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The Record

COLUMBIA UNIVERSITY

VOL. 33, NO. 13

NEWS AND IDEAS FOR THE COLUMBIA COMMUNITY

JUNE 11, 2008

Elite Club Rewards 25 Years' Service

By Adrienne Blount

Year in and year out they have lectured students, managed staff, maintained Columbia's buildings and grounds. On June 2, Columbia returned the favor, inducting 111 new members into the 25-Year Club, a special group of Columbians who have worked full time at the University for a quarter of a century.

They were inaugurated into the club with a dinner at Lerner Hall, a silver pin and a violet rose corsage. This was the 54th annual gathering; before the 111 new inductees, the 25-Year Club had 1,836 members.

"This was my first job out of graduate school and I've been very happy here and I've never regretted it," said Kathryn Harcourt, director of original and special materials cataloging at Butler Library. She's actually a 28-year employee, but



New 25-Year Club member, Jayne D. Wade of NewYork-Presbyterian/Columbia, gets a rose.

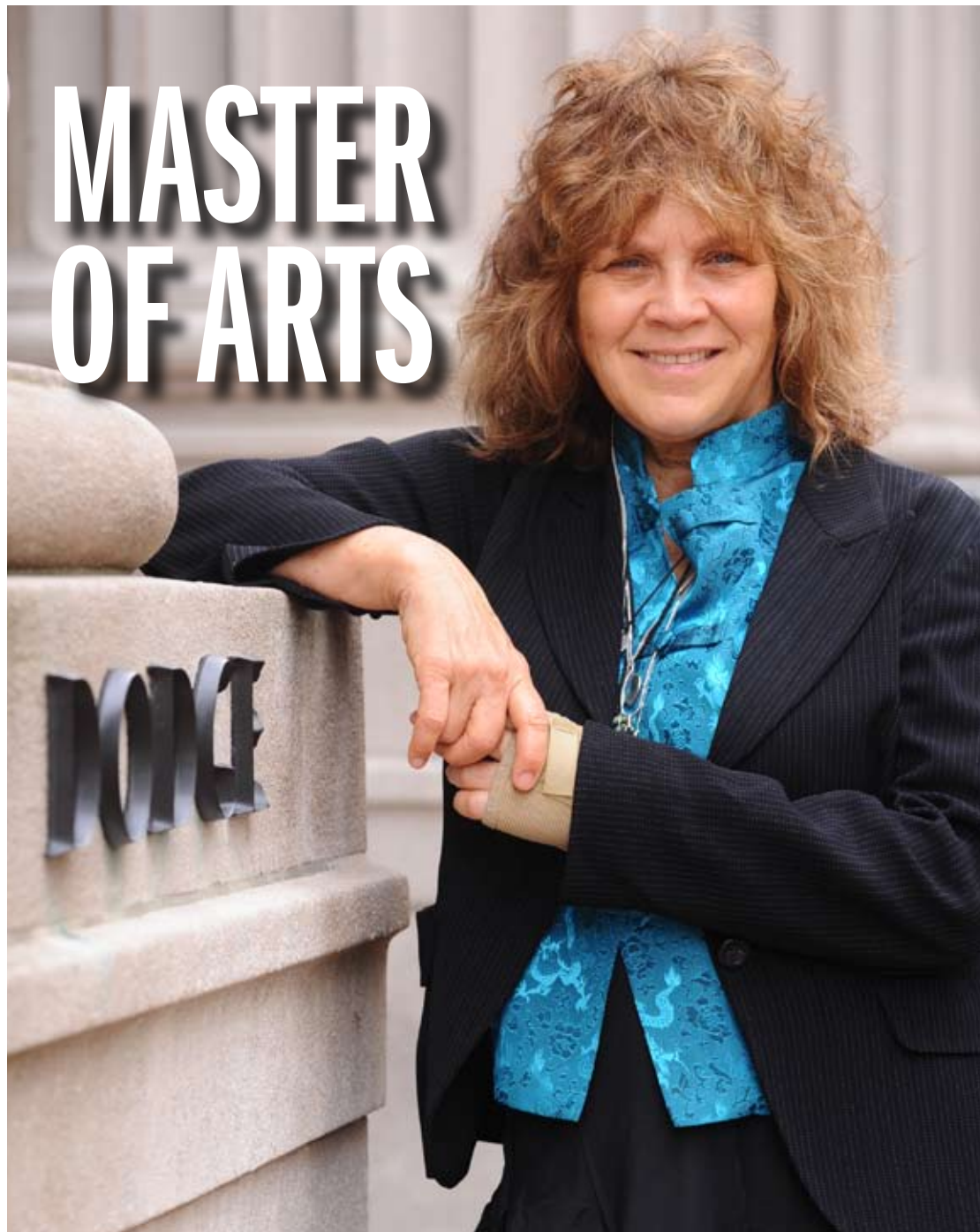
was inducted only this year because she was a part-timer for her first three years.

Many of the newly inducted club members say it's hard to believe 25 years have passed. "Just yesterday, this campus blossomed into an enormous celebration, after the Columbia football team defeated Princeton to end its losing streak," said Peter Johnson, now associate director of undergraduate admissions and financial aid for Columbia College and the School of Engineering and Applied Science. "That was one remarkable day."

Mr. Johnson was talking about an event from 20 years ago, and his nostalgia sparked other club members to relive that historic day in October 1988, when Columbia snapped its 44-game losing streak.

continued on page 12

MASTER OF ARTS



by Russell Scott Smith

As the daughter of an auctioneer and a hairdresser in Crown Heights, Brooklyn, Carol Becker dreamed about a career as a writer and an intellectual. Her parents didn't finish high school and the family lived in a three-room apartment. But anything seemed possible when she wandered the halls of the Brooklyn Museum.

"It was a playground for me, an extension of the street," recalls Becker, the new dean of Columbia's School of the Arts. "I don't remember paying. I don't even remember guards. We'd just run in. It was dark. There were mummies. It was this amazing place of the imagination, and the beginning of my love for art."

Even as she became dean of faculty at the School of the Art Institute of Chicago and a renowned innovator in arts education, Becker never forgot her roots. "I'm a believer in democracy," says Becker, who studied with the social philosopher Herbert Marcuse at the University of California, San Diego. As a grad student, she helped organize for the United Farm Workers, and after earning her Ph.D. in English literature (with a thesis on Poe and Melville), she was one of the original staffers at the progressive news magazine *In These Times*.

Becker joined the Art Institute of Chicago in 1978 as an English and philosophy teacher. At the time, many art schools were still dominated by the 19th century Romantic notion of the artist as an outsider, living on

the margins of society, immune from responsibility to any but his or her own vision. Becker challenged these ideas, encouraging students to work on public projects and advocating for more contemporary critical theory courses. "The school had turned its back on the city," she recalls. "I was saying, 'We live in society; we all do. We don't live in isolation. The world influences us, and we as creative people should be able to talk about it.'"

When Columbia's School of the Arts was looking for a new dean, Becker immediately "popped out," says Nicholas Lemann, dean of the School of Journalism and a member of the search committee. "She has a very forceful, imaginative personality. She dominates the room." The school needed someone powerful, he adds: "There was a sense that it was under-resourced and losing students to other schools that could offer full scholarships."

While Becker was appointed dean last September, she didn't officially start until January, as she was given the fall semester to finish her latest book, a collection of essays, *Thinking in Place*, to be published in November. She is now ensconced in her Dodge Hall corner office, whose windows overlook Broadway. There's not a scrap of decoration on the walls. "I always take a lot of time before I hang things," Becker says, adding that the blank, white surroundings are a nice change from her old office in Chicago, which was stuffed floor to ceiling with art given to her over the years.

For a Q & A with Carol Becker see page 9

Brus, Jessell Receive First Kavli Prizes

By David Poratta

Columbia scientists Louis E. Brus and Thomas Jessell were among the first recipients of the Kavli Prize, a new award set up by a Norwegian-born physicist and philanthropist to reward research in nanoscience, neuroscience and astrophysics.

The two Columbia researchers are among seven pioneering scientists who, according to the Kavli Foundation, have transformed and

For related stories on the prize-winning research, turn to page 10.

advanced these growing fields. The winners, from the United Kingdom, Sweden, the Netherlands, Japan and the United States, will each receive a scroll and medal, and share the \$1 million prize awarded under each category.

The awardees were announced May 28 during a live simulcast between Oslo and New York at the opening ceremony at Columbia University of the inaugural World Science Festival, spearheaded by Brian Greene, professor of physics and mathematics at Columbia and Tracy Day, award-winning journalist.

"We are enormously proud of Tom Jessell, who guides our Nobel Prize-winning team of neuroscientists in our interdisciplinary Mind, Brain and Behavior Initiative, and of Louis Brus, for his leadership in physical chemistry and his fundamental breakthroughs in emerging nanoscience," said Lee C. Bollinger, president of Columbia University.

Brus is the Samuel Latham Mitchell Professor of Chemistry and professor of chemical engineering in the Department of Chemistry. In 1983, he made a fundamental discovery while studying optical properties of semiconductors whose atoms or molecules had been excited by the absorption of light. Collaborating with colleagues, Brus made smaller and smaller synthetic particles and later realized these semiconductor nanocrystals could prove highly useful in a variety of fields, including medicine.

Brus learned of his award just hours before the announcement, and said he was surprised and honored. "The prize brings recognition to the chemistry department, which is a very strong one," said Brus. "Columbia is a great place to learn science and to be an intellectual."

continued on page 12



ON CAMPUS



CHRIS TAGGART

PERFECT ENDING

After the speeches, the awards and the cheers—after the bleachers have cleared but before the cleanup crew arrives—a quieter, more intimate celebration on Low Plaza.



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Art History

Dear Alma,
When were the arts first offered to students at Columbia?

—Right-Brainer

Dear Right-Brainer:

Columbia wasn't interested in the arts during its first decades. As it added more schools on its way to becoming a university, Columbia tended to establish professional schools such as the College of Physicians and Surgeons (1767), the Law School (1858) and School of Mines (1864)—but no arts.

It was not until 1881 that the first courses in drawing and painting were offered. And although Columbia in 1900 had the first chair of drama at any university in North America, persuading anyone to expand the teaching of the arts was a challenge. In a 1902 report to the trustees, Columbia President Nicholas Murray Butler wrote that "at present Columbia University makes no pretense of representing the art element in life and in civilization. References to it are cursory and inadequate, and this extremely important and significant branch of culture is, to all intents and purposes, unrecognized by us."

The arts thaw began in 1911, when Columbia was one of the first universities to offer creative writing courses; in 1916, at the dawn of the movie age, it offered its first film course. Art history was added to Columbia College's curriculum in 1921, the result of a \$100,000 bequest that established a single professorship in fine arts.

A more formalized curriculum was offered in 1947, with the establishment of the Schools of Painting and Sculpture and Dramatic Arts. For the first time, Columbia students could get a BFA, MFA or Ph.D. in those subjects.

In 1965, the School of the Arts was officially established, offering MFA degrees in three divisions: painting and sculpture; theater arts; and film, radio and television. The first dean was a CBS network executive. Columbia's fiscal troubles in



ASK ALMA'S OWL

the late 1960s and 1970s prompted the closure of the theater arts division.

Within 15 years, however, Columbia's arts efforts came blazingly alive again as the theater program was reinstated, and the film division was headed by Czech-born film directors Milos Forman and Frank Daniel. In the late 1970s and 1980s, the school had such luminaries among the adjunct faculty as authors Nadine Gordimer, Toni Morrison, Richard Price; playwright David Mamet; and film directors Paul Schrader, Martin Scorsese and Sidney Lumet.

Today, the school's film, theater, visual arts and writing division have received numerous awards, with alumni regularly taking the top spots in the Sundance Film Festival, heading up major regional theater companies, producing plays on Broadway, exhibiting art at the Whitney Biennial and winning major literary prizes including the Booker Prize and the National Book Critics Circle Awards. Led by Oscar-, Tony-, Guggenheim and MacArthur Fellowship-winning faculty, the School of the Arts is a far cry from Nicholas Murray Butler's lament of more than a hundred years ago.

—The Record Staff

Send your questions for Alma's Owl to curecord@columbia.edu.

MILESTONES

AUSTIN QUIGLEY, dean of Columbia College, announced that he will step down at the end of the 2008-2009 academic year. Appointed in July 1995, Quigley will have the second-longest tenure as dean in the college's history. He will remain at Columbia and continue to teach as the Brander Matthews Professor of Dramatic Literature. He also will devote half of his time to serving broader University initiatives, working as Special Advisor to the President for Undergraduate Education.



Law school professor **MICHAEL W. DOYLE** was elected chairman of the board of the United Nations Democracy Fund, which supports projects around the world designed to empower civil society in order to increase popular participation, ensure that people can exercise their democratic rights and develop pluralistic media. Doyle, the law school's Harold Brown Professor of International Affairs, Law and Political Science, was appointed to the board as the U.N. Secretary-General's personal representative.

The 2008 Lionel Trilling award was given to **JOSEPH MASSAD** for his book *Desiring Arabs*, a study of the representations of Arab sexuality. Massad teaches modern Arab politics and intellectual history in the Middle East and Asian Languages and Cultures department. The Trilling award honors a book from the past year by a Columbia author that best exhibits the standards of intellect and scholarship found in the work of Lionel Trilling, the longtime professor at Columbia.

CHANCE NALLEY, professor of math at the Columbia Secondary School, won a Master Teacher Award from Math for America, which recognizes educators committed to teaching in urban schools. Nalley will receive a four-year supplementary stipend worth a total of \$57,500, which he intends to use to complete his doctorate in math education at Teachers College. Math for America is a not-for-profit group that aims to improve math education in public schools by attracting and retaining highly qualified secondary school teachers.

GRANTS & GIFTS

WHO GAVE IT: Bob Berne (CC'60, BUS'62) and Steffi Berne

HOW MUCH: \$13 million

WHO GOT IT: Columbia College

WHAT FOR: Financial aid

HOW WILL IT BE USED: The gift will support financial aid.

WHO GAVE IT: David M. Silfen (BUS'68)

HOW MUCH: \$1.5 million

WHO GOT IT: Business School

WHAT FOR: David and Lyn Silfen Professorship of Business

HOW WILL IT BE USED: In conjunction with an additional \$1.5 million from the Samberg Matching Challenge, the gift will support a new professorship at the Business School.

WHO GAVE IT: Nand Khemka (BUS'55, '56)

HOW MUCH: \$1 million

WHO GOT IT: Business School

WHAT FOR: Nand and Jeet Khemka Distinguished Speaker Forum

HOW WILL IT BE USED: To bring business leaders and policy makers to New York to share their perspectives on India's economy and business policies.

WHO GAVE IT: Angioblast Systems, a privately held biotechnology company

HOW MUCH: \$552,000

WHO GOT IT: College of Physicians and Surgeons

WHAT FOR: Department of Surgery

HOW WILL IT BE USED: To support clinical stem-cell research and other activities of the Specialized Center of Clinically Oriented Research program.

WHO GAVE IT: An anonymous donor

HOW MUCH: \$250,000

WHO GOT IT: School of the Arts

WHAT FOR: The writing division

HOW WILL IT BE USED: To create an endowment that will support fellowships for graduate students.

—Marcus Tonti

Neiman Center Masters the Craft of Teaching

By Donna Cornachio



Kiki Smith's photogravure *Tidal*, incorporating photos taken from Columbia's Rutherford Observatory.

If you happen to walk into the LeRoy Neiman Center for Print Studies at its full operational level, you might be forgiven for thinking you've gone back to the time of the medieval craft guilds.

Housed on two floors in Dodge Hall, the Neiman Center, founded in 1995 with a gift from the eponymous artist, offers printmaking classes in a variety of media: serigraphy, lithography, relief, intaglio and photogravure. It also operates a gallery and a professional print shop.

Master artists work surrounded by attentive apprentices. The artist offers instruction and guidance; the apprentices act as the labor force in making editions (or a numbered grouping) of the artist's prints, while at the same time picking up invaluable lessons in the craft.

Artists are invited to come and spend a working academic year at the center; in return they receive nearly half the editions they produce. The center keeps the remainder of the art editions, the sale of which supports the expenses of running the program.

"Other print shops work under a commercial pressure—the artists have to produce a certain amount within a certain time frame," says Tomas Vu-Daniel, director of the Neiman Center. "Because we're run through an endowment, we never have that pressure to make money. It's a luxury for an artist to be able to come in here for a year and create art."

Visiting artists at the center have included Neiman himself (one of the most popular living artists in America, best known for his brilliantly colored, energetic images of sporting events), Elliott Green, William Kentridge, Alexis Rockman and Kara Walker.

Kiki Smith was one of the center's first visiting artists in 1998 and has returned several times since. One notable result was the photogravure *Tidal*, a panel of 13 full moons and their upside-down reflections in the ocean's waves, as if seen from the moon's perspective. Smith arranged to have the moon

'Being able to work with the artists and watch those steps unfold before you is such a special thing.'

photographs taken from Columbia's Rutherford Observatory. The work, one edition of which is on view at the Neiman Center, was also bought by MoMA.

"Going to the observatory to use the facilities and resources unique to Columbia is a lot different than working in a print shop," says Smith, who currently teaches advanced print making at the center. "What's also uncommon to print makers is learning from the students, too. One of the pleasures of my life is having those kinds of intergenerational relationships."

It's a pleasure for the students as well. Paula Wilson, who

graduated in 2005, was studying print at the Neiman Center while Kara Walker was in residency. "Being able to work with the artists and watch those steps unfold before you is such a special thing," Wilson says. After she graduated, Wilson worked as an assistant in Walker's studio.

"As a student, you're given an opportunity to do projects on your own as well as to work with blue-chip and emerging artists," adds Megan Foster, an alumna of the Neiman Print Center who graduated in 2002 and is now a master printer. "That hands-on experience and those connections you make are invaluable."

Sarah Sze, a current visiting artist at the center, is working on a print construction of ladders, balconies and fire escapes made out of archival loose-leaf notepads. "My idea was to question the very nature of a print," she says, "to stretch the boundaries with something that is printed matter and everyday and mundane, and to produce it as fine art." The pads themselves are three-dimensional prints: Every pad is hand-printed, and even each line is hand-printed on archival paper. Some 30-odd editions of each construction are being made at the center, with most of the journeyman work done by the students.

The students "are phenomenal," says Sze, who also teaches advanced printmaking with Kiki Smith. "They're very innovative and technically very strong ... A lot of their ideas are very abstract. The dialogue with them is great, too."

ON EXHIBIT: THE CHILDREN'S ART CARNIVAL

Social change is the theme of a new exhibit June 12 to 19 at the LeRoy Neiman Gallery in Dodge Hall. *Change Starts With Me: 2* features paintings, collages, video and sculptures by students of The Children's Art Carnival, a Harlem-based arts organization for at-risk and underserved youth. How students feel about themselves and

the world, and their ideas for social change, are reflected in their artwork. Co-sponsored by Columbia's office of government and community affairs, the exhibit's opening reception will be held June 12 from 4:00 to 7:00 p.m.

—By Record Staff



KEEFER TO STEP DOWN

By Record Staff

Elizabeth J. Keefer, the University's general counsel since 1997, is stepping down to take a job at a Washington, D.C., consulting firm.

A search is under way for her replacement at Columbia.

Keefer, known as Libby, is joining TMG Strategies, a strategic communications and management consulting firm that works with corporations, think tanks and the government on issues ranging from reputation challenges, class-action lawsuits, antitrust or patent disputes as well as employment, environmental and government issues.

In her nearly dozen years at Columbia, Keefer has been instrumental in a number of issues facing the University. She arrived just as the medical center was merging its Columbia-Presbyterian Hospital with Cornell's New York Hospital to form NewYork-Presbyterian. Her office has also handled the University's growth of its intellectual property and patent portfolio. More recently, Keefer has been a linchpin of the legal efforts regarding Columbia's expansion into Manhattanville.

"She's a terrific counselor as well as a lawyer," said Robert Kasdin, senior executive vice president of the University. "She has fantastic judgment on legal and non-legal matters."

The University's office of general counsel has great breadth, encompassing all the usual legal matters found at most firms, plus everything from academic governance to intellectual property to research compliance. It represents the entire University, advising trustees, officers, faculty and staff in their official capacities.

"Every one of us who has worked with Libby knows first hand her high intelligence, ethical character, and clever humor. But



Elizabeth "Libby" Keefer

most importantly we know her as a friend," said Columbia President Lee C. Bollinger. "That makes this a sad and happy moment."

Keefer will return to Washington, where she began her career in 1977 as a trial attorney for the Federal Trade Commission. She later worked at the U.S. Department of State in a number of capacities, including arbitrating claims related to the Iran hostage situation from 1979 to 1981, handling legal and congressional issues having to do with the Iran-Contra investigations and assisting then-Secretary of State George Schultz with his testimony before Congress regarding the affair.

From 1989 to 1992, she was deputy undersecretary of the Air Force. She returned to private practice as a partner at Hughes Hubbard & Reed, from which she was recruited to join Columbia.

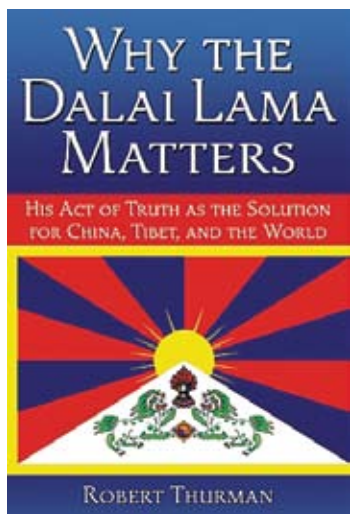
Keefer made news after graduating from Barnard College in 1971 by being hired as Columbia's first woman assistant in its athletic department, where she was made director of the tennis club at Baker Field. According to a 1972 *New York Times* story about her job, headlined "Columbia's Tennis Looks Better with Libby Keefer on the Scene," she was at the time doing pre-med work and was planning to become a veterinarian. Fortunately for Columbia, she changed her mind.



ON THE SHELVES

Summer Book Bag: New Works by Columbia Faculty

Who says beach reading has to be all romances and mysteries? Columbia faculty members have produced an entertaining and informative batch of books, with subjects ranging from comic books to the Dalai Lama, just in time to enlighten your summer. Here is a selection of the new writings by Columbia faculty from various publishers.

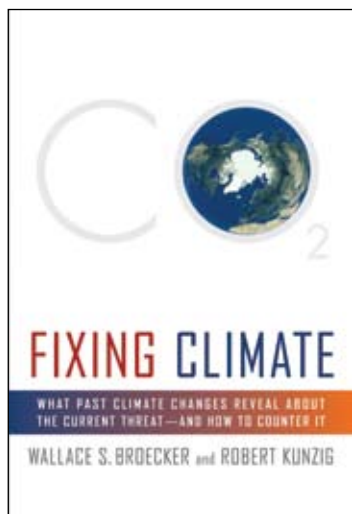


Why the Dalai Lama Matters

BY ROBERT THURMAN

Atria Books/Beyond Words

Tibetan scholar Robert Thurman explores just why the Dalai Lama has earned the world's respect. He argues that restoring Tibet's autonomy within China is not only possible, but reasonable and necessary for a peaceful future throughout the global community. Thurman points out that the Dalai Lama's approach—a life dedicated to peace, communication and unity—can show the world that nobody is free unless everybody is free, and that a solution exists that can benefit all parties, not just one.

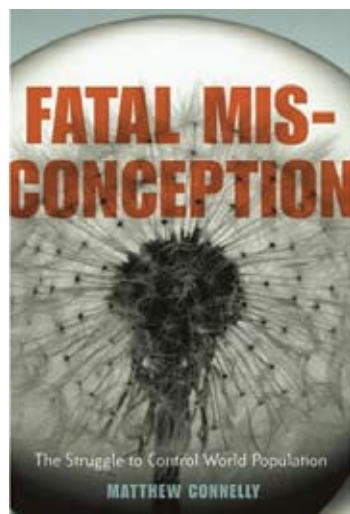


Fixing Climate

BY WALLY BROECKER & ROBERT KUNZIG

Hill & Wang

Environmental sciences professor Wallace Broecker has learned that the climate changes—naturally, dramatically and rarely benignly. Broecker, with science writer Robert Kunzig, argues that even if the entire planet radically cut carbon production tomorrow, the resulting reduction in atmospheric carbon dioxide might lessen, but could not turn aside the great warming tide headed our way. Broecker believes there is a glimmer of hope in the development of new technologies that are directed not only at the reduction of carbon dioxide output but also at its harmless disposal.

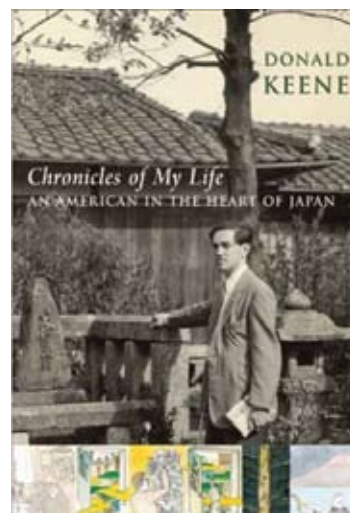


Fatal Misconception

BY MATTHEW CONNELLY

Belknap Press

Historian Matthew Connelly tells the story of the 20th century international movement to control population, which he sees as an oppressive movement that failed to deliver the promised economic and environmental results. As the population of the world doubled once, and then again, well-meaning people concluded that only population control could preserve the “quality of life.” Connelly provides a global history of this controversial movement that changed how people regard their children and the face of humankind, and he urges renewed commitment to the reproductive rights of all people.

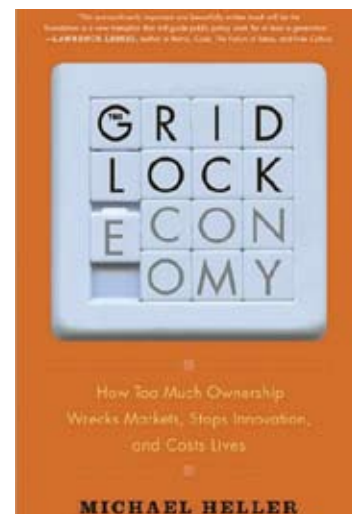


Chronicles of My Life

BY DONALD KEENE

Columbia University Press

In this memoir, Donald Keene, University Professor Emeritus, shares more than half a century of his adventures as a student of Japan, beginning with accounts of his childhood in New York and then his introduction to Asia and Europe during World War II. He talks about how Japan—its culture, sights and sounds—became a central element in his life, and he recounts the various travels and contacts he had with well-known intellectuals who had a hand in shaping his career as a Japanese scholar.

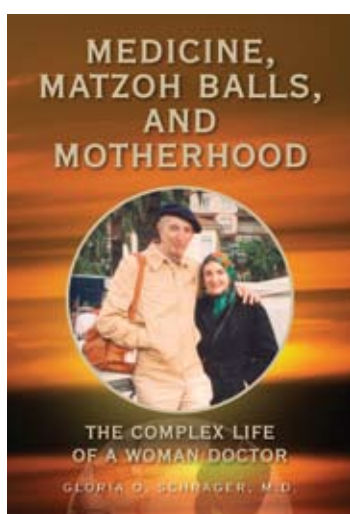


The Gridlock Economy

BY MICHAEL HELLER

Basic Books

Michael Heller, professor of real estate law, in 1998 introduced the “tragedy of the anticommons”—a problem of excessive property rights creating the under-utilization of resources. In *The Gridlock Economy*, Heller explains that the problem of the anticommons is everywhere: in excessive patent grants that prevent the development of lifesaving drugs; in real estate practices that ultimately lead to the loss of family estates; and in copyright laws that keep important works inaccessible to the public. He explores situations that give rise to excessive property rights, and offers practical solutions.

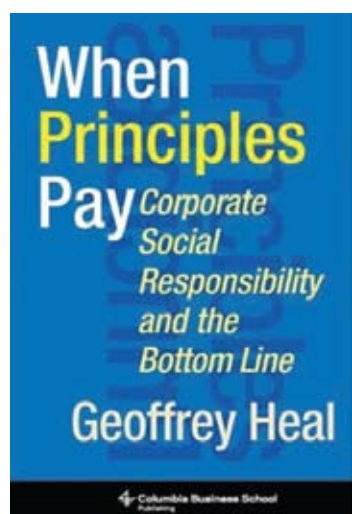


Medicine, Matzoh Balls, and Motherhood

BY GLORIA O. SCHRAGER

Xlibris

Gloria Schragger struggled to become a doctor in the 1950s, when women physicians were an anomaly, facing harassment and discrimination. A physician for 60 years and now a clinical professor of pediatrics at the College of Physicians and Surgeons, she looks back at the fragile balancing act between working mom and successful physician. Her memoir recounts the adventures and mishaps of her career, from medical school to internship to private practice, while also telling a story about family life and marriage.

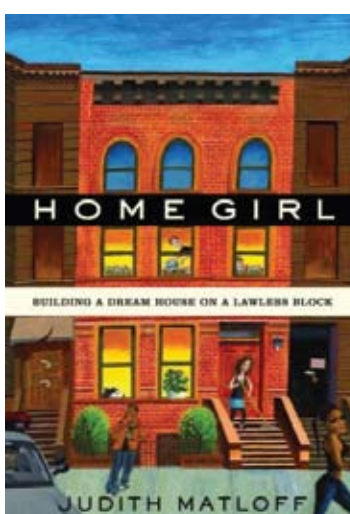


When Principles Pay

BY GEOFFREY HEAL

Columbia University Press

Geoffrey Heal's new book examines how social and environmental performance affects a corporation's profitability, and how the stock market reacts to this. He looks at socially responsible investment and the quality of its returns. A professor of finance and a faculty leader in the Sanford C. Bernstein & Co. Center for Leadership and Ethics at the Columbia Business School, Heal also analyzes how social and environmental performance fits into accounting and corporate strategy, presenting a business perspective on the best way to develop and implement these aspects of a corporation's behavior.

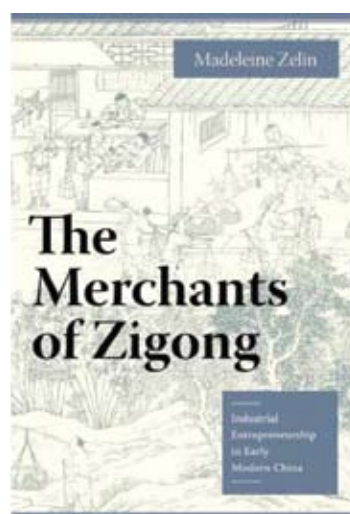


Home Girl

BY JUDITH MATLOFF

Random House

Judith Matloff tells the story of coming home to New York after being a foreign correspondent for 20 years, and planting roots on a city block as challenging as any of the war-torn countries she covered. Her affordable fixer-upper in West Harlem ended up as more than just another home improvement project. A former crack den, its beams were riddled with termites, the windows smashed and the block visited regularly by police, thugs and crack heads who loitered there. An adjunct professor of journalism, Matloff documents how she and her family ended up creating a comfortable life with their neighbors.



Merchants of Zigong

BY MADELEINE ZELIN

Columbia University Press

Madeleine Zelin, professor of Chinese studies, discusses the history of China's salt industry. At the periphery of the Chinese Empire, a group of entrepreneurs built companies that dominated the Chinese salt trade and created thousands of jobs in the Sichuan region. From its expansion in the early 19th century to its decline on the eve of the Sino-Japanese War in the late 1930s, salt production in Zigong was one of the largest industries in China. Zelin provides insight into the forces and institutions that shaped Chinese economic and social development, independent of Western or Japanese influence.



The Ten-Cent Plague

BY DAVID HAJDU

Farrar, Straus and Giroux

In his latest pop culture account, David Hajdu discusses the rise and fall of comic books in the 1950s, a time when storylines and illustrations were considered racy, bold and sometimes shameless. Hajdu, a professor at Columbia's Graduate School of Journalism, examines a comic-book world minus the fun and flashy superhero characters, yet filled with conflict and scrutiny. Hajdu shows how comics—heavy with stories of horror, crime and lust—brought on a clash between young readers and their parents, leading to book burnings and government censorship campaigns.

RESEARCH

THE BREAKTHROUGHS THAT WON THE KAVLIS

By Melanie A. Farmer

Quantum Leap in the World of Nanoscience

Before coming to Columbia in 1996, Louis E. Brus worked for more than 20 years as a chemist at what was then AT&T Bell Laboratories in Murray Hill, N.J. It was there that he began his research in nanoscience—a field that was virtually unknown at the time.

Now the Samuel Latham Mitchell Professor of Chemistry, Brus studies nanocrystals, or so-called quantum dots. These are new classes of molecules, he explains, that are “too large to be a normal molecule but too small to be a bulk crystal; it’s somewhere in between.”

That “somewhere in between” is the area of expertise for which Brus received the first-ever Kavli Prize for nanoscience, sharing \$1 million with Sumio Iijima, a Japanese scientist who focuses on carbon nanotubes.

Brus, who earned his doctorate from Columbia in 1969, decided to return to his alma mater after AT&T spun off Bell Labs into Lucent Technologies.

At Columbia, he is a member of the National Science Foundation-funded Nanoscale Science and Engineering Center and teaches freshmen introductory chemistry.

It was during his tenure at Bell Labs in the 1980s that Brus’s study of the molecules of transistors and semiconductors led him to the possible uses of nanocrystals. Like most

technology companies at the time, Bell Labs was focused on building the smallest transistors to make faster computers and electronics. “The transistors are made of silicon,” says Brus, “and as the design of the transistors got smaller, the silicon material no longer behaved like silicon. At some point, their fundamental scientific properties change and no one understood how this would happen and at what size it would happen. So we tried to work through



Louis Brus, winner of Kavli Prize for nanoscience

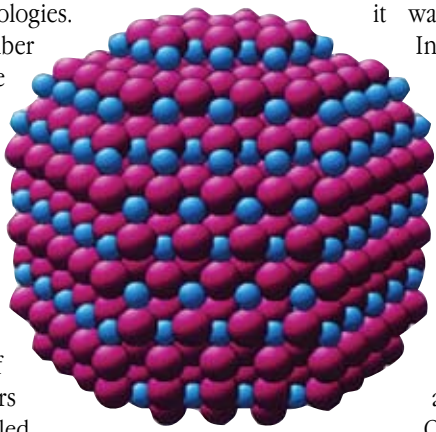
this basic research problem,” which led to the development of nanocrystals.

“There are many discoveries that happen in science that are initially accidental observations,” says Brus. “I found something in the lab that was just a surprise; it was almost a curiosity. ... I was not setting out to do this.”

In the following years, Brus turned his attention to this area—before it was called nanoscience.

Initially, he and his Bell Labs colleagues thought the nanocrystals could be used for electronics. But as it turned out, the first application of nanocrystals surfaced in biology—specifically, in early cancer identification and tumor imaging. Other scientists are now pursuing the use of nanocrystals in computers and electronics, among other fields.

Indeed, the study of nanoscience has grown tremendously since Brus started working in it, and it involves dozens of related areas including applied physics, robotics, engineering and medicine. Nanoscience “is now a huge enterprise,” says Brus, who plans to continue to work in nanoscience although not directly on semiconductor nanocrystals. “It has grown beyond all of my expectations.”



Rendering of a nanocrystal

Tapping Into the Secrets of the Spine

Thomas Jessell has spent more than two decades at Columbia studying how nerve cells in the brain and spinal cord wire themselves together to form networks that process sensory signals from the external world and convert this information into movement. His research has led to many breakthroughs in the field of neuroscience, and now to the award of an inaugural Kavli Prize.

Jessell is among three scientists who received the neuroscientist prize for their research in deciphering the basic mechanisms that govern the development and function of the networks of nerve cells in the brain and spinal cord. He shares the prize with Pasko Rakic of Yale University and Sten Grillner of the Karolinska Institutet in Sweden.

Jessell is the Claire and Leonard Tow Professor of motor neuron disorders in the departments of neuroscience, biochemistry and molecular biophysics at Columbia University Medical Center (CUMC). He has also been an investigator at the Howard Hughes Medical Institute for more than 20 years.

The principles that have emerged from Jessell’s studies in the spinal cord are now known to apply to many other regions of the central nervous system. His research on the molecular mechanisms that generate nerve cells in the spinal cord and assemble them into circuits that control movement has opened the way for new methods to reconstruct circuits after damage through trauma or neurodegenerative disease.

Jessell’s studies have revealed how a small number of signaling molecules can create dozens of different nerve-cell types. He has defined the molecular pathways that enable cells to respond to these graded signals, and discovered how the motor neurons and interneurons wire together to form functional motor circuits.

“These basic findings have considerable clinical potential,” Jessell says. For example, Jessell and post-doctoral fellow Hynek Wichterle have been able to create motor neurons from embryonic stem cells by



Thomas Jessell, awarded Kavli Prize for neuroscience

adding just two small molecules—opening the way for chemical screens to identify drugs that will prevent the degeneration of motor neurons in diseases such as amyotrophic lateral sclerosis and spinal muscular atrophy.

British-born Jessell joined Columbia in 1985 in part because of a desire to interact with Columbia scientists, not least Nobel laureates Eric Kandel and Richard Axel, and to “join the fun” in the vibrant Department of Biochemistry and Molecular Biophysics. Before then he was an assistant professor in Harvard’s department of neurobiology.

Winning the prize was a collective venture, Jessell says, and he credits many remarkable students and post-doctoral fellows who have worked in the lab, as well as Columbia for its dedication to the field of neuroscience.

In 2004 Columbia launched a Mind, Brain and Behavior Initiative that will include the University’s Jerome L. Greene Science Center, and Jessell is now spearheading the plans for a new research and teaching facility that will focus on neuroscience.

“Columbia has provided, for all the years that I have been here, a quite remarkable and unmatched intellectual environment—one that has promoted science, individually and generally,” he says.

“In this academic climate,” he adds, “I have had the confidence to pursue hunches, many of which have sadly been wrong, and to prosper in a collegial setting that is rare and rewarding.”

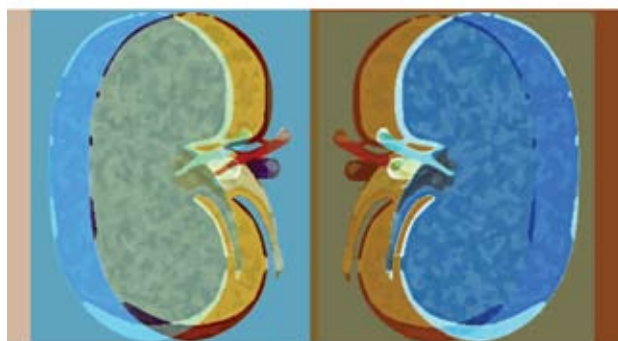
New Test Speeds Diagnosis of Kidney Damage

By Alex Lyda

Walk into any emergency center complaining of chest pain and within hours it should be clear whether you’ve had a heart attack. But walk into the emergency room with life-threatening kidney damage, and the story is different: Currently it could take several days to determine the cause and extent of kidney damage.

That could change as the result of research by a team of scientists, physicians and students. Led by Jonathan Barasch, associate professor of medicine at Columbia University Medical Center, and Thomas Nickolas, assistant professor of clinical medicine, this group has focused on a small protein found in a patient’s urine following sudden kidney failure.

A simple urine test for the protein, NGAL (neutrophil gelatinase-associated lipocalin) can help detect kidney injury up to two days sooner than traditional tests. The research was conducted in the emergency department of NewYork-Presbyterian Hospital/Columbia University Medical Center, and results were published in the June 3 issue of the *Annals of Internal Medicine*.



Dr. Barasch found a connection between NGAL and kidneys several years ago. “By showing that NGAL distinguishes acute kidney injury from other types of problems, this trial is a first step toward applying this protein to everyday clinical practice.”

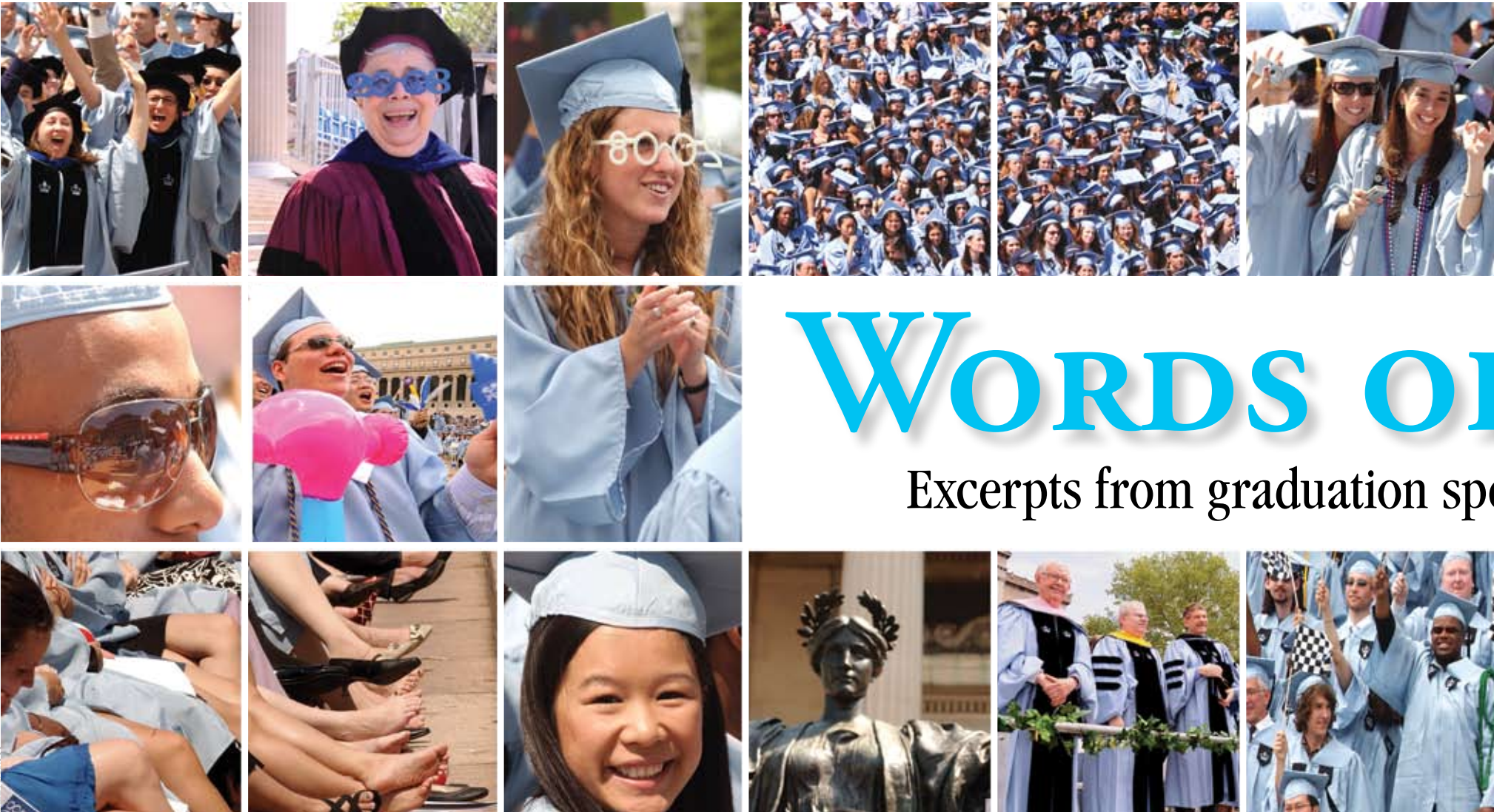
If testing for the protein is broadly implemented in emergency departments, doctors may be able to better distinguish between acute kidney injury that needs to be

treated aggressively and chronic disease, which may not require an emergent treatment and is more common in many chronic illnesses, such as diabetes.

In their trial with more than 600 patients who came to the emergency department at NYP/Columbia, researchers found NGAL levels in patients later diagnosed with acute kidney failure were 30 times higher than patients who did not have renal injury.

“This level of accuracy is encouraging,” said Pietro Canetta, a resident at NYP/Columbia who helped run the study at the emergency department. “Getting this quality of information so early in a patient’s course, from just a single drop of urine, could be very helpful to clinicians. It provides concrete data in a clinical situation which is often dominated by guesswork and uncertainty.”

Other members of the team include Columbia University College of Physicians and Surgeons students Matthew O’Rourke and Meghan Sise; Jun Yang, a resident at St. Luke’s-Roosevelt Hospital Center; and college students Nicholas Barasch of Brandeis University and Charles Buchen of Brooklyn College.



WORDS OF

Excerpts from graduation speeches

LEE C. BOLLINGER

Commencement



The most important thing you have experienced at Columbia ... isn't captured in your transcript or your photo album. It is rather a completely unique experience in life, a sustained and concentrated immersion into a life of the mind that calls on you, first, to suspend your beliefs, even your very identity, and then to deploy your imagination to absorb, as much as you can, the full complexity of any subject ...

To hold multiple, even opposing, perspectives in your mind simultaneously, to hold another viewpoint as if it were your own (because that's the only way it can be truly understood), is to stand face to face with the utter complexity of life and the limits of our powers of thought. Yet, the words "But have you considered ...?" ring out across this campus every hour of every day, and they will hopefully ring in your minds for the rest of your life.

... Coupled with this extraordinary commitment to inquiry and reflection is also the university as a Forum, where everything under the sun can be debated and discussed. In this dimension of the university, we don't enter by suspending our beliefs, we instead stand on them, we take ideas seriously, and we engage with those who look at the world from a different angle. In the Forum, beliefs are put to the test. ...

Now, these are two states of intellectual being—the suspension of belief and openness on one side and the engagement with beliefs in the public forum on the other. ... These two states are always in tension. Each calls upon distinct capacities: One sets the imagination free and we lose ourselves in the complexity of things, while the other involves the courage to step forward into life and to meet—as philosopher Mortimer Adler put it—the responsibility of making up your mind.

... The two states, though in tension, are absolutely necessary for each other. The extraordinary openness that is the core of the university experience prepares us to better understand and meet the arguments of others, to experience empathy, to compromise, and to moderate the natural tendency of belief to mutate into authoritarianism. Standing up for our beliefs, on the other hand, provides us with the raw material for a life in reflection. And it makes us feel and be part of our time.

In constant tension and yet mutually dependent and beneficial, these two different places ... make us feel unstable at times, confused, disconcerted. But, once we understand what is happening and then do it well, it can be thrilling. This is the stuff of life.

Bollinger (LAW'71) is president of Columbia University

MICHAEL BLOOMBERG

Barnard College



Now as you go out into the world, each of you will carry a diploma from Barnard in your hand—as well as the stamp this college has put on your character. Barnard calls its philosophy of education "the nine ways of knowing." Each of those nine ways offers its own valuable insights and rewards.

But today, let me urge you to round them out with a 10th way of knowing that embraces them all, and that is the best teacher of all: experience. All of you are familiar with it already.

From this day forward, deepen your hold on this 10th way of knowing from the experience of work, the experience of testing yourselves in new ways, and the experience of personally engaging the great challenges of our age. As one very wise Greek philosopher and, later, running-shoe guru, once said: "Just do it!"

For many of you, this 10th way of knowing will kick-in in earnest as you head into the job market starting ... tomorrow morning.

Don't worry about your salary or title right away. Make your first job something that will teach, humble and exhilarate. That way, whatever you choose to do, you'll want to go in at 7 a.m., stay until midnight, and give it your all. It won't even seem like a sacrifice, and it will pay dividends in ways you might not expect.

You'll notice that while luck plays a part in success, the harder you work, the luckier you'll get—and then you'll do better and better.

Experience is the 10th way of knowing. But experience can be a hard way of knowing, too. So you've also got to learn to roll with the punches that it throws. I spent 15 years on Wall Street working at a firm that really valued the work I did—right up to the day they showed me the door. But on the day I was fired, I knew that the next day was going to be a better one. So rather than lick my wounds, I decided that the thing to do was to strike out on my own.

... In pursuing this 10th way of knowing, you can't be afraid to try new things, or even to completely change the direction of your professional lives. ... I've been willing to keep taking risks—and been willing to fall flat on my face, too. "Nothing ventured, nothing gained" may be a cliché. But that only means it's a truth that's been repeated so often that it's become familiar—which doesn't make it any less true.

Bloomberg is New York City's mayor

CYNTHIA MCFADDEN

Law School



I will now pass on to all of you ... four pieces of career advice that have NEVER failed me.

The first was given to me by my father. On this very day 24 years ago, I had just graduated from law school. ... [I] was the first person in my family to go to college. He had spent 42 years working for the phone company. He stopped in the center of the quad and [said], "Just remember one thing, little girl. You've struggled real hard to get this degree. Now it is up to you to find work that gives you joy. Anyone can have a job they don't like." So make sure you don't.

Rule two came from journalistic giant Fred W. Friendly. ... I was working for Fred on a public television series ... and I had made some awful mistake. ... I ventured into Fred's office, head hung low. Fred pointed to a picture on the wall. "See that?" ... "Yes," I said, "it is someone hitting a baseball." "That is not just someone, Cynthia; THAT is Babe Ruth—the greatest ball player of all time. And he's not hitting the baseball, he is striking out. All the greats do." So rule two is: If you don't strike out once in a while, you are not in the game.

Fred also provided rule three: ... At a screening, a colleague suggested taking a sound bite from the end of an interview and moving it to the beginning. ... Urging him to make the changes, another young producer said, "And after all Fred, who would ever know?" Fred reared back and ... pointed to a framed New Yorker cartoon. The picture was of a desert island, a lone palm tree swaying over a woman looking out to sea and a man standing behind her. It is clear the man has just propositioned her. Arms folded, the woman says, "I'd know, that's who'd know." It was Fred's mantra; it has become mine.

My final rule is from Katharine Hepburn. ... She and I were friends. ... I was offered a new job—my first as an on-air reporter. ... I went to Kate's for dinner. I told her, "The good thing is he's offering me a three-year contract. So even if I stink I am still employed!" She looked at me with horror. "HEAVENS NO! You must sign for as short a time as you can. If you're good you want them to have to pay you a lot more money, and if you're bad you want to be able to get the hell out." "When you are young," she continued, "you must always bet on yourself." ... So rule four: Bet on yourself. Take a chance.

McFadden (LAW'84) is an ABC News Correspondent



WISDOM

Speeches, Commencement 2008



BILL T. JONES

School of the Arts



I'd love to give you advice ... But instead I can tell you what I struggle with in hopes it might be of interest to you. I struggle with questions. They are not profound, but they are mine. Some big ones are: What is worth doing. What and how? Sounds innocent, doesn't it?

[Jones then described two dance pieces he has been commissioned to create: one about the late Nigerian superstar Fela Anikulapo Kuti, who created Afrobeat music; the other on Abraham Lincoln for the bicentennial of his birth in 2009.]

As individuals, these two men and their stories could hardly be more different. However, as subjects for an artist who is determined not to make a biopic—that's for professional historians and the History Channel—they represent an opportunity. And what is the opportunity? As an ambitious artist, here are gripping narratives dripping with poetic metaphor and effortless tropes of inspiration.

And for a moralist such as myself, when laid bare before us in all their complexity and their contradiction, they cry out for a response. What is worth doing? Am I talking about martyrdom, self-sacrifice in the face of an idea, a principle? Yes, probably. A tall order, and too damn tall for most of us. But still, though they lived and died so differently, one can see in the particulars of their deaths what made them live.

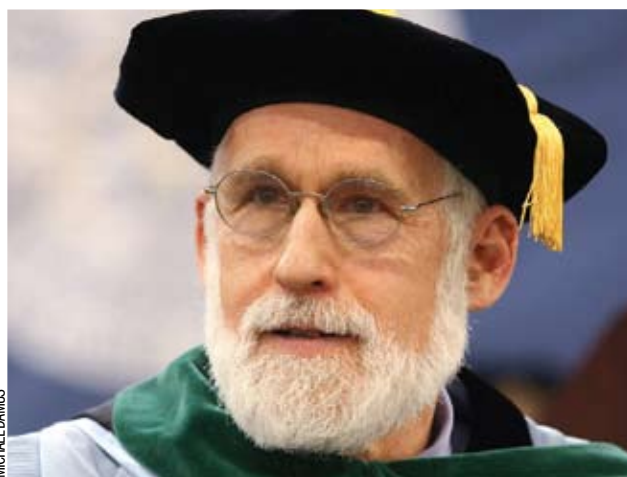
Fela: a blazing talent, arrogant and stubborn in the face of all obstacles. Don't we love that in artists? Lincoln: a blazing talent, ambitious, craftily strategic and with a deep sense of the right. Neither of these works is in any way complete at this point, and like the sun and clouds in today's sky, I go through moments of deep despair and then euphoria as I wrestle with the material, these giants. And still, I have to make something. And still, I have to cope with the success or failure of what I've made.

Their lives are sublime to me, sublime in the sense of beauty bordering on terror, though I in no way want to be them or compete with them, I am grateful for what they represent, for how they answer the question "What is worth doing?" And though I would like to avoid the cliché, may I wish you a great passion.

Jones is a director and choreographer

JEROME E. GROOPMAN

College of Physicians and Surgeons



One of the great gifts that you will have as physicians is that people will look to you, and think of you and invite you to become part of their family. You begin as apprentices, where you largely observe. And then you will begin to do.

The primary imperative in the coming years is to gain knowledge. In a very short time you will be brimming with more clinical facts than I promise you I remember ... Those facts will have more valence, more truth, more persistence, than some of what I learned 32 years ago.

It is critical that you acquire knowledge to be competent. ... Knowledge is necessary, absolutely necessary, but not sufficient to be a successful physician. So what more is needed? I would say that what is needed over time is wisdom. Knowledge means knowing, having information. Wisdom is the application of that knowledge: judicious, prudent, specific to the individual. Wisdom is when to act, and when not to act. Wisdom is when to follow guidelines and when to realize you should deviate. Wisdom is to look at data that come from clinical trials that are based on groups and embodied in numbers and know how to apply that information and that insight and those data to the person sitting in front of you seeking care. Wisdom is when to leap... and when to stay put. Wisdom is not only to recognize your mistakes but to figure out why you made them. Because everyone makes mistakes. And how not to make them again. Wisdom linked to knowledge also means knowing what you don't know.

And then there's the wisdom about the soul. The people who will come and seek your advice and counsel will look to you for a dimension to be filled in their lives which goes beyond molecules and machines. They will look to you for the wisdom that you can give them to help them adapt and be fulfilled despite what life has thrown at them.

.... In the years ahead, you, now transitioning from student to doctor, will become teachers. You are the next generation and you will be the role model for generations that come after you. My wish for you today is that you gain knowledge—deep, important knowledge, and with that knowledge that you learn wisdom and use it to better the lives of so many in need.

Groopman (CC'72, P&S'76) is a Harvard Medical School professor

TERRY GROSS

School of Journalism



Given today's occasion, I feel a responsibility to sum up the lessons I've learned in my 30-some years in journalism. It comes down to this, clichéd though it might sound: To ask the right questions, you have to do your homework, and you have to remain genuinely curious.

You also need to listen to the answers. That sounds obvious, right? Listening is supposed to be the easy part. But sometimes it's not. There's so much to think about when you're conducting an interview. You're thinking about your next question, and about whether the person's answers sound coherent or confusing. Should you ask a follow-up question, or head in a new direction? Are there important questions you need to hurry up and ask before your time with this person runs out? There may be personal issues distracting you ... And while you're thinking about all of that, the interviewee may say something absolutely stunning that goes right by you.

[Gross then played an audio clip, in which an interviewee compared the estate tax to the Holocaust.]

As you can tell, I almost missed his analogy to the Holocaust. I honestly wasn't even sure I'd heard what I thought I'd just heard, which was the reason for my delayed response. So the point is you have to listen through the dull or confusing parts, or you might miss the truly important part.

... You might be worried about the future of journalism. Will there be jobs for you? How many newspapers will still have foreign desks? Will many newspapers continue to exist? Will anyone be willing to pay you for writing a blog? I'm no good at predicting the future. But I can tell you that when I started in public radio in 1973, few people even knew what it was. One of the biggest surprises of my life has been watching public radio grow. And yet who knows how much of a future radio still has? I expect I'll continue to be surprised by what succeeds and what fails.

It may be a scary time to be starting a career in journalism. But it's also an exciting time, because you'll be helping to define new media, and helping to redefine older ones. Regardless of the medium, be it print or radio or television or the Internet or something still to come, what will remain true is that practicing journalism is an awesome responsibility—and an awesome privilege. It grants you access to both the corridors of power and the secrets of the human heart.

Gross is the host of the radio show Fresh Air



WORDS OF WISDOM

JERRY SPEYER
Business School



LARRY SMILLE

How do we go forward in challenging times? That's what I'd like to talk to you about today, because I believe how you do that—how you cope with the inevitability of change, your outlook in tough times, and your approach to business and to life—will make all the difference.

... We all know the economy is cyclical. And yet, as much as we can understand something intellectually, it's quite another thing to live it. So, how DO we live it?

How you deal with change will make all the difference. If you are nimble and creative, you will be able to adapt and take advantage of change. As Peter Drucker said, "We know only two things about the future: It cannot be known, and it will be different from what exists now and from what we now expect."

... Don't be afraid of failure, and dream big dreams, and most importantly, don't let adversity get in your way. To quote one of my daughters at four years old, when I asked her what the key to her success was in catching frogs, she said with the intensity only a four year old can muster, "Never give up. NEVER give up." She was right.

... This week, after the celebrations, you will wake to your first day outside the world of this university, and face a different world, a more challenging world, and in many ways, a harder world. How will you face it? Winston Churchill once said, which I've taken the liberty of editing, "Laugh a little, and teach your team to laugh. ... If you can't smile, grin, and if you can't grin, keep out of the way till you can."

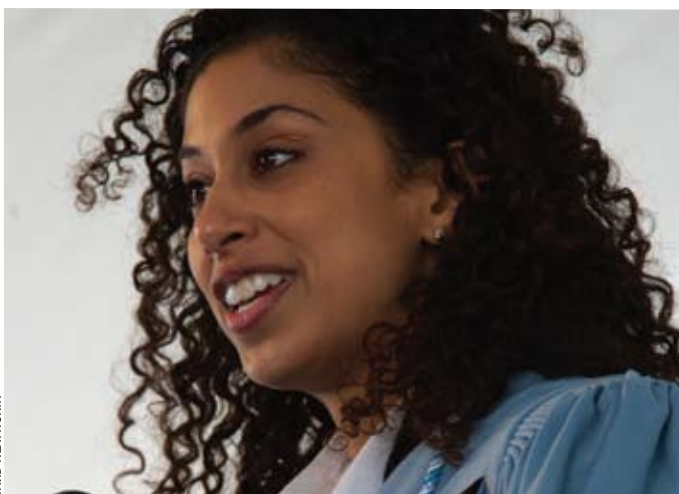
The final ideas I want to talk about today are reputation and relationships. You only have one reputation, and it's everything. I see it every day in my business, and in my personal life. What you say and what you do are never forgotten.

Mentors have been important to me throughout my career, and I owe much of my success to them. ... They each had different strengths, but they all shared one important thing: The one constant was their character and integrity. The WAY you will do business and the way you conduct yourself will always be more important than what you accomplish.

... How do we live in difficult, challenging times? Well, that is where I leave you. It is your decision, for the future is yours to create.

Speyer (CC'62, BUS'64) is CEO of Tishman Speyer

ALICIA GRAF
School of General Studies



DAVID WENTWORTH

You have all come through these gates on 116th Street with a mission and a story. Your lives have enriched this intellectual community through the varied experiences that you have brought to this campus.

What made the School of General Studies so appealing to me was the fact that I could be a normal student, integrated with all the other students—not pushed to the edges of campus life, forced to take night classes or Internet courses like other prestigious institutions with programs for "unconventional" students. I wanted to be among young people—people who socialized and partied and had aspirations beyond my scope of imagination. And although the social and academic aspects of going to school excited me, the idea that the School of General Studies saw my life as a gem that added value to the campus made me want to be there even more.

... I love my work because people respond to the emotional truth behind the dancing. In some ways I see myself as a healer or motivator, telling stories through dance that are sometimes joyous, sometimes haunting, but always uplifting. I have found that my most successful performances are those that demonstrate that there is beauty in the ugly, in the gritty, and the most textured of movements.

This is what makes me proud of what I have gone through and the unlikely achievements that Columbia has afforded me. I'm reminded every day that we are all connected by the human spirit and that an inspiring story can help to change someone's entire outlook on their life. No matter how tired or sore I am, I approach each performance as an honest, resounding testimony. In your own lives and careers, I hope you do the same.

As General Studies graduates, you can effect change in many, many ways. You are equipped with the necessary tools to excel in whatever careers that you may choose. But don't forget that it is in the touching of hearts and souls, connecting to people on the most human of levels, where you will make the biggest impact. This is where your greatness begins. So, as you leave this place, I encourage you to do one thing: Tell your story.

Graf (GS'03) is a dancer with Alvin Ailey American Dance Theater.

SENATE HEARS BID TO BUILD BRIDGE FUND

By Tom Mathewson



Working hastily from a long agenda at its last plenary for the year on May 9, the University Senate heard a proposal from the Faculty Affairs Committee to establish a University-wide bridging fund to support young researchers struggling in the current federal funding environment.

Faculty Affairs co-chair Robert Pollack (Ten., A&S/NS), in presenting the request for the bridge fund, said: "It's our hope that the University—that is to say, the president and the trustees—will find the kind of generosity they found in making our financial aid for undergraduates market-share-sensitive, to make funding available on a competitive basis for junior faculty members who have been stiffed by the government, after we have spent the money to bring them here. That seems to us ... an act of compassion and good investment."

The request was based on a faculty survey developed by Arthur Karlin, professor at the Columbia University Medical Center, who stressed the fragmentary nature of the returns (There were 163 responses in an institution with 1,477 officers of instruction supported by outside funding). Drawing what he called conservative inferences from these numbers to estimate the scale of the need, he suggested setting up a fund of between \$2.5 million and \$3.5 million a year. "We would quickly learn the size and nature of the problem," he said, "because people would apply. I think this is the way we can help people right away, without having another year of studies."

Columbia President Lee C. Bollinger recognized the issue's importance, but said he could not judge the scale of the need from the survey, and mentioned the arrangements that deans and others typically make to address this kind of problem. "Maybe our system, such as it is—very *ad hoc* and very local—is taking care of it," he said. Karlin agreed in part, but said current funding trends are making it impossible to address shortfalls at the departmental level.

In other reports, the Senate heard from the Advisory Committee on Socially Responsible Investing and from the Honors and Prizes and Housing Policy committees. It also heard a proposal-in-progress from outgoing student caucus co-chair and Executive Committee member John Johnson (Law) to create a commission on diversity and equity on the model of the Commission on the Status of Women, which began as a subcommittee of the Executive Committee in 1971.

The recommendation, part of a student report on implications of last fall's bias incidents, encountered skepticism from two faculty senators about the need for a second commission on this model, and about the role of curricular issues in the proposed group's draft mandate. The Executive Committee does not need Senate approval to establish the commission, but will report on a final mandate in September.

The lone Senate action was to approve a new dual master's degree joining the School of International and Public Affairs and the National University of Singapore. A resolution from the Structure and Operations Committee setting a limit of two standing committee chairmanships per person had to be deferred for lack of the special quorum of three fifths of all senators required for by-laws amendments.

The above was submitted by Tom Mathewson, manager of the University Senate. His column is editorially independent of The Record. For more information about the Senate, go to www.columbia.edu/cu/senate.

GIVE INNER PEACE A CHANCE

By Record Staff

Columbia will be holding its own version of a peace summit, with a month-long series of workshops sponsored by the University and the Tibet Center in Brooklyn designed to help participants achieve inner peace.

The workshops, **Living Peace: Spiritual Approaches to Achieving Inner Peace**, feature local and national religious leaders and theologians, who will offer their perspectives and techniques. The series will bring open dialogues about faith from Christian, Muslim, Jewish, Buddhist, Hindu and Sufi speakers.

The series was conceived by Leeza Mangaldas (CC'11), who is a global scholar in the Columbia Undergraduate Scholars Program. It is an initiative of Columbia's Center for Technology, Innovation and Community Engagement (CTICE), a part of the University's Fu Foundation School of Engineering and Applied Science.

"One of our goals with Living Peace is to expand our community engagement programs and communicate its mission by introducing the center to faith communities in New York City who might not otherwise have heard of our efforts," says Jack McGourty, associate dean of the Fu Foundation School and director of the center. "I would like to see these kinds of programs continue so we will find new ways to engage the local community in support of future activities."

The planners hope participants will come out of Living Peace with a greater appreciation for other religions and cultures, while at the same time learning new ways of achieving inner peace in their own lives,

which they can take into their interactions with the wider world.

Timothy P. Cross, director of strategic initiatives at CTICE, says the series is being advertised as workshops rather than speeches "because we hope and expect that the particular leaders will engage their audiences actively," demonstrating practices, rituals and techniques. "Obviously, these differ according to religious tradition: The serene positions of a yogi appear completely different from the whirling of a Sufi dervish," he explains. "But each represents one approach to achieve a similar goal."

Among the participants are Robert Thurman, Jey Tsong Kappa Professor of Indo-Tibetan Buddhist Studies at Columbia; the Rev. Eugene Callender, New York Life Leader-in-Residence at the Colin Powell Center for Policy Studies at City College and previously the preaching minister at the Christian Parish for Spiritual Renewal in Harlem; Ibrahim Ramey, director of the Human and Civil Rights Division of the Muslim American Society's Freedom Foundation, the country's largest grassroots Muslim organization; the Rev. T. Kenjitsu Nakagaki, head resident minister of the New York Buddhist Church and Buddhist Chaplain at Columbia; and Rabbi David Almog, campus religious life adviser at Barnard/Columbia Hillel.

The workshops will take place on eight evenings in June either on Columbia's Morningside Heights campus or at the Tibet Center in Brooklyn. Admission is free of charge, and reservations are not necessary. For more information, please go to www.ctice.columbia.edu.

FACULTY Q&A

CAROL BECKER

POSITION:

Dean, School of the Arts
Professor of Arts

JOINED FACULTY:

January 2008

HISTORY:

School of the Art Institute of Chicago,
Dean of Faculty and
Senior Vice President for Academic Affairs,
2003–2007
Dean of Faculty and Vice President
for Academic Affairs, 1994–2003
Interim President, 1995–1996
Acting Dean and Vice President
for Academic Affairs, 1992–1993

SELECTED PUBLICATIONS:

*The Invisible Drama: Women and the
Anxiety of Change;*
*The Subversive Imagination: Artists, Society,
and Social Responsibility;*
*Zones of Contention: Essays on Art, Institutions,
Gender and Anxiety;*
*Surpassing the Spectacle: Global Transformations
and the Changing Politics of Art*

continued from page 1

Q. *What's your biggest challenge at Columbia?*

A. In a way, it's the flip of what I dealt with in Chicago. No one here needs to be convinced about the importance of ideas and intellectuals. But I don't think the University has really embraced what the School of the Arts has to offer. The challenge is getting intellectuals to understand how much they need to be around people who are making art.

Q. *How do you do that?*

A. We make ourselves more visible. There are so many achievements in the School of the Arts. Four people in our writing program [Margo Jefferson, Sam Lipsyte, Meena Alexander and Edith Grossman] just won Guggenheim



EILEEN BARROSSO

Foundation Fellowships. A film school grad recently won a Grand Jury Prize at the Sundance Film Festival. [Courtney Hunt (MFA '94) for her drama *Frozen River*].

Q. *How difficult was it to make the decision to jump to Columbia?*

A. I had such deep allegiances to the School of the Art Institute. It wasn't easy to leave. Also, my partner, Jack Murchie, is an architect in Chicago, and he has a terrific firm. Our roots were deep. We had to think, "Is this the right thing? Is this the right time?" Also, I knew that there were real challenges—but Lee Bollinger was wonderful. Nick Dirks and Alan Brinkley were wonderful. The faculty was wonderful. They all cared about fellowships for students. That told me right away who I was dealing with. And I said, "That's where my head is, too."

Q. *Is this a homecoming, of sorts?*

A. I always thought I'd come home. My heart will always be in Brooklyn. Whenever I get confused, I go walk around Crown Heights and remember where I came from. It's very important.

Q. *Do you feel you've come a long way?*

A. When I was a child, I never knew people who had the resources of the people I meet now. I'm always drawn to people who've done it themselves.

Q. *And now here you are at an Ivy League institution.*

A. Yeah. That's new to me. But I like Columbia because it's really in the city. I wouldn't have wanted to go to a campus that was isolated. I like that we're going to have this new campus in Manhattanville. And I hope that we will really make that a public space.

Q. *In what ways?*

A. I want us to relate to Harlem. It's natural. We're already connected in so many ways. It would be very easy to extend some of the programs that our faculty is already involved with, to make them even bigger and better. [Film division chair] Jamal Joseph has his work with the IMPACT Repertory Theatre [the Harlem youth theater was recently nominated for a Best Original Song Oscar for *Raise It Up* from *August Rush*]. [Adjunct assistant professor in writing] Bob Holman does the Bowery Poetry Slam. That could so easily happen up in Manhattanville. All we need is a venue. Creative people don't need a lot of money to do these things. Just give them a space, and they'll do it.

COLUMBIA PEOPLE

Syed Shahidullah



EILEEN BARROSSO

WHO HE IS: Executive Director of University Event Management

YEARS AT COLUMBIA: 5

WHAT HE DOES: Shahidullah's wide-ranging job covers event management for Faculty House, Columbia Catering, the Lerner Hall Conference Center, Low Library and the University's audio-visual department. A consummate detail man, Shahidullah handles the logistics for such major campus events as student orientations, staff holiday parties, faculty convocation, in-house seminars and third-party conferences. His biggest challenge comes during Commencement week, when he is instrumental in managing the myriad events on campus, including organizing the more than 20,000 meals served during that week. Unflappable and even-tempered, Shahidullah thrives on the minute details of planning events, and is quick to point out that a successful event is dependent on the people he works with. "I could not do what I do without my team. Without a good team, the events wouldn't be a success."

A GOOD DAY ON THE JOB: "When everything is perfect, including the weather, and all the guests are happy. When there are no customer complaints; only compliments and grateful calls from clients raving about our team."

BEFORE COLUMBIA: Prior to joining Columbia in 2003, Shahidullah worked for some 25 years in the luxury hotel and restaurant industry. "I networked my way to find a better job and happily found it at Columbia."

MOST MEMORABLE MOMENT: His first Commencement. "It was very intense and overwhelming to plan and work the event that year, especially without prior knowledge of what to expect. The day of the Commencement came and nothing can describe seeing the fruits of such labor ... It was exhilarating!"

BEST PART OF THE JOB: Working and planning the events, while at the same time attending them. His next big, fun event on campus to attend: the June 25 annual summer picnic for employees in the student services, human resources, finance, facilities and information technology departments.

IN HIS SPARE TIME: When he is not overseeing what seems like never-ending events happening at Columbia, Shahidullah spends quality time with his wife of 13 years and two young boys. He also loves to travel and tend to his garden in Long Island.

—By Melanie A. Farmer



Creative *at* Columbia

Lyricist

DENNIS GREEN

Rare is the Columbia employee who can dash off a clever bit of poetry celebrating the arrival of a new water filter in the office: "A cooler is to come, with water pure/Beat drums! Sound trumpets! Fire off a mortar!/Proclaim the news that everyone may know!/Thank you, O Dean, for going with the flow."

For Dennis Green, it's all in a day's work. A program director at the School of Continuing Education specializing in fields such as technology management, Green happens to have almost a dozen credits to his name for musicals that have run Off Broadway and in various festivals. To name a few, he was co-lyricist with Howard Ashman on *Dreamstuff* and provided additional lyrics for Kurt Vonnegut's *God Bless You, Mr. Rosewater*.

His love for rhyme isn't just a hobby. For years it was the central focus of his life. After graduating from Emory College with a double major in English and theater, Green, now 61 years old, moved to New York to pursue his dream of working in musicals. "Someone asked me to write some lyrics for some little performance they were doing, and I found I had a facility for that," recalls Green. To pay the bills, he worked in a fair number of unrelated—and unsatisfying—day jobs, including one in the garment industry. Once home, he would work nights and weekends writing the perfect lyric.

"It's fun, but it's exceedingly time-consuming to do anything that's

original," says Green, explaining that famous composers such as Oscar Hammerstein would sometimes spend four weeks on one verse of a song, "to get it exactly right."

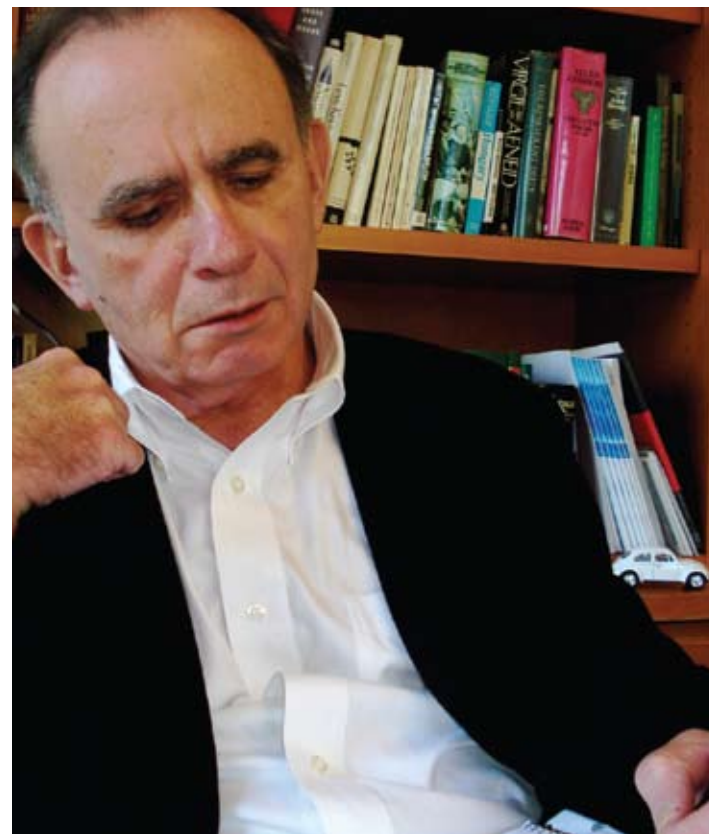
After 18 years of living paycheck to paycheck, Green decided to switch to a money-making career. He arrived at Columbia about 16 years ago. "I love my job here," he says.

One by-product of having a stable, successful job has been a lessening of creative output. For a few years Green even put his writing on hold. "Once these responsibilities came up, your energies are sapped," he says.

Still, Green's muse has never completely left his side. His co-workers often ask him to write humorous pieces for departing (or, in the case of the cooler, arriving) members of the department. And recently he says he was "seduced" into working on another outside project called *Creation: A Ghost Story*. A twist on the Frankenstein tale, it was performed as a two-night reading at the Actor's Temple on 47th Street in March, and continues on its path of development.

"Would I love to have a show on Broadway or Off Broadway again sometime? Absolutely," admits Green. "I do know one thing when I retire—I'm going to spend my time writing."

—By Milena Damjanov



Dennis Green working on a new piece.



On stage with her band, Hard Candy, at Arlene's Grocery on the Lower East Side.

Rock Musician

MARIGRACE DINEEN

Four years ago, Marigrace Dineen turned down a part in the hit musical *Rent*—a surprising move for a singer and songwriter who wouldn't mind getting more recognition for her work. But Dineen just wanted to see if she could get the role.

As someone who spent most of her life living on the Lower East Side, she says, "*Rent* commercialized a scene we created. As a writer, I feel you can't buy coolness. You have to earn it."

With similar directness, Dineen has pursued her music career, not sought out fame or fortune. After years of temping as a legal assistant and word processor, she decided a full-time job would help her sustain a life as an independent musician. "Balancing work and my creative life is not a big deal because who I am here is who I am on stage," says Dineen, who has a personality bursting with enthusiasm, with an on-stage strut to match. "Everyone knows I'm a singer and [they] have been so supportive. This is a great environment for that. Columbia is conducive to creativity."

Dineen left her Long Island home at 16 to move to the East Village to begin her singing career. To make ends meet, she worked as a receptionist at an advertising agency and shared an apartment (which

had a bathtub in the kitchen) with a poet whom she found through a *Village Voice* classified. She wrote songs, performed live in local venues and dabbled in performance art.

Eventually, she played such well-known venues as CBGB and Mercury Lounge, and she still has club dates in the Village. In summer months she tours clubs and does concerts in the Hamptons. Working at Columbia as a legal assistant in the office of the general counsel, she says, allows her to stay on this path and remain true to her music and to herself. And the steady paycheck means not having to relinquish creative control to anyone.

Dineen describes her music as pure rock and roll, with her songs a mix of "hardness and sensuality." On a recent trip to Los Angeles, Dineen met with Warner Brothers about the possible use of her music in a Matt Damon film, and she is also pursuing similar deals for television and commercials.

Dineen will release her new CD, *Marigrace*, July 14. "People have compared me to Patti Smith, Stevie Nicks and Janis Joplin," she says. "I sing with a lot of energy, strength and soul."

—By Melanie A. Farmer

Dancer, Singer

CHING GONZALEZ

As manager of operations and executive administrator in the Department of Human Resources, Ching Gonzalez has to be quick on his feet: He oversees his boss's schedule, correspondence and meetings, and serves as liaison between Human Resources and the rest of the University. But multitasking and dealing with multiple partners are nothing new to Gonzalez. After all, this is a man who has danced for the experimental choreographer Laura Dean, performed on Broadway, and sung for renowned composer Meredith Monk.

Gonzalez was born in Manila and grew up in Honolulu, where he began doing dinner theater. After winning a disco dance contest, he headed to New York City in 1975 to test himself. "It was amazing," he says. "A young kid moving to the big bad city." Gonzalez crashed with a friend on the Upper West Side, and quickly found work dancing for an independent choreographer. "I got here, and the next day I was in rehearsal," he recalls. Soon after, he joined the Laura Dean Dancers, and discovered that he had a natural affinity for Dean's innovative routines and signature spinning gestures.

Still, he had come to New York City to make it in musical theater. So Gonzalez walked the boards, did auditions, and eventually

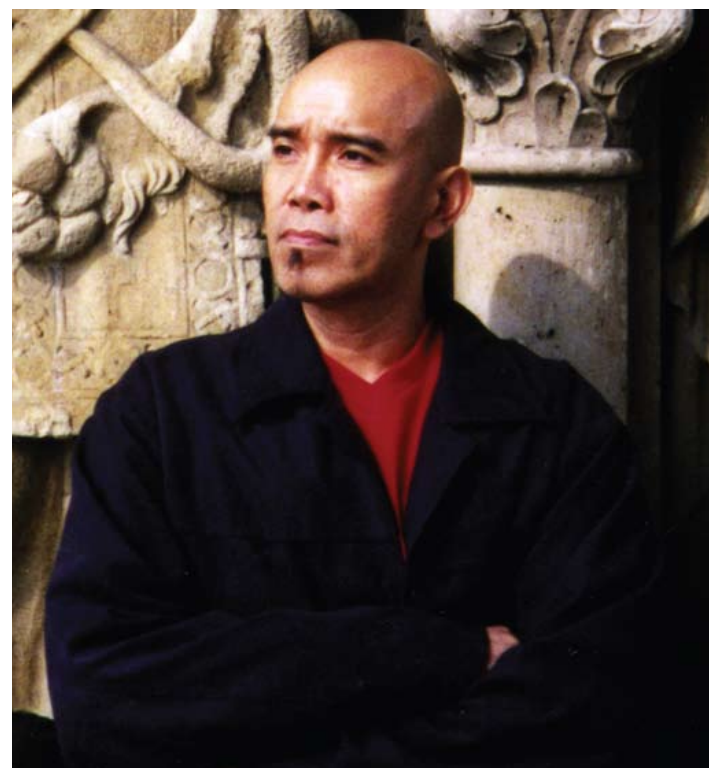
landed a role alongside Yul Brynner in *The King and I*.

Ultimately, though, Broadway proved less fulfilling than he had expected. Roles for Asian Americans were few and far between, and while the work paid well, "artistically it wasn't very satisfying." Gonzalez took some time off, worked as a stage manager for various theater companies, and considered leaving performance for good.

He couldn't do it. In 1980, Gonzalez accepted Dean's invitation to rejoin the troupe, and soon began presenting his own original choreography. In 1984, he landed a position as a singer with the Vocal Ensemble, led by modernist composer Meredith Monk. Gonzalez has worked with Monk ever since, performing in her operas, musical theater pieces, concerts and films. He recently spent two weeks in England working on a new Monk production, *Songs of Ascent*, and will soon be touring the U.S. with it.

Gonzalez is grateful for the support he has received from the University. But few at Columbia are probably aware of his artistic resume. "I'm not at a point in my career where I need to go, 'Look at me!'" he says. "It's more about sharing art with the world."

—By Alexander Gelfand



Ching Gonzalez on tour in Budapest with Meredith Monk and Vocal Ensemble.

The Columbia community is bursting with hidden talents. Here are some of the employees around campus whose artistic abilities shine—either during or after University working hours.

Singer, Songwriter

ALLISON SCOLA

Most experienced musicians will tell you that mastering the business of marketing is just as important to a successful career as mastering one's instrument. But few can claim to have balanced the two disciplines as well as Allison Scola.

Before assuming the role of associate director of communications at Columbia's School of General Studies in 2005, Scola was an account executive at the Madison Avenue advertising firm Ogilvy & Mather and worked in the advertising department at Sheraton Hotels, among other jobs. Scola is also an accomplished singer, songwriter and musician who has toured nationally and internationally, and is now preparing to release an album of original songs. "I've been living a double life for many years," she says.

Scola grew up singing and playing both piano and clarinet. After earning a degree in music and theater from the University of Rochester and studying at the Eastman School of Music, she considered her career options. "I was living with my parents and trying to figure out how to get to New York to perform, and I knew I didn't want to do the waitressing thing," she recalls.

An interest in international marketing ultimately led to the position at Ogilvy. But juggling the demands of a job in advertising with her creative life—she was studying piano and writing songs at the same time—proved especially difficult.

After moving to Mannes College of Music as director of admissions, where her fellow administrators were also musicians, Scola picked up the clarinet again, toured the Philippines playing chamber music (she used all her vacation time to do so) and rededicated herself to music. Yet she missed working in marketing, and balancing her performance career with the demands of recruiting was no cakewalk. "If I was going to Colorado, I would book a gig and bring my keyboard on the plane," she says. "It was insanity."

It wasn't until she arrived at Columbia that Scola was finally able to strike a satisfying balance, devoting the right amount of effort to both the marketing and music parts of her life. Over the past couple of years, she's won the first round of a "Battle of the Bands" contest on CBS News' *Early Show*; helped found On Stage Italian American Artists, a group that promotes a positive image of Italian-Americans through performance; and completed her first album, *A Braver Kind*.

"I've wanted to be a songwriter since I was six years old, and I've always wanted to be on the radio—that was my dream as a little girl," she says. With any luck, it's about to come true.

—By Alexander Gelfand



Allison Scola singing at a pre-game show for the Mets at Shea Stadium.



Jay Corcoran filming MBA students as part of a project in Tanzania.

Documentary Filmmaker

JAY CORCORAN

Jay Corcoran, assistant director at Columbia Business School's Career Management Center, isn't your typical career counselor, dispensing advice and encouragement to ambitious, job-hungry MBAs from behind a desk. You can often find him performing his job in a far more unusual setting—from behind a camera.

Log on to YouTube and you'll see examples of his work: *Career Chronicles*, a reality-TV-style series of two-minute segments that follow individual Columbia MBA students through the often harrowing job-search process. The segments are produced and filmed by Corcoran, who has been making documentary films for 15 years.

Responsible for overseeing the job resource library, Corcoran is a big believer in new media as an effective way to reach out to today's students, who gravitate toward the convenience of online material. "Students like to learn from each other," he says.

Corcoran's filmmaking career began in the late '80s, when the AIDS epidemic ravaged the artistic community in New York. A playwright and actor at the time, Corcoran was devastated by the loss of several friends to the disease, and was moved to document the illness and death of one such friend on camera. Called *Life and Death on the A-List*, the

film was submitted to a local festival and received a glowing review in the *New York Times*. Subsequent work has included a 9/11 short, aired on New York public television station WNET, and two feature-length documentaries: *Undetectable*, about the changing face of the AIDS epidemic broadcast on PBS, and *Rock Bottom*, a look at the impact of crystal meth use among gay men in New York City.

Corcoran's most recent filmmaking project started on campus. Last January, he followed a team of MBA students from the Entrepreneurship in Africa master class to Tanzania as they researched and provided business recommendations for a family-owned hotel seeking a five-star rating. While the film highlights the challenges of applying Western business models in a Third World context, it also sends a hopeful message. "I really do believe we are here to help each other," says Corcoran. "We can use video as a way to inspire others to think that we need to get involved."

In addition to his job and film projects, Corcoran is now pursuing a master's degree from the School of Journalism, specializing in new media. How does he balance the demands? "You just have to do the best you can and prioritize," he says. "It's a constant challenge."

—By Simone Mailman

Salsa Band Leader

VICTOR MERCEDES

It may not be obvious to everyone who eats there, but there's a Latin beat at the heart of Ferris Booth Commons at Lerner Hall.

During the weekday, Victor Mercedes, the food hall's ever-present system manager, ensures that the cafeteria's lines don't snake and students find what they need. But he has a second life as the leader of a Latin music band called Tu Mambo.

For the last three years, the group, which plays everything from merengue to salsa, has been booked from Friday through Sunday nights at Tasca do Pedras, a nightclub in Newark. As the weekend approaches, "Columbia gives me the chance to close this place at five o'clock to go home and get ready," says Mercedes. Four hours later, the 43-year-old father of eight is on stage with his five other band mates, dressed in matching white suits with red shirts, dancing and singing.

"I got it in the blood," says Mercedes of the music that fills almost every waking hour that he's not at his full-time job. In fact, Mercedes has been singing and dancing since long before he came to Columbia 14 years ago, where he first started working in the kitchens.

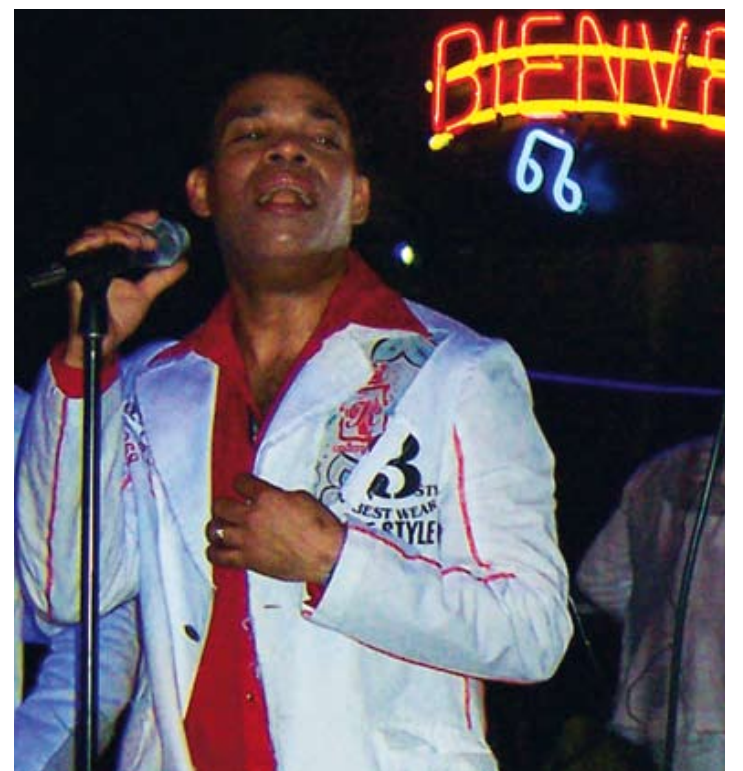
It was in his hometown of Sosua, on the northern shores of the Dominican Republic, where Mercedes taught himself to perform and

play instruments including the trumpet and drums. (He came to this country in 1986.) Since those formative years he has played in various bands, recorded two CDs—and even won the University's Columbia Idol contest a few years ago.

With such a passion for music, it's no wonder the art form seeps into his day job. During the University's annual Latino Heritage Month in October, Mercedes is regularly invited to perform with his band for Latino Taste, an evening of food and dance at John Jay Dining Hall. This past year, he also organized a Christmas party for the 20 or so colleagues at Ferris Booth Commons, even inviting workers from the other cafeterias. "We made a big party and sang for them," he recalls.

But Mercedes is looking for even more ways to share his love of Latin music with the University community. "My goal is to teach over here, free of charge for the students," he says, hoping he and a few others from the Housing and Dining staff can help give merengue and bachata dance lessons on Sundays. He doesn't do it for the fame or the money, he explains. "I do it from my heart."

—By Milena Damjanov



Victor Mercedes performing at Tasca do Pedras, a nightclub in Newark, New Jersey.



DAVID NEWWORTH

Barnard graduates strike a pose with their graduation speaker, New York City Mayor **Michael Bloomberg**. Bloomberg, who also received the Barnard Medal of Distinction, the school's highest honor, addressed approximately 590 students in the graduating class of 2008.



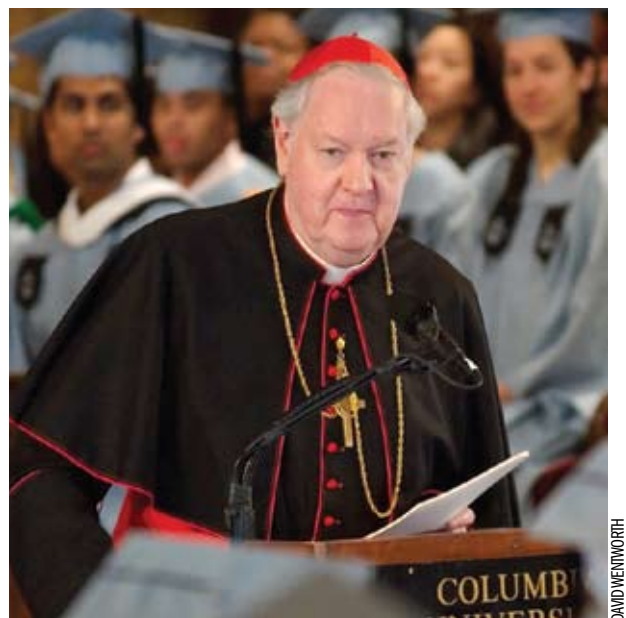
DAVID NEWWORTH

Billie Jean King proudly shows off her gold medal, and this one's not for tennis. The social activist and tennis great was a recipient of the Barnard Medal of Distinction, awarded May 20 during Commencement. King was recognized for her fight for gay rights, her charitable work for children with disabilities and HIV/AIDS research, and her contribution to the women's movement.



EILEEN BARROS

The Washington Post was a winner of six Pulitzer Prizes. Here the team behind the prize in public service celebrates at the annual awards luncheon held May 29 in Low Rotunda. Pictured from left to right: reporters **Anne Hull** and **Dana Priest**, photographer **Michel du Cille**, and **Leonard Downie Jr.**, the paper's executive editor. The Post won the public-service award for its work exposing mistreatment of wounded veterans at Walter Reed Hospital.



DAVID NEWWORTH

Cardinal Edward Egan, of the archdiocese of New York, delivered the keynote address at the Baccalaureate Service in St. Paul's Chapel on May 18. Ordained a priest in 1957, Cardinal Egan served as vice rector of the Pontifical North American College, auxiliary bishop of New York, and Bishop of Bridgeport before being appointed Archbishop of New York in 2000.

25-Year Club

continued from page 1

As the final whistle sounded hundred of students and Columbia supporters ran onto Baker Field, pulled down the goal posts and carried them around the stadium. Five years of losing had ended.

The mistress of ceremonies at this year's dinner was Cindy Durning, vice president of human resources at the University, who welcomed the new inductees to the club. "As a person who spends part of my week looking at employment statistics, analyzing the job market and studying organizations and institutions to learn what impacts the retention of great staff and faculty, I have to say how impressed I am that we have over 1,800 people who have worked at Columbia 25 years or more," she said. Such a long-term relationship "is so very rare," she added. "It also speaks volumes of the quality and character of our staff and faculty."

Other 25-Year Club members were also in attendance to welcome the newest club members.

"I was inducted into the club two years ago, but I'm here tonight to welcome my friend, Lillian Collazo, who I recommended for employment 25 years ago," said Marlene Sanchez, dental receptionist at the College of Dental Medicine. "For 25 years I've worked with the greatest boss, the nicest people, and the smartest students," said Collazo, administrative aide at the College of Dental Medicine. "I've also grown professionally."

Oscar Smith, a graphic artist in publications and marketing, and a member of the 25-Year Club for three years, came to welcome old friends, many of them after-work softball team buddies. "I've been here for 28 years. So much has changed, but I still love where I work and what I do."



WHAT ARE YOU LOOKING AT?

Hint: If this statue could talk, he'd probably sound more like Liam Neeson than Bert Lahr. But where is this particular king's domain? Send answers to curecord@columbia.edu. First to e-mail the right answer wins a *Record* mug.

ANSWER TO LAST CHALLENGE: Clock above southside entrance of Schermerhorn Hall
Winner: **John R. Stobo II**, administrative assistant, Department of English and Comparative Literature

Kavli Awards

continued from page 1

Brus shares the award with Sumio Iijima of Meijo University, Japan, who is widely known as the discoverer of carbon nanotubes. The prize committee cited Brus and Iijima "for their large impact in the development of the nanoscience field of the zero-dimensional nanostructures in physics, chemistry and biology."

Jessell, the Claire and Leonard Tow Professor of motor neuron disorders in the departments of neuroscience, biochemistry and molecular biophysics at Columbia University Medical Center (CUMC), received a Kavli Prize in neuroscience for discoveries on the developmental and functional logic of neuronal circuits. He shares the award with Pasko Rakic (Yale) and Sten Grillner (Karolinska Institutet, Sweden).

The Kavli Prize committee cited the scientists "for discoveries on the developmental and functional logic of neuronal circuits." Jessell has defined key cellular and molecular mechanisms that control the development and functional organization of the spinal cord.

"It is important to know that the work being recognized is a collective venture that has gone on for two decades and involved many, many remarkably talented students and postdoctoral fellows," said Jessell. "Columbia is a remarkably supportive institution for research. The sense of collegiality here distinguishes it from many other first-rate institutions."

The Kavli Prize is named after and funded by Fred Kavli, founder of Kavlico Corp., a supplier of sensors for aeronautic, automotive and industrial application. The prize is a partnership with the Norwegian Academy of Science and Letters, the Kavli Foundation and the Norwegian Ministry of Education and Research.