Elite Club
Rewards 25 Years’ Service
By Adrienne Blount

Y ear in and year out they have recruited 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 26-year employee, but 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.

Columbia returned the favor, inducting 111 new members into the 25-Year Club.

New 25-Year Club members, Jayne D. Wade of New York and Fran Clancy of New Jersey, 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 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 award winners 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 Traycey 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 nanosciences,” 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 1998, 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.”

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

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.

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 then began in 1911, when Columbia was one of the first universities to offer creative writing courses. In 1915, 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 PhD in these 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 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 Miloš Forman and Frank Daniel. In the late 1970s and 1980s, the school had such luminaries among the adjunct faculty as authors Nino Cerruti, 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 representing the art element in life and 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.

ASK ALMA’S OWL

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 the 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: $1 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: $15 million

Who got it: Business School

What for: David and Lyn Silfen Professorship of Finance

How will it be used: The gift will support a new professorship at the Business School.

Who gave it: Narul Kehmka (BUS’55, ’56)

How much: $11 million

Who got it: Business School

What for: Narul and Jee Kehmka Distinguished Speaker Endowment

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: $575,000

Who got it: College of Physicians and Surgeons

What for: The 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: $1 million

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 Toni
Neiman Center Masters the Craft of Teaching

By Donna Cornachio

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 15 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 images printed 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,” she says. “That hands-on experience and those connections you make are invaluable.”

“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 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.”

Arts is learning from the students, too. One of the pleasures of my life is having those kinds of intergenerational relationships,” she says. “That hands-on experience and those connections you make are invaluable.”

ON EXHIBIT:
THE CHILDREN’S ART CARNIVAL

Social change is the theme of a new exhibit June 12 to 18 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 under-served 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 4:30 to 7:00 p.m.

KEEFER TO STEP DOWN

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 four years at Columbia, Keefer has been instrumental in a number of issues facing the University. She arrived just as the medical center was merging with 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.

“Shes 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 grown 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 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 Justice and the U.S. Department of Agriculture while working as an arbitrator. As an arbitrator, she handled 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 re- cruited to join Columbia.

Keefer made news after graduating from Barnard College in 1971 by being hired by 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, headline “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.
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

Thurman, a Buddhist scholar, explores why the Dalai Lama matters to the global community. He argues that restoring Tibet's autonomy within China is not only just why the Dalai Lama has earned the world's respect. He looks back at the fragile balancing act of new technologies that are directed not only at the reduction of carbon dioxide output but also at its harmless disposal.

**Fixing Climate**
By Wallace Broecker and Robert Kacza

Environmental sciences professor Wallace Broecker has learned that the climate changes–naturally, dramatically and surely bringly. Broecker, with science writer Robert Kacza, 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.

**Fat-Mis-Concept**
By Matthew Connelly

Historian Matthew Connelly tells the story of the 20th century international movement to control population, which 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.

**Fatal Misconception**
By Madeleine Zelin

Zelin provides insight into the forces of new technologies that are directed not only at the reduction of carbon dioxide output but also at its harmless disposal.

**Chronicles of My Life**
By Donald Keene

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 Ten-Cent Plague**
By David Hajdu

In his latest pop culture account, David Hajdu discusses the rise and fall of comic books in the 1950s, a time when stripililies and illustrations were considered racy, bold and sometimes shameful. Hajdu, a professor at Columbia's Graduate School of Journalism, examines a comic-book world minus the fun and flashy superheroes, yet filled with conflict and sexuality. 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.

**The Gridlock Economy**
By Michael Heller

Michael Heller, professor of real estate law, in 1998 introduced the "tragedy of the anticommons"--a problem of under-utilization of resources in the Gridlock Economy. Heller explains that the problem of the anticommons is everywhere: in excessive patent and copyright laws that keep 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.
**RESEARCH**

**THE BREAKTHROUGHS THAT WON THE KAVLI PRIZE**

**By Melanie A. Farmer**

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**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 at Columbia, he focuses on carbon nanotubes. 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 in which Brus received the first ever Kavli Prize for nanoscience, sharing $1 million with Sumio Iijima, a Japanese scientist who focuses on graphene, and Brian Kobilka, a British scientist who studies vision.

"The transistors are made of nanocrystals," says Brus, "and as the design of silicon gets smaller, the silicon material no longer behaves 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 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 semiconducting nanocrystals. "It has grown beyond all of my expectations."

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**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 inputs from the external world and convert this information into movement. His research has led to many breakthroughs in the field of neuroscience, now earning him the 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 shared the prize with Pasko Rakic of Yale University and Steven Grillner of the Karolinska Institute in Sweden.

Jessell is the Claire and Leonard Tow Professor of motor neuron disorders in the departments of neuroscience, biochemistry and molecular biology 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 colleagues say. "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 identified the molecular pathways that enable cells to respond to these growth 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 adding just two small molecules—opening the way for chemical screens to identify the 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 Biology. 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 the 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 2014 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 bunches, many of which have sadly been wrong, and to prosper in a collegial setting that is rare and rewarding."

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**New Test Speeds Diagnosis of Kidney Damage**

By Sherry Zyde

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**By Alex Lyda**

Scientists, physicians and students. Led by Jonathan Barasch, associate professor of medicine at Columbia University Medical Center, and Thomas Nickolas, assistant professor of medical genetics, the 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, at the University of Michigan, published in the June 3 issue of the Annals of Internal Medicine.

"This level of accuracy is encouraging," said Pietro Canetta, a resident at NYU/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; and college students Nicholas Barach of Brandeis University and Charles Buchen of Brooklyn College.
The most important thing you have experienced at Columbia is not 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.

In constant tension and yet mutually dependent and beneficial, these two different places... make us feel unstable at times, for a life in reflection. And it makes us feel and be part of our time.

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 those nine ways offers its own valuable insights and rewards.

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 gave it your all. It won’t even seem like a sacrifice, and it will pay dividends in ways you might not expect.

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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; and 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 hagiographic history, the individuals—History Channel—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 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.

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 embedded 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.

Jones is a director and choreographer.

Groopman (BC '72, P&S '76) is a Harvard Medical School professor.
How do we go forward in challenging times? That’s what I’d like to discuss with you today. As each of you do that, hope you cope with the inevitability of change, your outlook in tough times, and your approach to business and life will make all the difference. We all know the economy is critical. And yet, as much as we can understand something intellectually, it’s quite another thing to live it. So, how do we live it?

…I hope 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 expect to find people who will support you, as I did. At least when I was young, if someone had asked me to explain my interests, I would have said, “I want to be a dancer.” My parents were not supportive at all. They were horrified. They wanted me to study something more practical, like law or medicine. And I did, but I also continued to dance. And I’m glad I did. Because even though I didn’t become a professional dancer, I learned so much from the discipline and creativity required for dancing.

…As I’ve said before, the key to success is not just talent, but hard work and perseverance. As Winston Churchill once said, which I’ve taken the liberty of editing, “Laugh at the challenges of the world and in many ways, a harder world. How will you face it?… We all know the economy is cyclical. And yet, as much as we can expect to improve our lives, there will always be obstacles to overcome. How will you deal with them?

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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

Syed Shahidullah

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 ever-tendered, 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 something 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 tends to his garden in Long Island.

---By Melanie A. Farmer
**Lyricist**

**DENNIS GREEN**

Rene is the Columbia employee who can dash off a clever bit of poetry to encourage 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!/ Come, with water pure/..."

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 music that has run Off Broadway and in various festivals. To name a few, he was co-lyricist with Howard Ashman on Dreamscapes and provided additional lyrics for Kurt Vonnegut’s God Bless You, Mr. Rosewater.

Green’s 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 65 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. “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, estranged) members of the department. And recently he says he was “sucked” into working on another outside project called Creator: A Ghost Story. A feat 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.”

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**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 waitressing, she decided a full-time job would help 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 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 clubs dates in the Village. In summer months she buss 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 “hustle 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.”

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**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 perfect lyric.

Gonzalez was born in Manila and grew up in Honolulu, where he began doing dinner theater. After winning a disco dance contest, he 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 he worked well, “artistically I wasn’t very satisfying,” Gonzalez took some time off, worked as a stage manager for various theater companies, and considered leaving performance for good.

“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.”

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**—By Melissa Farmer**
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 extremely 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 reinvented 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

Documentary Filmmaker

JAY CORCORAN

Joe Corcoran, assistant director at Columbia Business School’s Career Management Center, can’t own a 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—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 13 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 in the A-List, the film premiered at a festival in San Francisco in 1989 and was broadcast on PBS.

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.

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, Corcoran 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 to them,” he recalls.

But Corcoran 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 chacharita 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 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 get too long. But he has a second life as the leader of a Latin music band called Tu mambo.

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.

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—By Alliance Dzamba

JAY CORCORAN performing at Tasca do Pedras, a nightclub in Newark, New Jersey.
So much has changed, but I still love where I work and work softball team buddies. “I’ve been here for 28 years. I’m also grown professionally.”

“Looking at the University, who welcomed the new inductees to the 25-Year 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, Lilian Collazo, who I recommended for employment 25 years ago,” said Matlene 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 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.”

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 leadership in the women’s movement, and her contribution to the women’s movement.


WHAT ARE YOU LOOKING AT?

ANswer to Last Challenge: Clock above southside entrance of Schermerhorn Hall Winner: John H. Stoba II, administrative assistant, Department of English and Comparative Literature

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 nanostuctures 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 aerostatic 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.