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

On the old New York Post city room

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

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

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

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

EPHRON: I did love it, I did. I thought, “I’m gonna do this forever.”

On being a newspaper journalist

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

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

EPHRON: When I was there about four years, they asked me if I wanted to be a columnist, and I didn’t know how to write a column. Four years [after that], I was writing a column at Esquire. So I’m just a big believer in assembling it little by little...trying to put yourself in someplace where you can write and write and write...and then, eventually, you can write.
I n a culture where it’s especially fashionable to be “busy, busy, busy” with a nonstop personal life, it helps to have some grandiose markers to remind us that we’re inevitably part of something bigger. Two such events—this summer’s Olympic games in London and the upcoming U.S. elections—will help to make 2012 a year remembered for its collective moments of awe and evaluation, be it of great heights reached on the field or preposterous gaffes made into a microphone.

Similarly, the three features in this fall’s NYU Alumni Magazine offer a chance to put some cultural shifts into perspective while helping us to imagine our own place within them: “Planet of the Apps” (p. 36) explores the ubiquity of mobile applications, and the way they’ve transformed our cell phones from a means of communication into vehicles for an entire lifestyle. The ubiquity is also one of the few clear winners in a rather frizzy economy. “Table for One” (p. 30) checks in on another phenomenon—the fact that 32 million Americans now live alone. As that number continues to rise, the article considers how we’ll have to accommodate this domestic revolution. Lastly, “Story of the Streets” (p. 42) remembers the bicentennial of the greatest change to hit New York since Henry Hud- son first mapped the Narrows. The creation of Manhattan’s famed “grid” in 1811 dramat- ically altered the city for- ever, and a new book and exhibit help contextual- ize just how brazen a project it was. While the grid has simpli- fied how city slickers navigate New York, it seems we’re still always trying to find our footing as we stride faster and faster into the future.

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

— The NYU Alumni Magazine
We Hear From You

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

John R. Kalbach (WAG ’71)
Great Neck, New York

I moved to New York, and attended NYU, in the early 1960s. To live in New York then was to watch clans—mutes, sicken, and in some cases die, because of something called the “gay plague.” [...] But to live in New York was also to meet women and men who saw this place as a refuge. And while I can’t say we won any home- photos at NYU, it was very much the exception rather than the rule. Most- ly then, loves supported each other and families welcomed them— but not always. So, just as with the civil rights movement and the women’s movement. When love doesn’t win, the low must step in. And someday it will.

Marae Casey (TOSQ ’94)
Hoboken, New Jersey

As an alumnus of NYU, I haven’t been the most open-handed contrib- utor. But when I read the letter page of the most recent issue, I was moved to action. I made a hefty gift (for me) to the LGBT Student Services Fund, and I thought to alert any [friends] in I could to a shameful sit- uation: We allow small-minded big - ots to speak out, while we

Dave Bosus (WSC ’74)
Columbus, Ohio

A HOME FOR ALL
I think Nicole Perold wrote an excellent article regarding home- lessness and housing (“Locked Out”). I work in the field of develop- ing and managing permanent supportive housing for those who are homeless and have severe and persistent mental illness. I know firsthand the challenges that my non-profit clients face.

Nancy Flaxman (WSC ’68)
Novato, California

This is just a small sampling.

EDITORS’ NOTE: We received an un- presented number of e-mails and letters in response to the previous comments on our Fall 2011 story on Edith Wind- sor (“Thou Art”). And your landmark court challenge of the Defense of Marriage Act. This is just a small sampling.

FEATUREING PRIDE
Thank you for not backing down about your decision to feature gay marriage in the alumni magazine. I am appalled at the negative respons- es you received. Did they actually at- tend the NYU that I attended, that I

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We Hear From You

ARTS - University College of
and Science (“The Heights”); used for alumni through 1974

CAS - College of Arts and
Science (“The College”); refers to the undergraduate
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 even but is used to refer to
an alumni through 1974

GAL - Gallatin School of
Individualized Study, formerly
Gallatin Division

GSAS - Graduate School of
Arts and Science

HON - Honorary Degree

IWA - 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

NRC - College of Nursing

NYUAD - NYU Abu Dhabi

POLY - Polytechnic Institute of NYU

SCPS - School of Continuing
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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 Busi-
ness and Public Administration

TSHA - Tisch School of the Arts, formerly
School of the Arts

LOCKED OUT

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

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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

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

- School of Engineering and
Science
- College of Arts and
Science
- Gallatin School of
Arts and Science
- John Starr School of
Interdisciplinary Studies
- College of Dentistry
- Courant Institute of
Mathematical Sciences
- College of Education
- Institute for the Study
of the Ancient World
- School of Business, formerly
College of Business Undergraduate
- Silver School of Social Work
- School of Business Undergraduate
College
- Tisch School of the Arts, formerly
School of the Arts
- College of Business Undergraduate

NYU / FALL 2012 / 78
WINNING THE RACE

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

by Andrea Crawford

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

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

McIlwain notes that psychologists found long ago that after seeing the face of a black person flashed subliminally before them, Americans subjects, whether black or white, would identify negative words more quickly than positive ones. And recent neuroimaging shows that the amygdala plays a part of the brain linked to processing fear and threat, activates in response to a black face. His advice: “If you’re a white candidate running against a black one, you could probably say it had a racial overtone and others arguing it did not. McIlwain says, “If we’re going to have a debate about whether and why (racist) images are on election, then people need to be educated about how to make that determination.”

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

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

Because regions of the brain process information in different ways, neuroimaging techniques that record psychophysiological and neurophysiological responses now offer scientists new ways of understanding our response to stimuli. In their study’s initial phase, McIlwain and Amadio have used electroencephalography to measure brain activity as well as electromyography, which records micro-movements in muscles as people view political ads with either overt or subtle racial messages. They next plan to measure skin conductance to reveal small changes in perspiration on the fingertips and palm, which indicate different response channels of the autonomic nervous system, the involuntary and mostly unconscious system that regulates many organs and muscles in the body and triggers the so-called “fight or flight” response. “It could be your explicit thoughts about the ad that matter most,” Amadio says. “But he cautions that many people vote their “gut feeling,” which is essentially now a measureable reaction associated with autonomic arousal. “If the Obama and Romney campaigns are smart, they should have teams of people working on this sort of thing already,” Amadio adds. “We just don’t know about it because those people don’t publish in scientific journals.”

McIlwain, the co-author of Race Appeal: How Candidates Use Racial Campaigns (Temple University Press), says the amygdala responds to emotional significance, and when a candidate says something that triggers a neurophysiological response to that person changes as well. “The moment you’re part of a mixed race, suddenly you feel positive toward black and white team members,” he explains. “It really seems to be something like ‘who’s with me’ versus ‘who’s against me’.”

He believes that this provided a huge boost in the 2008 election for Obama, who used far more collective pronouns (we, us) than his opponents: “Whether it was conscious or not, he was essentially teaching people to be really effective at controlling [them],” he says. “And the human brain is great at that.”

McIlwain says it may “help overcome some of the racist biases that certain political groups are going to try to cultivate.”

Amadio is less optimistic. He believes that impulses registered in the brain’s amygdala are indelible, but that a candidate may appear to people to be more in line with their beliefs. “The best strategy for overcoming these automatic responses is likely teaching people to be really effective at controlling [them],” he says. “And the human brain is great at that.”

McIlwain says that public vigilance is essential and sees progress on this sort of thing already, “We just don’t know about it because those people don’t publish in scientific journals.”

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

In another infamous appeal, an ad for the 1984 Republican presidential candidate George H.W. Bush featured the menacing mug shot of the Massachusetts prison—a program supported by Michael Dukakis, the Democratic rival. Helms was the African-American presidential candidate. Bush won the presidency in a landslide.

It was into this environment that Charlton McIlwain, associate professor of media, culture, and communication at the Steinhardt School of Culture, Education, and Human Development, came of age. These types of appeals clearly work, he thought, and he set out to determine how and why. Around the same time, David Amadio was first exploring research that showed self-awared egalitarians actually exhibited unconscious biases. Now an NYU associate professor of psychology and neural science, he was able to combine his career asking how such automatic types of prejudice could exist in opposition to one’s beliefs. Until recently, these kinds of questions were complicated by a reliance on off-the-shelf self-reports—people simply felt uncomfortable admitting bias and are sometimes not even conscious of it. But today, McIlwain and Amadio have come together in a timely pursuit.

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

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

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

“NYU's Open Mic Slam tradition, with roots in theater and rap, is our competition, held at California's University of La Verne, NYU beat out 45 other teams with gripping and candid performances.”

This year's SLAM! at NYU members included Kate Greenland (GAL '14), Aliya Barnes (TSOA '14), Sallie Ehill (GAL '13), Joseph Amodei (TSOA '13), Connor Sampsons (TSOA '13), and Eric Silver (CAS '13).

Coached by alumna Stephanie Rheims (TSOA '11) and former Gallatin professor Brian Dillon, the young poets held forth on such varied subjects as small bunnies, overbearing mothers, sandwiches, and issues of race and identity. In one poem, Barnes told how her aunt had passed away for over 10 years. “She said, ‘Let's meet at the ocean, where I am no longer brown, where you are no longer passing for anything. The salt of the Pacific may burn a bit, but Gilmore's just skin.’”

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

For the people in Korea, the concert was at around four in the morning!”

by Eileen Reynolds / GSAS '11

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“In America, we would use psychotherapy for those parents,” she says. “But in China, the focus is not on the restoration of mental health but on happiness, so the language is different, even the needs are the same.”

“This is a kind of resolution to eradicate the kerosene lamp from Africa by 2020,” says Videka. “In America, we would use psychotherapy for those parents,” she says. “But in China, the focus is not on the restoration of mental health but on happiness, so the language is different, even the needs are the same.”

“As part of the initiative, universities in China are developing social work education programs in the hope of attracting young professionals to the field. NYU already has a stake in China’s future with a third global campus in Shanghai set to welcome its inaugural class in 2013, but the university also plans to open a joint social policy research center between the Silver School and East China Normal University (ECNU). Beginning in 2014, the two schools will offer a degree program that will allow students who wish to spend one year in Shanghai and one in New York City, and they will graduate with a professionally focused Master of Social Work degree.

“Chinese and American culture differ, even the Silver School develops an educational program that bridges some of those gaps. "In America, people are pretty willing to seek help for mental health needs, for HIV, for major social problems,” she says. “But in China, there is a greater thrust on self-sufficiency and privacy within the family.” Videka notes that social workers must develop interventions that respect this difference and cites, by way of example, a program for mothers who have experienced the loss of a young child. “In America, we would use psychotherapy for these parents,” she says. “But in China, the focus is not on the restoration of mental health but on happiness, so the language is different, even the needs are the same.”

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by Eileen Reynolds / GSAAS ‘11

DISSENT CHEN GUANGCHENG OFFERS SOME THOUGHTS ON HIS CURRENT HOME

F or Chen Guangcheng, the Chinese dissident who famously made a daring escape from the village where he was being held under house arrest, Washington Square is at once a very strange and very comfortable place. Chen, a self-taught civil rights lawyer, fled to the American Embassy in Beijing in April 2012, and remained there as U.S. and Chinese officials came to a diplomat- ic stalemate over his release. Eventually the Chinese government allowed Chen to travel to the United States in May to pursue a law fellowship at NYU.

These days, when not studying constitutional law, Chen is busy adjusting to life in New York. He’s learning English with the Declaration of Independence as his guide, enjoying the Washing- ton Square classics cinema series, which screens old movies and is hosted by famed dog queen Holda Lute. The trip not only sparked a desire to think critically about the daily lives of undergrads. Moran says that his years of making connections with new students in his courses has made him uniquely New York out of the Chelten Classics cinema series, which screens old movies and is hosted by famed dog queen Holda Lute. The trip not only sparked a desire to think critically about the daily lives of undergrads. Moran says that his years of making connections with new students in his courses has made him

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

What Americans should understand about China: The Chinese say they are a peaceful and wise country. But the Chinese have a fear of the west, and they don’t understand the west. They think we are a dangerous country. They won’t trust us.

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

NYU /FALL2012 /13

PHOTO ©ANDREWBURTON/REUTERS

CHEN GUANGCHENG HAS BECOME A POPULAR NEIGHBORHOOD FIGURE SINCE HE CAME TO GREENWICH VILLAGE

by Eileen Reynolds / GSAAS ‘11

A NEW YORKER
A child's dental checkup may reveal more than just the status of his or her pearly whites. A breakthrough study at the College of Dentistry shows that verbal or physical aggression in the home can lead to an increase in childhood caries.

The research, which was launched by the Family Translational Research Group within the department of care and comprehensive care, joins the work of psychologists Amy Smith Slep and Richard Heyman, with Institutes of Health in 2009. Heyman says, “There are two hypotheses shotsof which parts of thebrain Vessel,a neuroscientistatNYU ’s NYU CenterforNe uralScience. it’sbecausew efeellikewe arelearn -

The paintings were all museum quality but deliberately unfamiliar, so that notions of an artist or work would not color participants’ ratings. Across the board, the oc-tiopitotemporal, or sensory, section of everyone’s brain was activated upon viewing the paintings. However, only when subjects rated a painting did a specific net-work of frontal and subcortical regions—areas of the brain involved with self-referential thoughts, identity, and emotional mind wandering—light up. The novelty of this research is that it paves out the systems that respond virally versus emotionally, and the findings suggest that every-one’s brain system allows them to be moved by visual art— and likely music, dance, or literature—even if we respond to different works. “The pieces of art that have the most universal appeal,” Vessel says, “are those that have layers of complexity and can resonate with people personally, regardless of who they are.” — raise one's brain w hen you’re The paintings were all museum quality but deliberately unfamiliar, so that notions of an artist or work would not color participants’ ratings. Across the board, the occi-pitotemporal, or sensory, section of everyone’s brain was activated upon viewing the paintings. However, only when subjects rated a painting did a specific network of frontal and subcortical regions—areas of the brain involved with self-referential thoughts, identity, and emotional mind wandering—light up. The novelty of this research is that it paves out the systems that respond virally versus emotionally, and the findings suggest that everyone’s brain system allows them to be moved by visual art—and likely music, dance, or literature—even if we respond to different works. “The pieces of art that have the most universal appeal,” Vessel says, “are those that have layers of complexity and can resonate with people personally, regardless of who they are.” —Naomi Howz

TWO OF THE IMAGES THE STUDY USED TO ASK AESTHETIC EXPERIENCES LEFT: MONICA COSTA MOMA OMX. ARTIST UNKNOWN RIGHT: MODER CATHERLE CT. AX. CA 1946 BY AL HELD.

According to Wolff, “A simple lecture on brushing isn’t going to improve your child’s dental health. You have to change parenting behaviors.”

Children who came from homes with a history of aggression were more likely to have dental problems than those who came from nurturing environments. Wolff’s research team plans to move beyond this initial study to develop interventions that can be implemented in the home. Wolff hopes that this work will shed light on the intervention’s effects and provide ideas for future prevention. Heyman notes, “(Our aim) is to lower risk fac-
tors and get messages out on good preventive health care. Not just oral health, but all health.”

It’s meant to mimic. This battery-powered fish’s movements are life-like. It fooled the Golden Shiner (it’s meant to mimic)
A NEW STUDY PROVES THAT FEAR DISTORTS OUR PERCEIVED DISTANCE TO DANGER

by Sally Lauckner / GSAS ’10

K eep your friends close and your ene-
mies closer. The adage is most often attrib-
uted to Chinese philosopher and general Sun Tzu, but it’s been how close we perceived angers to
strategists from Niccolò Machiavelli to “Godfather” Michael Corleone. And while most under-
stand the logic of keeping tabs on a potential threat, few consider how close we perceive dangers to
actually be. Impressions of the “enemy” are just what Jay Van Bavel, assis-
tant professor of psychology in the Graduate School of Arts and Science, and doctoral candidate Jenny Xiao (GSAS ’13) set out to explore. Their research, published in June in the Personality and Social Psychology Bulletin, focused specifically
on how far away people imagine their opponents to be compared to their true distance. Van Bavel believes that a better understanding of our biological adaptation to what scares us might play a role in curtailing discrimi-
nation and other negative fear responses. The analysis considered the competition between two local universities, as well as the debate over immigration. But there may have been no better place to begin a study on percep-
tions of danger than in the Bronx, looking at one of the fiercest real-
ness in sports.

Van Bavel and Xiao headed north on the subway in June 2010 to speak with New York Yankees fans as they poured out of the stadium after a game. At the time, the Bombers sat atop the Ameri-
can League East, while archrivals the Boston Red Sox were one game behind in second, and the Baltimore Orioles wallowed in dead last, 23 games out. That night, a majority of Yankees fans incorrectly guessed that Boston’s Fenway Park is closer to Yankee Stadium than Baltimore’s Cam-
down Yard. Because the Red Sox were on the Yankees’ heels in the pennant race, most fans imagined them to be geographi-
cally nearer—even though Fen-
way is 20 miles farther from River Avenue than Camden Yard. “We found that a group
that you don’t like can seem a lot closer when they’re threat-
ening,” Van Bavel says.

This flawed perception, Van Bavel adds, may simply be a method of addressing fear. Ho-
crites Joseph LeDoux, a professor at NYU’s Center for Neural Science, who draws the analogy of walking in the woods and seeing what may be an animal or a twig.

“The advantageous thing to do is to jump,” Van Bavel says. “If you’re wrong and it was just a twig, it only cost you a few
 calories. But if you didn’t jump and it was a poisonous snake, then you could die.”

Continuing the study, the co-
authors turned from baseball to a more serious policy debate. They asked more than 300 NYU undergraduates how threatening they believed Mexican immi-
gration was to American identi-
ty. Participants who strongly identified with American pride and who felt that Mexican immigrants were detrimental to the country were more likely to propose that Mexico City is closer to New York City than it actually is. Another study meas-
ured the perceived distance between NYU and Columbia University, located in northern Manhattan’s Morningside Heights. For this survey, researchers aimed to manipulate the response. They offered some NYU participants articles that focused on positive comparisons of the two schools; in turn, these participants estimated that the distance between the universi-
ties was greater than it is. But other NYU participants who read material that presented Co-
lumbia as superior—as an older or more selective institution—presumed that the two schools were physically closer than in reality. “These issues have come up over and over throughout human history,” Van Bavel says. “There have been forms of dis-
rimination that manifest them-
selves in putting up barriers and segregating groups to certain
cities. There may be possible to change hos-

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

“A group that you don’t like can seem a lot closer when they’re threatening,” psychologist Jay Van Bavel says.
Of course a center this innovative needs a cutting-edge home. An existing building at 370 Jay Street will be redesigned using recycled and locally sourced materials with renovations completed around 2017. Under director Steven E. Koonin, a Brooklyn-based theoretical physicist who has served as U.S. undersecretary of energy for science as well as provost of the GY, CU SP will be home to approximately 50 principal investigators, 400 principal investigators, 400 post-docs. “I am extraordinarily excited about this partnership and other stakeholders,” Koonin says. “There is nowhere else in the city to do this work.”

One major issue inherent in every city—but especially New York—is space. To deal with an ever-tightening campus crunch, the university sought and received approval for its first-ever, long-term space growth plan, called NYU 2031. This blueprint for city-wide growth will allow NYU to meet much-needed expansions in Greenwich Village, Downtown Brooklyn, and in nearby health facilities. “It’s not a question of where the institution is going to be,” he says. “It’s a vital path to satisfy the need for science, research, teaching, and performance facilities. In the future—NYU is at a significant disadvantage when it comes to space. That’s where this plan can help ensure the university can meet the needs of its students and faculty for decades to come.”

other sectors of New York’s economy have been shrinking, education has been expanding,” President John Sexton says. “Broadening our university’s strong roots in New York, and will ensure that the university remains a world capital in the years ahead.”

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

HORSEING AROUND
Brooklyn’s last native forest lies in Prospect Park, where perhaps the best way to experience autumn’s vibrant hues is on horseback along the 3.5-mile bridle path. Riders of all levels can rent from KENSINGTON STABLES for classes, pony rides, and guided tours of the 150-year-old park. The riding rock begins at the Park Circle entrance and travels along the edge of a lake, past the iconic Nethermead Arches, and through the peaceful Midwood, filled with mossy logs and towering trees—the tallest being a 127-foot pine. “There are few things better than a meandering ride through the woods,” says Young (CAS ’10), who’s been saddling up since age 8. As captain of the NYU Equestrian Club, which competes in Intercollegiate Horse Show Association competitions, she led her team to victory in regional last year. “Riding is a thrill like nothing else, so you immediately feel an extreme gratitude for your horse.”

Association competitions, she led her team to victory in regional last year. “Riding is a thrill like nothing else, so you immediately feel an extreme gratitude for your horse,” even if it’s your first ride together,” she says. Before heading to the park, Young suggests wearing long pants, boots with a sturdy heel, and a certified riding helmet for safety. And she advises city-dwelling: “If your first experience isn’t as great as you’d hoped, find another barn, another horse, and give it another try!”

TO SEEN THE LEAVES CHANGE, THERE’S PLenty OF WAYS TO ENJOY FALL IN THE BIG APPLE

STOP AND SMELL THE ROSES
“Behind the Screen,” which spans the evolution of the moving image, from 19th-century optical toys and Thomas Edison’s Kinetoscope through film cameras, television sets, and digital editing tools. The educational side is balanced with pure entertainment: movie posters, vintage lunch boxes, Star Trek figurines, and a TV lounge that re-creates a 1960s living room. Moskowitz especially enjoyed the collection of Cisco Slow swaters and the explorer that brightens up the $14 Breakfast Club prix fixe menu comes with either a mimosa or a Carrie—Nitehawk serves brunch daily: “The best thing about it is the variety—it’s not just a movie.” Seated view can order specialty cocktails inspired by the screenings, such as the Girl on Fire with house-infused jalapeno tequila, which pays homage to The Hunger Games. The Facchugger, named for the extraterrestrial buddy in the sci-fi blockbuster Prometheus, is a mix of Baileys Irish Cream with green tea the shops still overflow with tropical plants and giant palm trees, transporting passersby to a lush forest, for only a few blocks. The flower mongers offer accessories for outdoor and container gardeners, and even apartment dwellers can find decorative accents, such as potted topiaries, sea glass, and rainbow-colored bamboo bundles—plus holiday garlands, ornaments, and wreaths starting in autumn. Reis says that it’s a great place to discover exotic flowers and plant life that come into the city first the following year: “The best way to describe it is eclectic— you’ll just see a little bit of everything there and you never really know what to expect.”

MANHATTAN’S FLOWER DISTRICT IS PRIMARY LOCATED ON WEST 28TH STREET BETWEEN SEVENTH AVENUE AND BROADWAY
When Melissa Leo first saw her wardrobe for *The Fighter*—hangers of tight tops, short skirts, and flimsy blazers with big shoulder pads in the early 1990s—the veteran character actress was skeptical. But once they were on, Leo soon transformed into the gruff and ferocious mother of nine who would later earn her an Academy Award. “Suddenly it all came together and a third person emerged in the fitting room,” costume designer Mark Bridges (TSAO ’87) recalls. “When we started, there had only been the two of us, and then her Alice Ward appeared.”

Tasked with bringing the people on the page to life, Bridges searches for a character nearly as deeply as the actor does, making his job as much about anthropology as it is about fashion. In a preliminary meeting with director Michel Hazanavicius, the designer referenced the 1928 director’s work to keep Bridges inspired. “One of the first things I do is go to the archives to get a feel for things,” says Bridges, who then greets everybody into a frenzy. “It’s really a job that combines everything I was naturally good at or drawn to,” he says. After earning an MFA in costume design from the Tisch School of the Arts, Bridges got his big break in 1988 on the Coen Brothers’ *Barton Fink*. He was hired for just a few days of using clothes, but his hard work prompted costume designer Richard Hornung to keep Bridges as his assistant for the duration of the shoot—as well as eight more films after that, including *Thegefken*, *Barton Fink*, and *Nixon*. But it was Bridges’ love of classic cinema that helped land him the most important film of his career. In a preliminary meeting with director Michel Hazanavicius, the designer referenced the 1928 silent film *The Artist*—last year’s silent, black-and-white tribute to the Golden Age of Hollywood. The concept was a gamble, but Bridges believed in it from the start. “I thought, in this time when film is heavily relies on CGI and 3-D, maybe what we really need is to get back to basics, and to telling a story instead of whipping everybody into a frenzy with all these other gadgets.”

The old-fashioned format, however, came with some unusual filmmaking challenges. Most fabric patterns looked like mush in black and white, so Bridges used sequins, satins, brocades, and spangles to catch the light and compensate for the lack of color and definition. These adjustments were essential. Bridges says, on a film stripped of dialogue: “It’s like if a person loses their sight, their other senses become more acute,” he explains. “Once you didn’t have the language, then you became more aware of all the visual. So between texture and contrast, that’s how we told a story without any words.”

The film opens with leading man George Valentin in stark black-and-white tails at the height of his fame, but the suits fade to a more gray value as his career plunges with the arrival of talkies. Meanwhile fresh-faced dancer Peppy Miller starts out simple and sweet in flat textured dresses that become more elaborate and luxurious with her rise as Hollywood’s hottest new starlet. By the end, Poppy dons an extraordinary black coat trimmed in monkey fur, surviving piece from the 1920s that, along with the hats and background clothes, Bridges discovered at a Los Angeles costume shop. “One of the first things I do is go and Bond-girl bikinis get most of the attention, Bridges relishes the challenge of menswear. “The versatile medium forces him to be extra creative, such as with the bright-blue suit Adam Sandler wears throughout all of Punch-Drunk Love, and Johnny Depp’s white safari jacket and rubbed
Bridges praised the fashion in "Blow:" "It's the clothes... that really make Blow worth watching."

But not all shoots can be glamour and vintage Yves Saint Laurent. The turn-of-the-century oil drama "There Will Be Blood" was filmed in the West Texas desert without any stores or FedEx on hand, so Bridges instructed his crew to "prepare like we're going to Gilligan's Island," because they would be limited to whatever supplies they had. The unforgiving set was hot, dusty, and crawling with rattlesnakes, but Bridges toughed it out with faith in his fearless leader, Paul Thomas Anderson. Over the past 17 years, Bridges has designed every one of the writer-director's films, developing a relationship based on mutual trust. "I remember getting a phone call before Blood and he said, 'Mark, I need to know what my movie's gonna look like,' " Bridges says.

Their latest collaboration is the 1940s drama "The Master," which stars Joaquin Phoenix as a World War II vet named Freddie, who is drawn to a charismatic thinker in the mold of L. Ron Hubbard, played by Philip Seymour Hoffman (TSOA '90). To prepare for it, Bridges searched for candid family photos from 1950 to, as he says, "get the feel of what regular people really looked like—not Hollywood's or Madison Avenue's version of America." The challenge is to make the clothes seem natural despite all the effort that goes into them. As Bridges puts it, "If you don't notice my work then I've done a good job, because I haven't taken you out of the moment, I've only enhanced your experience."

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

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

O
n the twenty, pre-
curious road to Broadway, pro-
duces Barbara
Whitman (GAL ’88) has proven herself a drill
in her 15-year career, she’s
 starred in nearly many acts, includ-
ing Legally Blonde, Dirty Rotten Scoundrels, The 25th Annual Putnam County Spelling Bee, the 2004 re-
vival of A Raisin in the Sun, the Broadway production of Donmar Warehouse’s Hamlet, and the Pulitzer Prize—winning Next to
Nevad. So it’s fitting that her
current Broadway-bound vehicle features an actual vehicle: the hol-
low shell of a Nissan pickup truck, which anchors the set of the new musical HANDS on a Hardbody. Hands-on a Hardbody’s subject matter isn’t
obvious fodder for a musical. It’s based on a 1997 documentary film of the same name, which chron-
ized a competition held every September sponsored by a radio station and auto dealership in Longview, Texas. The rules: Contestants must keep one hand on a pickup truck at all times—no sitting, lying, squatting, or leaning allowed. (The only exceptions are a five-minute break every hour, and one 15-minute break every six hours.) The last person standing takes home the truck, and that took almost 90 hours in the longest contest. Originally staged at the La Jolla Playhouse in Southern California, the show features mu-
sic by Trey Anastasio of the leg-
endary jam band Phish and book and Pulitzer Prize—winner Doug Wright (TOGA 87).

Like the Hardbody characters, Whitman has always been a “hands-on” producer, and likes to be a part of a show’s earliest develop-
ment. Perhaps that’s because she
understands evolution. As a singer and actress in New York in the 1980s, Whitman mostly landed traveling shows while dance-heavy productions such as Cats, A Chorus Line, and 42nd Street dominated Broadway. Motherhood prompt-
ed her to transition into a less inves-
tor career, more lucrative position at
M.J. Whitman, a family-owned
production, where one of her
manager. Still, her pas-
sion for theater essentially led her
to pursue a master’s in theatrical production, where one of her
mentors, David Stone, invited her
to be a producer on A Raisin in the Sun before she even graduated.

WHY TAKE ON A TRUCK. WAS THAT THE MOST?

WHILE KEEPING ONE HAND
ON A TRUCK. WAS THAT THE
BIGGEST CHALLENGE?

WHAT MAKES YOU WANT TO
GET BEHIND A SHOW?
TO THE ONES YOU HAVE
PRODUCED?

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

“They really do move. It’s kind
of like saying, “What do they do
in A Chorus Line?” Well, you’re
called to the stage, you stand in this line and talk about their lives. It doesn’t sound so in-
teresting.”

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

WHAT MAKES YOU INTERESTED IN HEARING
THE MUSICAL THEORIES AND THE HISTORY
WHY?”

“IT was a world I’d never seen before in a Broadway musical, with characters I’d never seen before in a Broadway musical.”

“In hands-on and driving, you get to shape the world of a show, and what it
takes to drive one all the way to Broadway in the digital age.

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

It was a world I’d never seen be-
fore in a Broadway musical, with character I’d never seen before in a Broadway musical. They’re
blue-collar Texans, and they’re
treated with such respect and
love and care. And it’s fascinat-
ing to me that for these people, to earn a $23,000 truck would truly change the circumstances of their lives.

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

Certainly, the tricky part for me
is explaining to people, “Really? They just hold the truck?” And Fast, “No, they hold the truck.”

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

We’ve always invested in my shows. I don’t think it would be fair to say, “You can put your money at risk, but I won’t put mine.” There’s certainly no ob-
ligation to do it, but I do.

DO YOU HAVE PRODUCING ON BROADWAY FOR 10 YEARS. WHAT HAS CHANGED THE MOST?

With the Internet. Every show has a website, every show has Face-
book, every show makes video content that they can post. It’s
definitely changed what we do.

Next to Nevada was a perfect show for [the Internet]. We had a Twitter campaign where we
tweeted the plot [line by line for several weeks]. Like for the first scene, it would be the
thoughts in their heads: The
mother would say, “Oh, I’d
better make the sandwiches.”

And then you could click to hear the opening number. We
had over a million followers, for a long time. That’s unusual for Broadway.

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had over a million followers, for a long time. That’s unusual for Broadway.
actor’s struggle with drug addiction was a near-regular feature on the air, Tropper—who was working in the jewelry-display-case design business at the time—was mostly struck by how very alone Downey Jr. seemed. He trooped with more than just a friend. "I don’t know if you want to go to Buddha or Bob Dylan, but when you’ve got nothing, you’ve got nothing to lose. It can be liberating."

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

"I was serving time. I was looking to get out and do something," says Tropper. "I was eager for my inheritance than his breeds his progeny for a horse trek through the Yellowstonewilderness, with a grizzly bear, and a liberal dose of Courtney coolly observes, “Out there in norman’s-land, anything can happen.”

Disenchanted with both pursuits, he switched gears after grad school and devoted himself to designing jewelry display cases, while pursuing more independence. He was also fairly certain by then that he would never earn a living as a writer. But it was after that fateful L.A. trip that he finally found his daughter’s voice—that of a man, around his age, dealing with the trials of a complicated family, fading dreams, and a track record of bad decisions. "It felt like a good engine to drive a book about a very early midlife crisis," he recalls. "As I was approaching 30, I just felt like I’ve got to really give this a shot."

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

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

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

The latest offering from Warren Adler, the prolific 84-year-old author of The War of the Brass, traces a doomed attempt by a wealthy septuagenarian to reconcile with two estranged adult children more eager for his inheritance than his love. When George Temple assembles his property for a horse trek through the Yellowstone wilderness, Cortney, a struggling actress, seizes her father’s nostalgic gesture to secure her share of the family fortune. Caught in his sister’s web, Scott, a failed entrepreneur, finds himself quietly complicit in—and powerless to thwart—Cortney’s treachery. Addicted to this tortured trio an aging alcoholic outfitter, an opportunistic grizzly bear, and a liberal dose of incest, and the book—Adler’s 33rd—is part saucy Western adventure, part psychological thriller. As Courteney coolly observes, “Out there in norman’s-land, anything can happen.”

—Emil Reynolds

“The Serpent’s Bite (Stonehouse Press) Warren Adler Arts’ 47"
Mention the accordion and many Americans will recall images of Lawrence Welk playing the instrument in a leisure suit, or Gary Lawrence Welk playing the instrument in Larson’s Cruel Caption: “Welcome to Hell.”

SQUEEZED OFF STAGE
by Eileen Reynolds / GSAS ’11

Accordianist Dick Contino had rock-star potential. He drew deafening screams from teenage girls when he won the radio talent contest that launched his career in 1946. What went wrong? It’s such a tragic American tale.

We were on the cusp of bringing our American music history into the 21st century, when a brooch was considered wanton and vulgar. Mirabel—Women (and men) across all classes owned them, and a new bride would often receive a couple of songs. By the 1980s, there was an over-saturation of techno. The synthesizer sound had pretty much played itself out. There was a feeling that the accordion made a visceral sound. It’s produced by reeds—metal teeth vibrating—not by a machine. And that feeling was refreshingly human in a way that techno music was not. Flogging Molly, a boisterous Celtic-rock group, really raised awareness of the accordion and its potential to be punk.

What would you put on a “not your grandson’s accordion” playlist? I would recommend Planet Spiegeltent, an anthology of accordion music from around the world. It’s everything from Basque txistula to blues shuffle. For a quick snapshot of indie bands with accordion, there is an interesting project called theAccordion Radio Talent Contest that launched his career in 1946. What went wrong? It’s such a tragic American tale.

When slim-trousered heartthrobs ushered in the 1940s, radio stations signed up their children the West Coast, because their music history into the 21st century, when a brooch was considered wanton and vulgar. Mirabel—Women (and men) across all classes owned them, and a new bride would often receive a couple of songs. By the 1980s, there was an over-saturation of techno. The synthesizer sound had pretty much played itself out. There was a feeling that the accordion made a visceral sound. It’s produced by reeds—metal teeth vibrating—not by a machine. And that feeling was refreshingly human in a way that techno music was not. Flogging Molly, a boisterous Celtic-rock group, really raised awareness of the accordion and its potential to be punk.

What would you put on a “not your grandson’s accordion” playlist? I would recommend Planet Spiegeltent, an anthology of accordion music from around the world. It’s everything from Basque txistula to blues shuffe.
It’s understandable that Klinenberg can’t help asking these kinds of questions. Although his latest book, Going Solo: The Extraordinary Rise and Surprising Appeal of Living Alone (Penguin Press), came out last winter, he’s still in research mode. And after more than seven years of investigation, his work is the first comprehensive study to reveal that 32 million Americans now live on their own, including one half of all adults in Manhattan and Washington, D.C. The number is even greater in Europe and Japan, and it is rapidly growing in countries with developing economies, such as China, India, and Brazil. As Klinenberg says of the findings: “It’s the equivalent of being an anthropologist and discovering some giant island out there with 277 million people. It’s one of the [world’s] biggest social changes of the last 50 years.”

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

Since its release, Klinenberg’s work has excited a stream of high-profile attention. Bill Maher welcomed the author to his Real Time show on HBO in April with the introduction: “It’s been declared, and I agree, an important book. That’s like the biggest thing that can happen to a professor.” Both David Brooks in The New York Times and Nathan Heller in The New Yorker devoted long columns to the subject. And the author himself has written follow-up pieces for the Times’ Sunday Book Review, Time, Rolling Stone, and Slate.

But it’s not just the media that has taken an interest. In July, New York City Mayor Michael Bloomberg announced a competition, called adAPT NYC, to develop buildings full of “micro-units” ranging from 275–300 square feet each—an idea that city officials say was inspired by Going Solo. Organizations like Google have asked Klinenberg to speak to their staff about how to accommodate, or capitalize on, an ever-growing number of single households.

While reclining in an armchair in his office at NYU, sociology professor Eric Klinenberg flashes a warm smile and casually asks me where I live (a studio in the West Village), how I feel about living alone (I love it), why I decided not to get roommates (why put up with anyone but Mr. Perfect?), and whether I feel stigmatized for my single lifestyle (not yet, but I’m just 26). It’s a fun conversation, but then I remember I’m the one who is there to interview him.
KLEINENBERG’S INTEREST IN THOSE WHO LIVE ALONE WAS PIQUED AFTER COMPLETING HIS DISSERTATION AT THE UNIVERSITY OF CALIFORNIA, BERKELEY. THE DISSERTATION BECAME HIS FIRST BOOK, ON THE DISASTROUS CHICAGO HEAT WAVE OF 1995, WHICH KILLED 750 PEOPLE IN FIVE DAYS. IN THAT TRAGEDY, SINGLETONS WITHOUT AID from family and friends were the most likely to die. So when embark-
ing on Going Solo, he expected to find sad and helpless loners, and intended to call the book Alone in America. But after 300 interviews in New York, San Francisco, Los Angeles, Austin, Chicago, and Stock-
holm, and after extensively reviewing secondary literature from Eng-
land, France, Australia, China, Japan, South Korea, India, and Brazil, he discovered that most singles were, unexpectedly, empowered. In the book, we meet thirtysomethings who refuse—despite pressure from family and friends—to marry for the sake of marrying; recover-
ing drug addicts who live alone so they won’t fall in with bad crowds; and elders intent on maintaining their autonomy. As Heller remarked in
one’s circumstance.”

The more good writing there is that exposes and analyzes the way we live as opposed to how we think we ought to live is crucial.”

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

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

married had substantially higher mortality rates because they don’t have the “steadying effect” or “soothing for a better lifestyle” that a family offers.

Klinenberg acknowledges that most people do want to get married and enjoy some version of family life. But statistics show that, at some point, a substantial por-
tion of Americans will experience either short- or long-term single living—either by choice or circum-
stance—and Klinenberg argues that that must be considered as gov-
ernments, communities, or individuals plan for the future. “Today our species has about 100,000 years of experience with collective living, and only about 50 or 60 years with our experiment in going solo on a massive scale,” he writes. “In this brief time, we’ve yet to develop any serious public responses to the challenges related to living alone.”

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

New York City is especially in need of this type of housing. There are currently some 1.6 million one-person or two-person households in the city, but only one million studios and one-bedroom apartments, according to the mayor’s office. Klimenberg has been working with the New York City Department of City Planning to help tackle this discrepancy, which is becoming more urgent as the singles numbers continue to rise. One building that has already addressed the trend is MiMA, a luxury residence in Midtown Manhattan where almost 80 percent of the 814 rental apartments are studios or one-bedrooms.

In the first six months, the building was 90 percent rented. But the $3,595 monthly rent for just a studio makes this surprise that nearly 90 percent of the apartments were rented in the community lawn, screening room, tanning deck, bar, and dog spa, it’s no wonder that MiMA, a luxury residence in Midtown Manhattan where almost 80 percent of the 814 rental apartments are studios or one-bedrooms, is MiMA, a luxury residence in Midtown Manhattan where almost 80 percent of the 814 rental apartments are studios or one-bedrooms. It also champions the Alternatives to Marriage Project, which fights for changes to adoption, health care, and income tax systems that all favor married couples.

Reimagining housing is just the start. There are numerous social, professional, and political inequalities still embedded in an American tradition that values—and rewards—those who are married, with children. Giong Solo discusses the need for changes to the Family and Medical Leave Act, which states that one may only take time off work to care for relatives, putting singles who rely on close friends at a disadvantage. It also challenges “Living Single” column in Psychology Today. In January 2011, she ridiculed Piers Morgan for an interview in which he repeatedly questioned Condoleezza Rice about why she’s not married, even asking whether she would rather be the first female president or married to a “hunky NFL player.” DePaulo wrote it could simply be that “Condoleezza Rice loves her single life. Maybe someday, in some interview, someone can pose that as a possibility.”

Klimenberg knows that his book has just started the conversation on how we live today and how we may live tomorrow. But it’s a conversation he believes we all need to be a part of. “The truth is that no one really knows how they will be living in three or five or 10 or 50 years,” he says. “The odds say that most Americans will spend some of their adult lives living alone, and not just in a fleeting stage. I think that is something we need to reckon with.”
Between the moment my pregnant wife and I arrived at the hospital and the arrival of my son—a period of roughly 12 hours, only the last of which involved much participation on my part—I did many things, almost all of them on my iPhone.
As the hours stretched on, I read short stories by Melville and vonnegut (Kindle app, free). I scanned a few long magazine articles I’d bookmarked online (Insubereader, free). I tracked my fitness on a personal app, and I thumbed over to the App Store. I’d kept seeing an ad for an app to help me meet new people—and I had a baby on the way. Moving on, I downloaded a similar app that had generated a fair amount of controversy but asked only for permission to access my phone’s current location. Seconds later, dozens of photo tiles revealing varying amounts of tons of friends on my screen, in order of proximity. Julio was looking for a man like me, and he was only 270 feet away (Gînde, free).

Science fiction writer William Gibson once said, “The people who invented pages never imagined they would change the face of urban drug dealing.” Could the inventors of the smartphone have imagined Grindr, let alone Twitter? It seemed like the kind of impish rabble-rousing (“Drawsome!”) as a tagline, and inventing a new name: Draw Something. Wood—and, often, drawings—sprayed through Twitter, Facebook, newspapers, and TV news. “We knew we had a real fun game,” says Dan Porter (OGM POP), a small online game developer based in SoHo, following a story that began when Apple CEO Tim Cook said in June that the App Store has paid about $30 billion to developers so far. As we’ll see later, most industries struggle to shake off the lingering effects of this shift. Apple launched its iTunes App Store in the summer of 2008, pulling together about 300 apps into a central repository in time for the launch of the second-generation iPhone. That original market did something unprecedented: It quickly harbored the most popular of the company’s offerings—in 2008, these included an alarm clock, a digital version of the game Connect Four, and A Tale of Two Cities, all for 99 cents—and download and install them in a few simple steps, and know that they would not fall victim to a virus or scam and irreparably harm the $500 piece of computing equipment in their hands. The App Store has grown in tandem with the explosion in smartphone sales. Apple sold nearly 1.4 billion iPhones, and eventually most industry analysts expected that the App Store would help Apple sell 500 million new devices a year, all for $30 billion in revenue. Apple and its app developers are quite happy to remain under the radar, but the wait is over. Apple only percolated into the gaming world—media conglomerates, airlines, consumer brands—came to think that having one was as important as having a website. That shift resulted in many innovations in how we consume news and shop online, but it also saw many middling efforts by developers—or their clients—who couldn’t see the fundamental ways apps are more personal, and far more connected with the user (almost always, in fact), explains Clay Shirky, a professor at the Tisch School of the Arts who studies the effects of the Internet on society. “The screens are smaller, and input for creating and modifying docs is quite restricted. The whole ecosystem tends to be more tightly controlled, and tied to a payment mechanism.” Until three or four years ago, companies would develop a Web product, then add mobile applications, says Somak Chattopadhyay, a partner at the New York-based venture capital firm Tribeca Venture Partners. Today that’s flipped—up to half of Tribeca’s investments are now in mobile, Chattopadhyay says.

OMGPOP, a small online game developer based in SoHo, followed this shift. In 2008, it published an online game similar to Pictionary, called Draw Something. The name sounds like the kind of impish command one might hear on a playground, but it soon became the most popular of the company’s three dozen offerings. They released a second version of the game on Facebook in early 2011, where it soon attracted about two million monthly users. But something unusual happened when OMGPOP released it as a mobile app last March, after streamlining it for a small screen, adding a memorable logo (“Drawsome!”) as a tagline, and inventing a new name: Draw Something. Wood—and, often, drawings—spread through Twitter, Facebook, newspapers, and TV news. “We knew we had a really fun game,” says Dan Porter (OGM POP), who, as CEO, had helped raise the $17 million in venture funding OMGPOP had almost entirely burned through at that point. “What we didn’t know was how viral it was.” Seven weeks and 50 million new downloads later, social games acquired OMGPOP for $210 million, largely on the basis of Draw Something’s success. A prime-time
The most downloaded nongame app in the iTunes store is Pandora (free), which creates ad hoc radio stations based on the style of the song or artist name you type in. Shazam (free), an early music app, can “listen” to the music you hear on the go—in your car, in a dressing room—and, like magic, tell you what it is by comparing a snippet of the song to a central database. 

Newer apps from services like Rdio and Spotify allow you to listen to virtually any album ever released, for a small monthly subscription fee. But for the newest DJ tracks, which often don’t appear in typical album format, Hawkes created a way to listen to and share music. He identified an app gap, and filled it.

A few steps away, Patrick Grennan (GAL ’12) showed off his app, which seemed so simple and useful that I had assumed, incorrectly, that it already existed. Grennan’s program allows an iPhone user to play music while recording a video. Rather than shoot a video first and use editing software to add a score later, Grennan’s app made it possible to make a music video on the fly. “What is inventing,” professor Hull asks, “but taking things that exist and putting them together?”

Hawkes found a hole in the otherwise crowded field of music apps. For now, at least, the app has its times, wrote Donna J. Ward, about DAT Tracker Screens (free), “but don’t we all.”

But it was when I downloaded Dark Sky—at $3.99, relatively expensive among weather apps—that I found myself playing the developer, thankful for the technology—and not just myself imagining what it could be. Dark Sky uses your phone’s location to determine the likelihood and level of rain wherever you are, for the next hour. It’s shockingly accurate: “Expect light rain in 7 minutes, followed by heavy rain in 23 minutes.”

Still, with a few tweaks I could see ways to improve an app like Dark Sky, to integrate it even more into my life. If it used so-called “geofencing” technology to determine whenever I’m on the street and use my phone to locate a babysitter (Care.com, free), create a virtual wallet (Lemon, free), and watch True Blood (HBO Go, free with HBO subscription).

After talking to so many app users and developers on the crowded streets of New York, I wondered what the selection was like for smartphone users elsewhere. Turn out, even truckers with only the soft glow of a dashboard and an iPhone for company have at least a half-dozen apps in their repertoire when off the road, which I was about to leave. At 7 p.m. we saw our first rain, which turned into a downpour just as we reached the Brooklyn Bridge, where I could hear sounds of rain and thunder, and could see lightning. It was most exciting class I’ve ever taught.

The first part of the course focuses on C, one of several programming languages that can be used in creating apps for the iOS. In the second part, Hull teaches how to make storyboards in iOS. In the third part, students take what they’ve learned and build their own apps. Hull also brings in venture capitalists and assists with the sometimes confusing process of submitting an app to itunes.

Hull also brings in venture capitalists and assists with the sometimes confusing process of submitting an app to itunes. NYU Mobile (free)—the university’s first official app, which helps users navigate all the apps NYU—was developed by students in Hull’s course.

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

Hawkes found a hole in the otherwise crowded field of music apps.
Many thought New York would never be the same when its audacious grid was planned 200 years ago. They were right.

by Kevin Fallon / CAS ’09

This 1840 lithograph was one of a series published by the Society for the Diffusion of Useful Knowledge to educate the public on the grid plan, which was rapidly changing the city streets around them. These inexpensive maps also contained details not in the original 1811 plan, including two additional avenues—eventually named Lexington and Madison—and the Harlem Railroad, traced in red.
Outside the writer’s window, the din of construction rang as a constant distraction from his work. The newly graded street kicked up dust and gravel, and he feared that what he loved best about New York City would soon be lost to this new development. “[T]hese magnificent places are doomed,” he lamented. “The spirit of Improvement has withered them with its acid breath.”

The writer was Edgar Allan Poe, who, in 1844, managed to compose “The Raven” in a farmhouse at what is now 84th Street and Broadway, despite the full-scale overhaul of Manhattan happening just outside his door. The grid—that sprawling series of parallel avenues running north and south and streets unfolding east and west—had arrived on what would become the Upper West Side. As it crept closer, Poe mourned the loss of the island’s natural, rugged beauty, and the homes dotting its rolling hills. “Streets are already ‘mapped’ through them, and they are no longer suburban residencies, but ‘town-lots,’” he continued. The farmhouse where he sat would soon be demolished to make way for the grid. Today the tune has changed; the grid may be the most important and ingenious planning decision in New York City’s history. Two hundred years ago, the crux of the city was crammed south of Canal Street. In 1811, commissioners Simeon De Witt, Gouverneur Morris, and John Rutherfurd announced that they would transform the overcrowded area by imposing an orderly system of roads stretching up through the island’s rural and rocky reaches, from Houston Street to what would become 155th Street. It was a brazen undertaking, and the ensuing decades have seen further pushos: skyward, toward the water, underground, and with added flourishes, from residential plazas like Washington Square to radical additions like Central Park. The framework helped Manhattan’s population balloon from 130,000 to 1.6 million. As Mayor Michael Bloomberg has mused, “It is almost as impossible to imagine New York City without the grid plan as it is to comprehend the
autonomy of its original ambition.”

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

Created by John Randel Jr., the project’s key surveyor, the hand-colored maps show, on a scale of 100 feet to 1 inch, the grid’s topographical outline with the exact measurements of planned avenues and streets to a painstakingly detailed degree. Roughly 90 maps make up Randel’s entire series, which was discovered in an uncelebrated pile inside the Manhattan Borough president’s office chamber. Ten of those maps were stitched together for the exhibition—the first time they’ve been available to the public—and they will remain on Digital File at the museum. “Now, Ballon’s version of a perfect New York City day—reveals ‘a special atmosphere in the city, where buildings sit cheek to cheek, none outshining another, and creating a city in which the continuous streets become essential to its character. Pretty much every aspect of Manhattan could be linked back to the grid,’” Ballon says.

Some critics bemoaned that “there’s no way architects can survive in this framework,” Ballon says. The grid had no centre ville on which ornate cathedrals could tower; as they do in a European metropolis.

There were no axial boulevards, such as one finds in Washington, D.C., Buenos Aires, and Paris, to showcase monuments and public squares. But a casual stroll up a Manhattan avenue—to Which is the avenue yet we know, We know,” Ballon has her own thoughts on why a subject so historical and academic could be so popular. “I think it all sits on people’s eyes,” she says. “It’s kind of looking at children pictures of your best friend, seeing what she looked like as a child. That revelation of something utterly familiar.”

For many New Yorkers, it’s also how we plot our lives. Ballon’s father worked on 57th Street and Fifth Avenue (she grew up in Westchester). Her first New York apartment was on Eighth and Broadway. She married her husband on 60th and Fifth, and her current office is on Washington Square North—which, though not an area on the original 1811 grid (it was the site of a cemetery), would eventually become part of the overall plan.

Perhaps it’s because these coordinates tell so many stories that the exhibition attracted the largest audience in the history of the museum, earning a three-month extension and only closing this past July: 61% of the New York Times wrote, “You don’t have to be a geometry major to love” the book, praising that just as the grid “imposed a Cartesian orderliness on the city,” so “this book does its own subject matter.”

Opposite page: Jacob A. Riis, “Newsbreaker” photographer and social reformer, captured in 1886 some of the last remnants of the slumtowns that once dotted Manhattan’s hills. Rising in the background are the two houses of New York’s future.
LILIAN MARKS / WSC ’30 / has written a number of articles on the Holocaust, her friendship with Otto Frank (father of Anne Frank), and the trial of Adolf Eichmann. Her stories can be found in NYU’s Bobst Library.

GEORGE G. MAGDALANY / STERN ’50 / attended NYU on the GI Bill, taking classes at night while working full-time. During WWII, he served as a member of the U.S. Army Criminal Investigation Command, where his knowledge of Arabic and French was put to good use. After graduation, Magdalany had a successful 30-year career as a purchasing agent for Durex Abrasives, the 3M Company, Union Hardware, and the Brunswick Co. He has purchased a number of articles on the Holocaust, her friendship with Otto Frank (father of Anne Frank), and the trial of Adolf Eichmann. Her stories can be found in NYU’s Bobst Library.

Notations

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

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

AUBREY J. SHER / STEINHARDT ’51 / has published 19 books, including most recently Show-case of the Century: Legendary Singers (Wasteland Press), released this past summer. Dr. Sher is a former superintendent of the Teaneck, N.J., public school system, and a retired executive director of the Yeshiva Gesholah of Los Angeles.

CECILY BARTH FIRESTEIN / STEINHARDT ’55 / recently exhibited her collection of large combined media works on paper at the Phoenix Gallery in New York. This year marks her 80th birthday, as well as her 50th year of collaboration with the gallery.

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


JONATHAN E. SHER / STEINHARDT ’51 / has published 19 books, including, most recently Show-case of the Century: Legendary Singers (Wasteland Press), released this past summer. Dr. Sher is a former superintendent of the Teaneck, N.J., public school system, and a retired executive director of the Yeshiva Gesholah of Los Angeles.

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. You can also share Class Notes online by logging on to alumni.nyu.edu/classnotes.

Jonathan E. Sternberg is the recipient of the American Society of Civil Engineers’ 2012 Metropolitan Section Civil Engineer of the Year Award.
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Class of '60

ASHLEY MCREASES OF GSA'S '07, '09

M A R I O N K. P I N S D O R F  /  T S O A  '65

ALUMNI PROFILE

ASHLEY MCREASES OF GSA'S '07, '09

BY THE TIME ASHLEY MCREASES ARRIVED IN NEW YORK CITY, SHE THOUGHT SHE'D LEFT HER MODELING YEARS BEHIND.

From the age of 16, she had bounced around from high school in suburban Atlanta and college at the University of Georgia to New York City and back. “It was the restless life of a student-model. She ran from class to phone and back on the subway or while in line for auditions. The resulting book, Pricing Beauty: The Making of a Fashion Model (University of California Press), provides a pioneering account of how a “look” is chosen, why pay scales vary wildly, and how payment for modeling can often clash with the wishes of her family and friends in the world of modeling.

Her scholarly eye is now trained on the international network of model scouts who supply agencies with new faces. She has lectured widely on the subculture of modeling, and she has served as an expert witness in many court cases, including the Mayfield Award from the American Anthropological Association in 1997. She is currently a professor at Mercyhurst University in Pennsylvania.

Barbara Joans / TSAO ’65 has had a successful career in anthropology. Her book Bike Lust: Harleys, Women, and American Culture (University of Wisconsin Press) is widely read in anthropology 101 classes. She has also served as an expert witness in many court cases, including the Mayfield Award from the American Anthropological Association in 1997. She is currently a professor at Mercyhurst University in Pennsylvania.

JAY HAYES INTENDED FOR HIS “IT GETS BETTER” VIDEO TO MIRROR THE REST: “IT GETS BETTER” FILM—WITH THE AID OF FRIENDS IN THE Tisch SCHOOL OF ART—WHILE PLAYING VOLLEYBALL, AND FOR THE LEAGUE’S VOLLEYBALL TEAM AND FOR THE COLLEGE’S VOLL EYBALL TEAM. (CONTINUED FROM PAGE 51)

Alumna profile

JAY HAYES / STERN ’12

Out, on the Court

By Brian Dalek / GSA ’10

Do you plan on spending your summer traveling in Europe, vacationing in Sydney, or on a business trip to Shanghai? Wherever your travels take you, if you call one of these places home, there’s a good chance that NYU alumni are nearby and the NYU Alumni Global Passport program, a new online resource, will help you find them.

In June, the Office of University Development and Alumni Relations launched the new online resource (alumni.nyu.edu/global-passport), so that alumni can keep up with all things NYU outside of New York. Vast amounts of exciting events, new opportunities to connect with fellow alumni, learn about alumni clubs, and read more about the university’s Global Academic Centers—in Abu Dhabi, Accra, Berlin, Buenos Aires, Florence, London, Madrid, Paris, Prague, Shanghai, Sydney, Tel Aviv, and Washington, D.C. Alumni are invited to attend events hosted by alumni clubs in London, Beijing, Shanghai, South Korea, and the Middle East, as well as reconnections with fellow NYU alma maters, organizations, and educational programming at any of the NYU centers.

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

Whether you participated in the study-abroad program as a student, live somewhere outside of NYC, or travel the globe, you’re invited to reconnect with fellow alumni through the NYU Alumni Global Passport program.
NEW PERK HELPS ALUMNI NAVIGATE HEALTH INSURANCE OPTIONS

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

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

The aim is to ensure that alumni make the most well-informed decisions to meet their needs.

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

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

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

Greatest source of pride:
I am the first person in my family to go away to college.

Favorite thing about living in NYC:
NYC is composed of so many cultural centers. You feel as though you’ve traveled the world without leaving the city.

Favorite class: Producing for TV

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

We need the generosity of our entire community to support our talented and committed student body. Please make a gift to The Fund for NYU in support of students like Phillip.

Please make a gift today
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NYUAlumni

NEW YORK UNIVERSITY

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FRIEDRICH ULFERS / GSAS ’61,’68

THE OPPOSITION OF ABSOLUTES

by Jason Hollander / GAL ’07

TOWARD THE END OF 1944, ALLIED FORCES AIRPLANES BEGAN PUMMELING GIENSS, A SMALL GERMAN CITY NORTH OF FRANKFURT, which would be 75 percent destroyed by World War II’s end. During the night, 10-year-old Friedrich Ulfers would hear his mother (his father had been conscripted to fight Russians in the East) in their apartment building’s cellar as the neighbors—most locals were gathered nearby in the Nazi’s official “bombproof” shelter, but Mrs. Ulfers had an awful feeling the one time she brought her son there. Her instinct proved right: Shortly before the war ended, the bunker gave way, fatally crushing more than 300 people.

Ulfers’ parents never joined the Nazi party, but he says that social protocol in his hometown made it clear “you had to conform.” He recalls his teachers imploring students to report “enemies”—which, like a gravitational singularity in physics, has infinite definition. From his interpretation of Nietzsche’s works, Ulfers coined an original term, “chiasmic unity,” which similarly refers to a point of intersection of opposites. Ulfers likens this to human cells—which operate in a constant state of coming into being and passing away.

Ulfers coined the term “chiasmic unity, [which] ties opposites together while simultaneously tearing them apart.” Perhaps a source of that passion goes all the way back to the war, and the memory of seeing the first American soldiers walking through his city as the smoke lifted. One can imagine Ulfers’ “feeling of relief from a period his very well may not have survived.” I found that literature left me with a similar liberating feeling,” he says. “It’s a two-way sword, because you do lose your faith in conventional language. You can no longer operate by absolutes.”

Ulfers remains a force in the classroom after more than a half-century of teaching at NYU.

In 1945 felt like a victory, despite his country’s defeat. “For me, the coming of the Americans was a day of liberation,” he says. Perhaps it’s no wonder that a childhood full of such conflict and confusion would provide a desire to understand. Ulfers emigrated with his family to New York in 1951, and after attending City College for accounting, which failed to enchant him, he enrolled in graduate school at NYU, concentrating on his first love—German literature. It was then that his attention was drawn to the works of Franz Kafka and Friedrich Nietzsche, who would forever change how he perceived the world.

Ulfers began teaching literature at NYU’s University Heights campus in 1962 and, at age 77, he re- mains a force in the classroom. Over the past half-century, his administrative roles have included assistant dean in the College of Arts and Science, director of undergraduate studies in the German department, and director of NYU’s Deutsches Haus. Beloved by students (who once created a fan page for him on Facebook), he won the university’s Great Teacher Award (1993), Heights College Faculty Hall of Fame Award (1994), the Distinguished Teaching Medal (2011), and three times won the College of Arts and Science’s Golden Dozen Teaching Award (1989, 1998, 2003). Ulfers was dean of media and communication and Friedrich Nietzsche Professor at the European Graduate School in Switzerland in the summer, and has authored two books, numerous articles, and chaired conferences, including a special session on Günter Grass for the Modern Language Association. With these achievements and nonstop academic pursuits, it might surprise some to discover that, to Ulfers, none of it ultimately has any meaning in the greater scheme of things. As he insists: “Meanings are made up for utilitarian purposes.”

This philosophy applied to Ulfers during grad school, when he was dazed by Kafka and Nietzsche’s “play on language. At first, he struggled with the elusive “meaning” of the ruptures in Kafka’s The Judas.” Yet the many nonsensical sequels eventually revealed to him the notion
Want to Hear More About Alumni Activities? Contact Us!

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cas.alumni@nyu.edu

COLLEGE OF DENTISTRY
212-998-9834
dent.pace@nyu.edu

COLLEGE OF NURSING
212-992-8548
nursing.alumni@nyu.edu

CURRANT INSTITUTE OF MATHEMATICAL SCIENCES
212-998-3331
currant.alumni@nyu.edu

GALLATIN SCHOOL OF INDIVIDUALIZED STUDY
212-998-9868
gallatin.alumni@nyu.edu

GRADUATE SCHOOL OF ARTS AND SCIENCE
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212-998-5624
ifa.alumni@nyu.edu

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A Legacy That Makes a Difference

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

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

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

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

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

• Evan (ARTS ’70, LAW ’75) and Barbara Choeler have pledged $3 million to establish and support scholarships at the University of Arts and Sciences and the School of Law. Their gift will enable both schools to provide tuition assistance to meritorious students without regard to their field of study.

• Through a gift of $5 million to the School of Medicine, Klasr and Larry Silverstein have established the endowed Silverstein Scholarship Fund, which will cover full tuition costs for up to five deserving Silverstein Scholars each year, based on academic merit. The Silversteins’ generosity demonstrates their remarkable commitment to medical students and the future of health care.

• Andre Koo (STERN ’94), member of the NYU Stern Board of Overseers, has pledged a significant amount to the Leonard N. Stern School of Business. Andre Koo’s gift will support faculty research in the fields of economics or finance, and benefit graduate and undergraduate students with an interest in Taiwan or Asia. Andre Koo’s generosity will enable Stern to further its mission to address real problems in real time, provide a top-quality education to a diverse group of future global business leaders, and create value for business and society.

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

2000s

A. DAVID BROWN / CAS ’00

A.David Brown, a partner at Natasha Lewin on December 25, 2011, and was installed as President of the NYU Alumni Center Lodge A.F. & A.M. on June 23, 2012.

MARCA DAWKINS / GSAS ’00

Marica Dawkins is a professor and visiting scholar at Brown University in Rhode Island. She also served as an intern at the New York Times in 2006. She received a master’s degree from the University of Mississippi in 2000 and a bachelor’s degree from Harvard University in 2002.

2005

RAYMOND KEATING / GSAS ’95

Raymond Keating is a professor at the University of Illinois at Chicago and was appointed as a senior fellow at the New York University School of Law in 2005.

SANJAY UPADHYA / GSAS ’95

Sanjay Upadhyay is a professor of economics at the University of Connecticut and was appointed as a senior fellow at the New York University School of Law in 2005.

2010

ALEXANDRA CHAN KATZ / DEAN ’99

Alexandra Chan Katz is a professor of law at New York University School of Law and was appointed as a senior fellow at the New York University School of Law in 2005.

RANDI KAUDER / STERN ’98

Randi Kauder is a professor of law at New York University School of Law and was appointed as a senior fellow at the New York University School of Law in 2005.

2012

THOMAS M. SMITH / GSAS ’04

Thomas M. Smith is a professor at the New York University School of Law and was appointed as a senior fellow at the New York University School of Law in 2005.

2013

Arica T. Fox / STEINHARDT ’04

Arica T. Fox is a professor at the New York University School of Law and was appointed as a senior fellow at the New York University School of Law in 2005.

This issue’s spotlight family:

ANITA R. FOX / STEINHARDT ’47 / (MOTHER)

Seren J. Fox / MED ’79 / (Daughter)

NYU Family Legacy

NYU takes great pride in recognizing those who have made a family tradition of attending the university. If you and another member of your family are NYU graduates, let us know via a Class Note and we’ll list your names here.
New York University mourns the recent passing of our alumni, staff, and friends, including:

EDWIN L. BASS / STEIN ’29
ALLAN H. CASHMAN / WSC ’43, DEN ’43
MARION E. McCREIGHT / WSC ’44
JULIUS BACCI / STEIN ’46
JOHN MAXWELL ANDERSON / SSAS ’47
BARBARA CUMMINGS DALEY / STEIN ’48
MICHAEL J. DONZEN / WSC ’48, LAW ’51
BERNARD GERSON / WSC ’50
REGINALD J. PEARSON / STEINHARD ’50
GEORGE M. MARSHALL, JR. / STEIN ’51
DAVID SLATER / ENG ’51, ’53, TRUSTEE
JULIAN P. BENCH / ENG ’62
PHILLIP J. CANGELOSI / WSC ’52, SSAS ’57
SAMUEL J. GULIANO / STEIN ’54
PATRICIA LIVINGSNIGHT / STEINHARD ’54, ’59
STEINHARD FACULTY
RICHARD M. BALL / ENG ’61
CARL PETER SCHMIDT / SSAS ’61
STEINHARD FACULTY
CHARLES GIANNIBILE / ENG ’72
ELLEN D. LEVINE / LAW ’79
JOSEPH HILLIS HANDLER / LS ’84, WSC ’86
ESTHER B. HOLZER / LAW ’89
MICHAEL H. NASH / LIBRARIES
MARTIN PAKLEFONIAZ / TOSA FACULTY
GEORGE STONY / TOSA FACULTY

NEW YORK UNIVERSITY / FALL 2012 / 63
WHAT?
A HAWK-EYE VIEW OF THE NEWLY RENOVATED WASHINGTON SQUARE PARK. THE $35 MILLION, FOUR-YEAR PROJECT ADDED ONE-FIFTH MORE GREEN SPACE.

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

WHAT ABOUT COMMENCEMENT?
The refurbished plaza can no longer host the decades-old tradition. But future graduates may take comfort knowing that many more family members and friends can attend commencement at its new home since 2008: Yankee Stadium.

FOR A LOOK BACK IN TIME, SEE PAGE 48.