationers] flourish,” Schiraldi says. “And when they flourish, they won’t commit more crimes.” ■

# VIOLETS SPAN THE GLOBE

True to the name Global Network University, NYU graduates can be found all across the world. Check out which regions are currently home to the most NYU alumni.



(CONTINUED FROM PAGE 51)

**LINDA ERBS ALBERTS / ARTS '74** / is married to alumnus **MICHAEL ALBERTS / GSAS '73**. Her sister, **CHERYL ERBS FEINER / WSUC '75** /, is also an alumna.

**HOWARD GLASSER / STEINHARDT '74** / is the founder and chairman of the board of the Children's Success Foundation. He is the author of nine books, including *Transforming the Difficult Child: The Nurtured Heart Approach* (Nurtured Heart), which has been the top-selling book on ADHD for the past 10 years.

**HAIG R. NALBANTIAN / WSC '74** / served as research lead for the World Economic Forum's project on global talent mobility. He is a former NYU faculty

member in economics (1978-81) and in the C.V. Starr Center for Applied Economics (1981-84).

**MITCHELL V. PATT / WSC '74** / was promoted as clinical associate professor of medicine, in the department of medicine at the NYU School of Medicine.

**EDWARD A. STEEN / ENG '74** / recently retired as associate general counsel-chief intellectual property counsel of Vale Americas Inc. (formerly Inco Limited) after 31 years with the corporation. He subsequently was certified as a New York State small-claims court mediator.

**JOYCE J. FITZPATRICK / NUR '75** / is the co-editor of the book *Advanced*

*Practice Psychiatric Nursing: Integrating Psychotherapy, Psychopharmacology, and Complementary and Alternative Approaches* (Springer).

**RONALD T. MARCHESE / GSAS '76** / is the co-author of *Splendor and Pageantry: Textile Treasures From the Armenian Orthodox Churches of Istanbul* (Citilembik), which was awarded the 2011 R.L. Shep Ethnic Textiles Book Award.

**PAUL F. OLIVERI / WSUC '76** / has become of counsel to Sullivan Papain Block McGrath & Cannavo, PC, one of New York's largest personal injury and medical malpractice law firms.

**CLAY STEINMAN / TSOA '76, '79** / has been award-

ed a Fulbright Scholarship to lecture at Southwest University in Beibei, Chongqing, China, during the 2012-13 academic year.

**CAROL KING / STERN '77, STEINHARDT '92** / is the director of the Next Step: Engaged Retirement and Encore Careers program of NJ's Princeton Senior Resource Center.

**DANIEL J. HAYES / WSUC '78** / was selected for inclusion in the 2013 edition of *The Best Lawyers in America*. He is a partner at Jackson Walker, LLP.

**STEVE KUNES / SCPS '78** /, whose writing career has spanned more than three decades, has been hired by producer Norman Lear and Village

(CONTINUED ON PAGE 57)



MAYOR MICHAEL BLOOMBERG COMMISSIONED SCHIRALDI TO OVERHAUL NEW YORK CITY'S DEPARTMENT OF PROBATION, WHICH HE'S REDESIGNED TO BE MORE COMMUNITY-BASED.

PHOTO COURTESY OFFICE OF THE MAYOR





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NYU Alumni



NEW YORK UNIVERSITY

PHOTO © PAUL RAESIDE

alumni profile

VALERIA NAPOLEONE / WSUC '90

# RENAISSANCE HOST

by Megan Doll / GSAS '08

NAPOLEONE'S UNCONVENTIONAL COOKBOOK FEATURES WORKS OF ART FROM HER PERSONAL COLLECTION ALONGSIDE THE RECIPES.

**F**OR THE PAST 15 YEARS, VALERIA NAPOLEONE'S ELABORATE DINNER PARTIES—ATTENDED BY ARTISTS, WRITERS, GALLER-

ists, and designers from across Europe—were simply a labor of love for the noted art collector. That is, until one such night during the Frieze Art Fair, when

painter Delia Brown tasted her food for the first time. “She loved it and said, ‘You absolutely must do a book,’” Napoleone recalls. “It made total sense to me.”

Three years later, *Valeria Napoleone's Catalogue of Exquisite Recipes* (Koenig Books) makes a treasure trove of recipes from the veteran hostess available to

the public. Culled largely from her Lombardian family, the book unites childhood memories, like her father's beloved *pasta e fagioli* soup, with contemporary savories from her parties, such as *arrosto di vitello al latte* (roast veal with milk) and *lasagne al forno* (baked

lasagna). It also synthesizes Napoleone's twin roles in the art world—that of collector and patron. So unlike most cookbooks, Napoleone's eschews conventional illustrations of the recipes. Instead, she interlards each section with an assortment of works from 49 female artists, the majority of whom are featured in her own collection.

Since her first acquisition in 1997, Napoleone has become well known in the art world for exclusively collecting the works of women. And while many in her place often employ a consultant, Napoleone prefers to do all the legwork herself, including visits to each artist's studio. “Before the actual buying goes a lot of research,” she says.

The book is an especially personal endeavor for Napoleone because it mines her gustatory history and because a portion of its profits will go to support Down Syndrome Education International, a cause close to her heart. Napoleone, in turn, prizes how personal many of the artists' contributions are, such as Jill Spector's *zabaione mousse*, a sort of photographic *tableaux vivants* in which the artist and her daughter figure, and Polish-born Goshka Macuga's collages, which juxtapose images of Soviet-era foodstuffs with cheesecake pinup girls. “I hope that this book has two lives in a home,” she reflects, “one in the kitchen and one on the coffee table.” ■





## A LEGACY OF LEARNING



### A Legacy That Makes a Difference

Gloria Hendrix, GSAS '62, '78, has enjoyed an international business career that demonstrated the value of her NYU education in helping her understand the varied and fast-changing needs of other parts of the world.

Now Gloria intends to give back and pass along to future generations of students the advantages of an NYU education in creating curious, engaged and committed global citizens. In memory of her late husband and her parents, and with an eye to promoting the kind of change she has always embraced, Gloria has endowed a major fellowship fund at the Graduate School of Arts and Science with a focus on students engaged in research promising significant scientific or technological advances.

She began contributing to this fund with her annual gifts, and she plans to add to it through a legacy in her will. "Because of the quality and resourcefulness of NYU's students," as Gloria says, "I know that these fellowships will, in their own modest way, help invent new futures, and this is the best way to memorialize and honor the work and love of the people to whom I owe so much."

**Gloria Hendrix**  
GSAS '62, '78

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Roadshow Pictures to adapt Richard Bach's 1977 best-selling novel, *Illusions*, for the big screen. He has written extensively for TV and contributed to the writing of 11 major motion pictures, including 1988's Academy Award-winning *Rain Man*.

**MICHAEL FERRY / LAW '79** / was recently reelected president of the board of directors of the National Consumer Law Center. He has served on its board

since 1995 and as president since 2005.

**JANET HUBBARD / SCPS '79** / is the author of more than 20 nonfiction books for young adult readers. Hubbard's latest mystery novel, *Champagne: The Farewell* (Poisoned Pen), was published in August 2012.

**MARILYN SINGER / STEINHARDT '79** / wrote a new children's book, *A Strange Place to Call Home* (Chronicle).

## 1980s

**OLIVIA YOU CHIN / WSUC '80** / has co-authored her first book, *Love, Olivia: A Stem Cell Transplant Story* (West-Bow), about receiving a devastating diagnosis and dealing with it.

**DENNIS McBRIDE / LAW '80** / was elected president of the Wauwatosa (Wisconsin) Common Council, and received the

University of Wisconsin-Milwaukee's Alumni Citizenship Award. He continues to work as senior trial attorney for the Milwaukee area office of the U.S. Equal Employment Opportunity Commission.

**JANET GOLDNER / STEINHARDT '81** / has been selected for a Fulbright specialists project

at the First Floor Gallery in Harare, Zimbabwe.

**TENSIE (HORTENSE) WHELAN / WSUC '81** / received a 2012 James Beard Foundation Leadership Award. She is president of the Rainforest Alliance and co-chair of

(CONTINUED ON PAGE 58)

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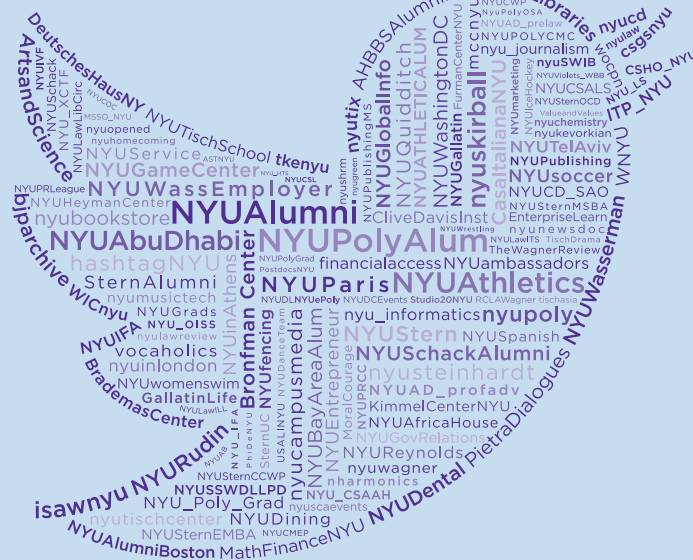
alumni connection

# THE NYU TWITTERVERSE

Twitter is a fast and easy way to keep tabs on the entire NYU community. With more than 250 unique

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To find and follow one or many of NYU's Twitter handles, type "@ followed by the username in the Twitter.com search bar.



(CONTINUED FROM PAGE 57)  
the Sustainable Food Lab Advisory Board.

**CHRISTOPHER LEBER / MED '82** / wrote *Trust Your Radar: Honest Advice for Teens and Young Adults From a Surgeon, Firefighter, Police Officer, Scuba Divemaster, Golfer, and Amateur Comedian* (Derby), an advice book for young adults and parents.

**THOMAS REEDER / TSOA '82** / wrote *Stop Yellin: Ben Pivar and the Horror, Mystery and Action-Adventure Films of His Universal B-Unit* (BearManor).

**MITCHELL KARIG / STERN '83** / married his partner of more than 30 years, Neal Glennon, at the Hudson Theatre in Manhattan on July 15, 2012.

**MICHAEL A. LAMPERT / LAW '84** / of the West Palm Beach, FL, firm, Law

Offices of Michael A. Lampert, PA, has been elected chairman of the tax section of the Florida Bar.

**ALEXANDER MOON / STERN '85, LAW '85** / is joining Sidley Austin's New York office as a partner in the global finance practice. His practice includes the representation of U.S. and international banks based in Europe and Asia.

**BRENDAN CORBALIS / TSOA '86** / is pursuing his JD at Villanova University School of Law with an anticipated graduation date of 2015. He also holds an MFA from Yale University.

**MARY JANE VIAGGIO HAYES / STEINHARDT '86** / is the author of *Emma's House of Sound* and *Emma's Freaky Sneakers* (both St. Augustine); the former has been turned into a theatrical production.

**DOUGLAS MAYHEW / STEINHARDT '87** / is the author and photographer of a new book, *Inside the Favelas: Rio de Janeiro* (Glitterati Inc.).

**DEIDRE SCHIELA / STERN '87** / , a partner at PricewaterhouseCoopers, LLP, has been named West Region Assurance Leader.

**HENRY C. RUSCHMEYER / GSAS '88** / published his first book, a history titled *Chateaugay Lake: The Adirondack Resort Era, 1830-1917* (North Country).

**CHARLES TICHY / STEINHARDT '88** / recently published a novel-ette, *Sems Redux* (Tate).

**LISA (WITKOWSKI) VANDEN BOS / WSUC '88** / and her husband, John, are the creators of *Speak Easy Puzzles*, the second volume of their collection of games of

idiomatic expression in French and English, which was recently published in the magazine *FUSAC*.

**ROGERIO ALMEIDA / STEINHARDT '89** / has received citizenship of João Pessoa, the capital of the state of Paraíba, Brazil. He is the founder of the undergraduate course in physical therapy at the Federal University of Paraíba.

**ADY COHEN / TSOA '89** / received the prestigious ACUM (Israeli ASCAP) Award for 2012 for the music he composed for the animated children's film *Caspian* ("Silverfish").

**JONATHAN STERN / TSOA '89** / and **DAVID WAIN / TSOA '91** / won a Creative Arts Emmy Award for their work on the Cartoon Network/Adult Swim show *Childrens Hospital*.

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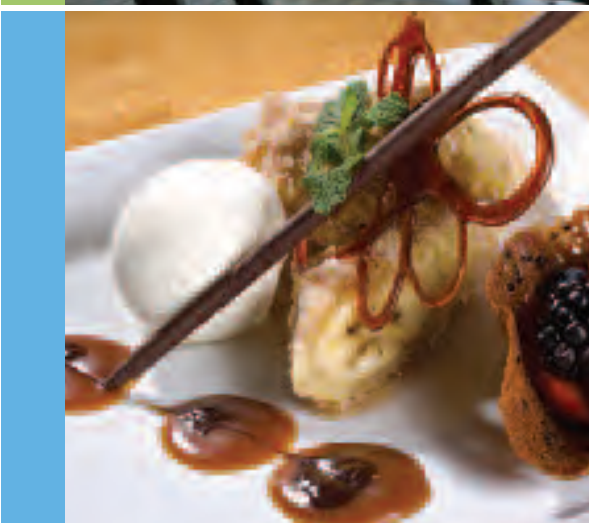
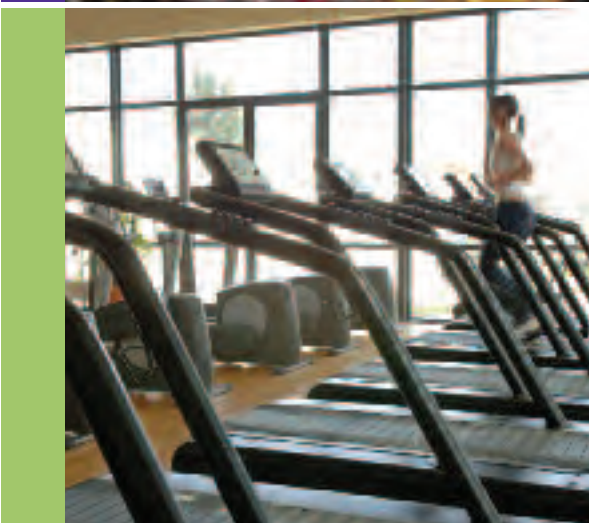
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# NYU GIFT BOX

AN INSIDE LOOK AT RECENT CONTRIBUTIONS TO THE UNIVERSITY

- Alec Baldwin (TSOA '94, HON '10) has made a second gift of \$1 million in support of the Tisch School of the Arts' Talent Identification Process program—an ambitious effort to identify, recruit, admit, yield, and retain the most talented students, regardless of ability to pay. “At a time when funds for higher education appear to be more difficult than ever to access,” Baldwin says, “it’s my great pleasure to do what I can to bring the best possible candidates into the Tisch program—a program [that] I believe is the best in the country.”
- With a gift of \$3.5 million, NYULMC trustees Laurence D. and Lori W. Fink generously honored their long-standing physician and friend Philip K. Moskowitz, MD by establishing the Philip K. Moskowitz, MD Professor and Chair of the Department of Neurology. The Finks cited Dr. Moskowitz’s care and compassion, and the need to develop comprehensive services in neurology. Larry is the NYU Langone Medical Center’s board co-chair and founder and chair of BlackRock, a multinational investment firm; Lori serves as chair of the NYU Cancer Institute Advisory Board.
- Ming Chu Hsu (STERN '89) has generously pledged \$1 million. Half of the gift will go toward the establishment of a Global Sites Librarian to ensure that students across NYU’s Global Network University have the library resources, services, and information instruction that they need; the other half will provide financial aid to NYU Shanghai students.



## VIOLET NIGHT



On May 22, 2013, NYU celebrated its 181st commencement ceremony—once again at its new home for the event, Yankee Stadium. On the eve of the big day, the Empire State Building (above) shone bright in NYU violet to help students, parents, and friends toast the graduating class.

THE EMPIRE STATE BUILDING IMAGE IS A REGISTERED TRADEMARK OF ESBC AND IS USED WITH PERMISSION

## 1990s

**DAN CILLIS / STEINHARDT '90** / was nominated for a New Mexico Book Award for his novel *Statehood of Affairs* (iUniverse).

**ROBERT BOCHAR / WAG '91** / is a budget analyst with the U.S. Department of the Interior’s Bureau of Ocean Energy Management in Washington, D.C. He has been working at the Interior Department for more than 20 years and is married to Virginia A. Johnson. They have two teenage children, Trevor and Irina.

**MICHAEL JUSTIN LEE / STERN '92** / wrote *The Chinese Way to Wealth and Prosperity: 8 Timeless Strategies for Achieving Financial Success* (McGraw-Hill).

**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.

**JERE SHEA / TSOA '92** / was hired as director of

development at the Worcester Art Museum in Worcester, MA.

**ERIC G. FIKRY / WSUC '93** / has been elected partner at Blank Rome, LLP. Fikry concentrates his practice in commercial litigation matters, with a particular emphasis on the gaming industry.

**JANE ISENBERG / STEINHARDT '93** / wrote the prize-winning memoir *Going by the Book* (Bergin & Garvey), and *The Bel Barrett Mystery Series* (Avon).

**KATE RAMSEY / TSOA '94** / wrote *The Spirits and the Law: Vodou and Power in Haiti* (University of Chicago Press). She is an assistant professor in the history department at the University of Miami.

**TIM K. SMITH / TSOA '94** / made his directorial debut with *Freeform or Death*, a documentary about New Jersey radio station WFMU.

**RANDAL BOUVERAT / STERN '95** / launched

Gether, a mobile polling and prediction game, which also serves as a social utility, unleashing direct response for organizations.

**DAVID KAPLAN / CAS '95** / was appointed as general counsel for the financial-services firm Allonhill in Denver.

**SLOAN LUCKIE / STERN '95** / wrote *Body Under Construction: How to Build and Maintain Optimal Health* (CreateSpace).

**SOPHIA ROMMA / TSOA '95, '97** / wrote the play *Cabaret Émigré*, which was recently presented by the Negro Ensemble Company at NYC’s Lion Theater.

**YVONNE SHORTT / CAS '95** / is the executive director of the Rego Park Green Alliance, a nonprofit organization in NYC.

**LYSTRA SWIFT / NUR '95, '04** / was honored with the Excellence in Nursing Leadership Award from Memorial Sloan-Kettering for encouraging and inspiring colleagues and staff to

meet and exceed the highest standards of patient care.

**DAVID HANNA / STEINHARDT '96** / wrote his first book, *Knights of the Sea: The True Story of the Boxer and the Enterprise and the War of 1812* (NAL).

**JOSEPH STEINBERG / GSAS '96** / is now a contributor to *Forbes*, writing the business, cybersecurity, and life blog. He is also CEO of Green Armor Solutions.

**MICHAEL TYRELL / CAS '96** / is the author of the poetry collection *The Wanted* (National Poetry Review). With **JULIA SPICHER KASDORF / WSUC '85, GSAS '89, STEINHARDT '97** /, he edited the anthology *Broken Land: Poems of Brooklyn* (NYU Press).

**DAVID GEORGI / GSAS '97, '08** / has published *Poems* (Northwestern University Press), a new translation of the work of medieval French poet François Villon.

**KENT EVANS / CAS '98** / wrote *A Crash Course on the Anatomy of Robots* (Pangea), a story inspired by the author’s life.

**SABRINA PANFILO / CAS '98** / is the author of three children’s books, including *Tomey and the Caterpillar* (Vantage), which made the *New York Post*’s Required Reading List in April 2012.

**M. ALI PANJWANI / STERN '98** / has joined Pryor Cashman as a partner in the firm’s corporate and China practice groups.

**JORDANA DYM / GSAS '99, '00** /, an associate professor of Latin-American history at Skidmore College, is co-editor of *Mapping Latin America: A Cartographic Reader* (University of Chicago).

**AVI D. FEINBERG / CAS '99, LAW '02** / has been named a partner in Fried Frank’s market-leading real estate practice.



## NYU ALUMNI AWARDS

Each year, the New York University Alumni Association recognizes outstanding graduates from across the University for their exceptional personal and professional achievements. The awarders' successes and commitments in their fields and communities exemplify the NYU spirit.

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### CONGRATULATIONS TO THE 2013 ALUMNI AWARD RECIPIENTS!

 <b>THE HONORABLE RAYMOND J. LOHIER</b> (LAW '91)	 <b>CHARLOTTE K. FRANK</b> (STEINHARDT '90)	 <b>JANE L. ROSENTHAL</b> (DAN '90)	 <b>LAUREN A. BURKE</b> (LAW '93)
<b>EUGENE J. KROGH AWARD FOR DISTINGUISHED PUBLIC SERVICE</b>	<b>DISTINGUISHED ALUMNA AWARD</b>	<b>DISTINGUISHED ALUMNA AWARD</b>	<b>DISTINGUISHED YOUNG ALUMNA AWARD</b>
Judge, US Court of Appeals	Spokesperson, educator, and advocate	Leading film producer	Advocate for interfaith and youth

## 2000s

**PAULA HORNBOSTEL / IFA '00** / wrote “Mes Mains: A Sculptor’s Vow” in *Gaston Lachaise: A Modern Epic Vision*, published in conjunction with the exhibition at Gerald Peters Gallery in Santa Fe, NM.

She also wrote “Twentieth Century Earth Goddess: A Portrait of Isabel in the Art and Letters of Lachaise” in *Face and Figure: The Sculpture of Gaston Lachaise*, for the exhibition at the Bruce Museum in Greenwich, CT.

**KEVIN RYAN / LAW '00** / wrote the national best-seller *Almost Home: Helping Kids Move From Homelessness to Hope* (Wiley). He is the president of Covenant House International, the largest charity

serving homeless and trafficked young people in the Americas.

**FELICE AULL / GSAS '01** / wrote *The Music Behind Me* (Alabaster Leaves), her first poetry chapbook, pub-

lished at age 74. She retired from the full-time faculty of the NYU School of Medicine in 2008 and is an adjunct in the Department of Medicine’s Division of Medical Humanities as

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well as in the medical library. Aull is editor emerita of the *NYU Literature, Arts, and Medicine Database*, which she founded,

and is on the editorial boards of the *Bellevue Literary Review* and *Literature and Medicine*.

**CHRISTOPHER BONAS-TIA / GSAS '01 /**, an associate professor at Lehman College, wrote *Southern Stalemate: Five Years Without Public Education in Prince Edward County, Virginia* (University of Chicago Press).

**SARA NEMEROV / STEINHARDT '01 /** is SVP of con-

sumer products and brand licensing at Warner Music Group. She has been elected to a three-year term on the board of the International Licensing Industry Merchandisers' Association.

**JOHNNY G. SKUMPIJA / CAS '02 /** has become a partner at Cravath, Swaine & Moore, LLP.

**PETER SAITTA / CAS '03 /** is an internationally recognized lecturer on acne, hair loss, and the psychological stresses of skin disease. He will be practicing dermatology at the Skin Institute of New York.

**CHRISTOPHER LEHMAN / STEINHARDT '04 /** wrote *A Quick Guide to Reviving Disengaged Writers; Energize Research Reading and Writing*; and is the co-

author of *Pathways to the Common Core: Accelerating Achievement* (all Heinemann).

**RYAN E. MACKENZIE / STERN '04 /** was recently reelected to the Pennsylvania House of Representatives. He represents a district in the Lehigh Valley and focuses on business and labor issues.

**FARIBA NAWA / GSAS '04 /** wrote *Opium Nation: Child Brides, Drug Lords, and One Woman's Journey Through Afghanistan* (HarperCollins), which was a finalist in the PEN literary awards.

**JENNIFER TAITZ / SSSW '04 /** wrote her first book, *End Emotional Eating: Using Dialectical Behavior Therapy Skills to Cope With*

*Difficult Emotions and Develop a Healthy Relationship to Food* (New Harbinger).

**KEVIN MICHAEL NICHOLS / STERN '05 /** and his wife, Leah, welcomed their third daughter, Naomi Lulu, on July 28, 2012. He is a portfolio adviser for Merrill Lynch and focuses on global wealth and investment management.

**JONNA PERRILLO / STEINHARDT '05 /** wrote *Uncivil Rights: Teachers, Unions, and Race in the Battle for School Equity* (University of Chicago Press). She is an assistant professor of English education at the University of Texas at El Paso.

**LEE LYTLE / TSOA '06 /** started the Paradigm The-

atre Company, London's newest and only repertory fringe theater company.

**JOHN BURGMAN / GSAS '07 /** has been awarded a Fulbright U.S. Student Program scholarship to pursue journalism in South Korea.

**RAWAN NADIM JABAJI / GSAS '07 /** was a correspondent for *Culture Shock*, which aired on the Oprah Winfrey Network.

**KRISTEN LEWIS / STEINHARDT '07 /** is associate director of development at the Museum of Contemporary Art in Los Angeles.

**TERESA BENNETT PASQUALE / SSSW '07 /** wrote her first book, *Mending Broken: A Personal Journey Through the Stages of Trauma +*

*Recovery* (CreateSpace).

**LEIGH (WOODBURY) BROUGHAN / STEINHARDT '08 /** has been promoted by Little Star Center—a structured, sensory-friendly facility for children with autism—to assistant clinical director, where she oversees the work of program managers, develops and monitors the problem behavior-reduction plans for her caseload, and creates transition plans for children as they exit the program.

**LUIS FELIPE MOHANDO / LAW '08 /** married **KATRI PAAS / LAW '08 /** on June 22, 2010, in Tallinn, Estonia.

**REBECCA MURRY / GSAS '08 /** graduated from NYU with an MA in English language and literature. She has taught at Southeastern Louisiana University for the past four years.

**MARSHALLA RAMOS / STEINHARDT '08 /** wrote a children's book, *Isabella's Hair and How She Learned to Love It* (CreateSpace).

**VIVEK BALD / GSAS '09 /** wrote *Bengali Harlem and the Lost Histories of South Asian America* (Harvard University Press).

**JEREMY CORAPI / SCPS '09 /** joined Farrell Fritz, PC as a first-year associate, with concentrations in litigation and real estate.

**HEATHER PARK / CAS '09 /** joined the firm Otten Johnson Robinson Neff + Ragonetti PC as an associate.

**KRISTEN VACCARIELLO TOZZO / SCPS '09 /** married Vincent Tozzo on October 20, 2012.

**DANIEL O. BAZÁN / STEINHARDT '11, TSOA '12 /** produced *Settle for Greatness EP*, which features himself and hip-hop artist Najee The 1.

**AMITA SWADHIN / WAG '11 /** is serving as the Los Angeles executive director for Peer Health Exchange. A documentary version of her work with secret survivors, a theater project she created while in graduate school, is available on DVD.

**DAVID McLOGHLIN / GSAS '12 /** wrote his first book, *Waiting for Saint Brendan and Other Poems* (Salmon Poetry).

**EVAN D. WILLIAMS / IFA '12 /** became a member of the Appraisers Association of America. He is currently Tompkins County's only member of any major art appraisal organization.

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## MARTIN LIPTON REFLECTS ON 60 YEARS AT NYU

Martin Lipton (LAW '55), chair of the NYU Board of Trustees and a founding partner of the law firm of Wachtell, Lipton, Rosen & Katz, has seen the university go through several incarnations since arriving as a law student on Washington Square in 1952. In addition to having served as an adjunct professor, he is a member and former chair of the NYU School of Law Foundation Board of Trustees, a member of the University's Board, and its chair since 1998.

Last fall, Lipton penned a reflection on the six decades he's been a part of the NYU community. Read the essay here: [nyu.edu/about/leadership-university-administration/board-of-trustees.html](http://nyu.edu/about/leadership-university-administration/board-of-trustees.html).

## Obituaries

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

JERRY FINKELSTEIN / WSC '29  
GEORGE HODES / STERN '30  
HILBERT FEFFERMAN / ARTS '34  
JANICE CUTLER / WSC '37, GSAS '46, CAS FACULTY  
LEONARD B. HARMON / ARTS '40  
SILVIO SIMPLICIO / ENG '40  
WILLIAM COPULSKY / ARTS '42, STERN '57  
ALTHEA RABE RILEY / WSC '42  
ROSE-MARIE F. LEWENT / WSC '45  
HELEN GURWITT SALTZMAN / STERN '46  
JUSTIN N. EHRLICH / ENG '47  
SAUL FERDMAN / ENG '48  
PAUL W. KURTZ / WSC '48  
ROBERT J. SOLOMON / STEINHARDT '48  
WILLIAM G. HAEMMEL / STERN '49, GSAS '50  
MURRAY L. KLEIN / ARTS '49  
RAYMOND SUPANCIC / STERN '49  
BERNARD TANNENBAUM / WSC '50, LAW '53  
JOHN J. McBRIDE / WSC '51  
ISLENE G. PINDER / STEINHARDT '51

JULIAN P. BERCH / ENG '52  
PHILLIP J. CANGELOSI / WSC '52, GSAS '57  
WARREN LLOYD HOLTZMAN / STERN '52  
JACK B. KIRSTEN / STERN '53  
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## SPECIAL TAX BREAK FOR CHARITABLE GIVING FROM YOUR IRA

NOW EXTENDED FOR 2013

### USE YOUR IRA TO MAKE A TAX-FREE GIFT TO NYU

Now you can enjoy a tax-effective strategy for IRA distributions in 2013. Congress extended the tax advantages for individuals who make charitable gifts from an IRA account.

### YOUR GIFT SUPPORTS NYU'S FUTURE

Use your IRA charitable distribution to make your annual gift, pay or prepay your current pledge, or establish a scholarship fund at NYU.

### TAKE ADVANTAGE OF THIS GIVING OPPORTUNITY

- You must be 70½ years of age.
- You must instruct your IRA custodian to make the distribution directly to NYU.

### FOR DETAILED INFO:

Please contact Alan Shapiro, Esq.  
NYU Director of Gift Planning  
Phone: 212-998-6960  
E-mail: [alan.shapiro@nyu.edu](mailto:alan.shapiro@nyu.edu)





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**WHAT**

AN EXHIBIT IN NYU'S KIMMEL CENTER OF ENTRIES FROM THE 2010 NYC CONDOM WRAPPER DESIGN CONTEST.

**WHY**

IN 1971, NEW YORK CITY KICKED OFF A FREE CONDOM INITIATIVE BY DISTRIBUTING THEM AT STD CLINICS. THE HEALTH DEPARTMENT NOW GIVES AWAY MORE THAN 36 MILLION LIFESTYLES BRAND CONDOMS A YEAR IN OVER 3,500 PUBLIC VENUES CITYWIDE. TO FIND OUT WHERE, USE THE NYC CONDOM FINDER MOBILE APP.

**WHEN**

NATIONAL CONDOM DAY, WHICH IS (OF COURSE) FEBRUARY 14.





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