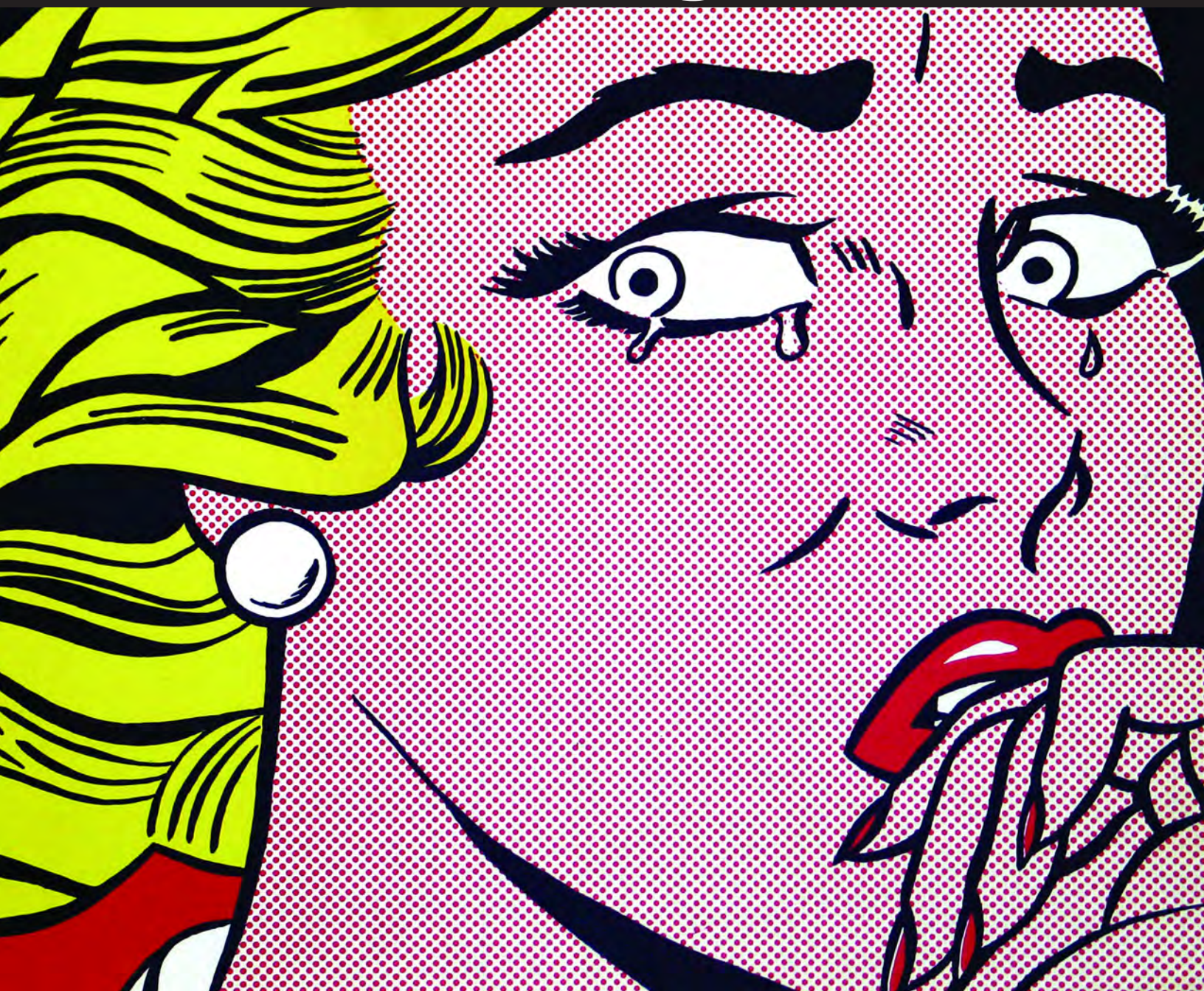




Q magazine

FOR QUEENS COLLEGE ALUMNI & FRIENDS



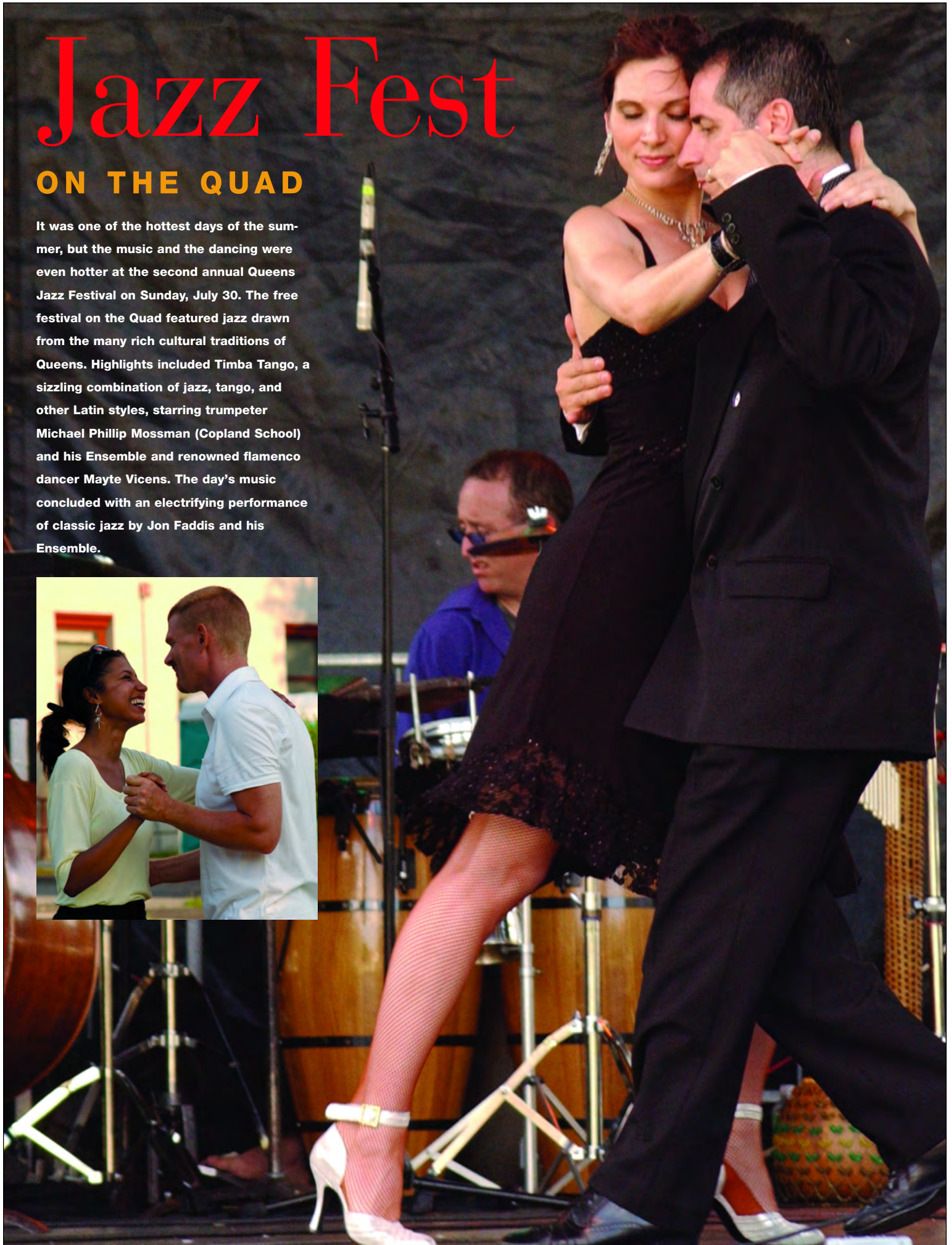
Fall 2006

Celebrating the Arts at QC

Jazz Fest

ON THE QUAD

It was one of the hottest days of the summer, but the music and the dancing were even hotter at the second annual Queens Jazz Festival on Sunday, July 30. The free festival on the Quad featured jazz drawn from the many rich cultural traditions of Queens. Highlights included Timba Tango, a sizzling combination of jazz, tango, and other Latin styles, starring trumpeter Michael Phillip Mossman (Copland School) and his Ensemble and renowned flamenco dancer Mayte Vicens. The day's music concluded with an electrifying performance of classic jazz by Jon Faddis and his Ensemble.



Q Magazine

Vol. X, No. 1, Fall 2006

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PHOTOS: Nancy Bareis 2, 4 (ship), 5, 14 (Kandinsky), 15 (flute, Avery, dancer), 21, 22 (Rudolph), 36; Getty Images 8 (Favreau); Katherine McGlynn 23 (Gala); Chicago Tribune file photo of Brotman 24 (All rights reserved, used with permission.); Sherman Fuller '53 25.

COVER: *Crying Girl* by Roy Lichtenstein. Included in POPSTARS! exhibit at Godwin-Ternbach Museum.

Mailbag

A Moment Frozen in Time

It was certainly “a moment frozen in time” when I saw your photo of the “mime” in the last issue. I am the girl in the long sleeve white blouse sitting next to the demonstrator’s raised arm. On my right was my dear friend Patricia Dilemia (Carey). We were co-founders of the Inn Crowd Houseplan and members of the QC newspaper *Phoenix*. We also began a letter-writing campaign to military personnel in Vietnam and began a fund-raising series of events for a Vietnamese orphanage.

I have a scrapbook of various events of the time. Actually, the scrapbook was Patricia’s and it was recently given to me by her husband, Richard Carey. In Dec. 2003 Pat was killed as a result of a driver who fell asleep at the wheel. She had lived in Alexandria, VA for the past 10 years and was on her way home from a visit to family on Long Island for Thanksgiving when this tragedy occurred.

It was quite bittersweet to see this photo of us at age 19.

Lucretia DeRoberto (Steele) '69
Great Neck, NY

I was a student at Queens College from 1966–1970, the “peak” years of anti-war protesting. The spring semesters of my last two years were so unsettling because of the on-campus strife; finals were suspended and grades were given pass/fail. There was nothing fun or exciting about the student protests.



Rather, these were very sad times and frustrating for us as we had no clue why we were at war in this foreign place. Each day another 18-year-old friend was sent off to fight and kill, possibly to not return or more probably to return mentally damaged.

Although the education I received from Queens College was excellent, these war years on campus are still disturbing to me. This photo embodies those sentiments. Thank you for bringing those very important years in the college’s history to the attention of the readers of *Q* magazine.

Barbara Raffetto-Donnelly '70
Miller Place, NY

This picture brought back many memories of my last semester, spring '69. I do not know this student, but I vaguely remember him. He may have been part of the march out of the Commencement exercises on the Quadrangle to protest the war in Vietnam. There had been announcements to all seniors that in protest, there would be a “walk out” at the beginning of Commencement and those people would gather at the outdoor amphitheater behind Colden/

Rathaus Hall. A “Counter Commencement” was to be held there and the speaker would be Dr. Spock, the pediatrician who wrote the childcare book our mothers used as a reference. I think the sign “the people” may have represented the people who were against the war. There was a group on campus called SDS (Students for a Democratic Society) who

may have organized this. The campus was in turmoil over the war in Vietnam. QC was truly a politically thinking and acting community of students then.

I remember the takeover of “SS2,” now called Kiely Hall. This building had just opened in the fall of '68. Students held a sit-in. On the first floor was wall-to-wall students, some even slept there. Many teachers cancelled classes either in protest against the war or because they thought the students might not attend class. I remember vividly one Friday 8 am class that Mr. Kenny Ritchie began, only to have a student enter, sit on the front desk, and announce: “I am taking over this class.” Mr. Ritchie did not say a word. He calmly walked over to the door, opened it, and proceeded to take the student by the neck and belt and throw him out of class. He then closed the door and began the lesson.

Nancy Russo-Rumore '69
Syosset, NY

**Send your letters to Q Magazine,
Queens College, Kiely Hall 1307,
Flushing, NY 11367 or email
John.Cassidy@qc.cuny.edu.**

Center Expands Cancer Program with \$19.5 Million Government Grant

Lung cancer, the most common form of cancer-related death among men and women in the U.S., kills approximately 160,000 people each year. Yet when detected early, this disease usually can be treated and lives saved.

For almost a decade, Dr. Steven Markowitz (right) and the Center for the Biology of Natural Systems (CBNS)

have been involved with the Department of Energy (DOE) in the Worker Health Protection Program (WHPP). WHPP provides free exams for early detection of occupational illnesses such as lung cancer among workers at the DOE's former nuclear weapons facilities in Idaho, Ohio, Kentucky, and Tennessee.



“We were brought into the program to lend our expertise as objective, independent, occupational medicine providers,” said CBNS Director Markowitz. “Our efforts to combine a useful, efficient service with research have been very fruitful.”

Under the WHPP, more than 6,000 people have been screened for early evidence of lung cancer—the most comprehensive lung cancer-screening program in the country. Now with a grant of \$19.5 million from the DOE, one of the largest grants Queens College has ever received, these screening programs will be expanded to additional facilities throughout the U.S., including Brookhaven National Lab on Long Island.

The funds will also be used to purchase a state-of-the-art, stationary, low-dose CT scanner to assist in early detection of tumors when they are small and surgically removable. At \$500 per scan, it costs about \$1.5 million to run this unit. The mobile CT scanners already in use at several WHPP medical centers have proven highly successful in early detection.



Students Survey Long Island Sound

Last June a group of QC students spent a week living and working aboard a National Science Foundation (NSF) vessel as it cruised the waters of western Long Island Sound, collecting information about the effects of human activity on that body of water. The research was funded primarily by a grant Cecilia McHugh (Earth & Environmental Sciences) procured through the NSF's Opportunities to Enhance Diversity in the Geosciences Program. “The goal of the program is to increase minority involvement in the geosciences,” says McHugh, who describes her diverse group of students as “nicely reflecting Queens College. We have one student who is Native American, one from the Caribbean, and a couple who are Latino.”

Halperin and Hahn Join the Ranks of Distinguished Professors

Jeffrey Halperin (Psychology) and Kimiko Hahn (English) are the latest QC faculty to be appointed distinguished professors by the City University of New York.

Halperin, a Brooklyn native with degrees from City College and CUNY, says he studied psychology because “I always liked working with people and understanding behavior.” As a graduate student, he particularly enjoyed the clinical work he did with children. “Later on, I thought that that was the place to understand the developing brain and the development of psychopathology,” he notes.

He got a chance to pursue this idea in the 1980s, when QC and the psychiatry department at Mount Sinai inaugurated a study of 7-to-11-year-olds known to have ADHD and, in some cases, childhood aggression. More than two decades later, Halperin is following the same people, identifying sociological factors, as well as biological markers, that help predict which kids are more likely to remain troubled.

Kimiko Hahn discovered her calling early in life. She recalls that “As early as high school, I knew I wanted to be a writer.”

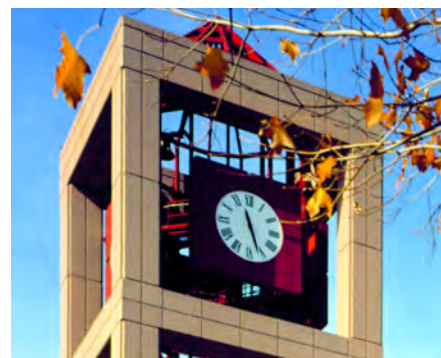
With a BA in English and East Asian Studies from the University of Iowa and a master's in Japanese literature from Columbia, she began juggling writing and work and “fell in love with teaching,” says Hahn, who came to Queens College in 1993.

Meanwhile, her poetry was attracting a national audience. She has received the Theodore Roethke Memorial Poetry Prize, an Association of Asian American Studies Literature Award, and an American Book Award. Hahn recently released her seventh book, *The Narrow Road to the Interior*.

LeFrak Family Funds Music Lobby Upgrade

The college's Samuel J. and Ethel LeFrak Concert Hall, long regarded as one of the finest performing spaces in the city, will soon have the lobby it deserves, thanks once again to the generosity of the LeFrak family. "The idea is to have a lobby that reflects the beauty of the concert hall, a place where students can linger and patrons can meet before performances," says VP for Institutional Advancement Sue Henderson. "The LeFraks' gift was especially welcome as it was matched 2-to-1 by a fund set up by the City University." Renovations will begin soon.

Right: Ethel LeFrak and daughter Francine on a recent visit to the hall that bears the family name.



New Curriculum Wins Approval

Culminating a three-year process, the college recently adopted a new general education curriculum. Called Perspectives on the Liberal Arts and Sciences (PLAS), the new requirements will equip students with the skills they will need to meet the challenges of the 21st century.

"The goal of a college education should be to prepare students for meaningful, productive lives," says President James Muyskens. "At the end of their undergraduate careers, our students should have gone beyond simply acquiring knowledge and analytical and communication skills. They should be ready to take their place as global citizens."

The new curricular requirements will go into effect for freshmen in fall 2009. The PLAS curriculum will offer a broader range of interrelated, cross-disciplinary courses that will give students the tools to form connections between specialized study and general knowledge—for example, to see the relationship between such seemingly disparate disciplines as biology and economics, and to understand the role they play in the larger context of a changing world.

Courses will address such sweeping global technological changes as the Internet and their impact on the creation, organization, and dissemination of knowledge and information. They will also provide the college's student population with greater exposure to American, European, and world cultures.

QC Off to the Track (& the Soccer Field)



The fall semester finds the addition—or, more accurately, the return—of seven teams to the college's athletics program: men's soccer and women's indoor track, outdoor track, and cross country.

"These are programs we had in the past

that for one reason or another we let drift off," says Director of Athletics Rick Wettan. "We feel that because of the size of the college—about 18,000 students—we should have at least 20 varsity

programs, and this was the best way for us to get there. With track, one coach can handle both the men's and women's teams." Frank Wilson, an award-winning runner, was recently hired to coach the track teams.

"Track is also the kind of sport in which there are athletes you have recruited, but you also have room for walk-ons," Wettan explains. "So it provides unlimited opportunities for the average student to try to get on a varsity team." Wettan hopes that the upgrading of the campus's track, which received a new base several years ago, will be completed later this fall.

Besides expanding varsity offerings, the college also opened a new fitness center this fall, a 5,000-square-foot, air-conditioned facility with the latest in Cybex equipment. "We invite alumni and everyone else to participate in our fitness program," says Wettan.

Haller Receives Award from Italian Academy

Hermann Haller (European Languages) was elected to become a member of the Accademia della Crusca, Italy's revered philological-linguistic academy. His title will be *Socio Corrispondente Straniero* (foreign corresponding member). There are only 15 such members worldwide and just two in North America.

Haller was nominated by the Italian government's Ministry of Culture. Founded in the sixteenth century, the Accademia was instru-

mental in the standardization of the Italian language and in its study and preservation during the past four centuries. Its members published the *Vocabolario degli Accademici della Crusca* in 1612, the first lexical repository of the Italian language in Europe and the world, a model that was imitated by other nations. Today, the Accademia is engaged in a broad range of philological and linguistic scholarship.



LIGHTING
UP THE

arts

Spotlight on
a few of the
extraordinary
Queens College
alumni who
have gone on
to successful
careers in
the arts

Danny Burstein (here as Aldolpho in *The Drowsy Chaperone*) was the third member of the QC family to receive an Emmy nomination, joining Drama Chair Charles Repole (Best Supporting Actor in *Very Good Eddie*) and the late Ralph Allen (Best Book of a Musical for *Sugar Babies*).

Danny Burstein

ACTOR



Danny Burstein

It's 6 pm at the Marquis Theater on West 45th Street, two hours before the house lights dim for another performance of *The Drowsy Chaperone*, the Tony Award-winning musical that

spoofs 1920s musicals. Soon Danny Burstein '86 will be gluing on his wig and mustache and putting on his two-and-a-half inch Cuban heels to play Aldolpho, an over-the-top Latin lover.

Aldolpho "is not very good at being a lover. He's just silly, and it's great fun to do it every single night," says Burstein, who is very good at playing Aldolpho and was nominated for a Tony Award this year for his performance.

The role is the latest highlight in a career that could be said to have begun in backyard productions at Burstein's boyhood home in Flushing. But his career began for real at Queens College, where Danny, the son of QC philosophy professor Harvey Burstein, studied drama and theater as an undergraduate. Ed Greenberg, who taught at the college back then and directed musicals every year, was his mentor.

Greenberg was also executive director of the nation's largest and oldest outdoor theater, The Muny in St. Louis, and helped 19-year-old Burstein get his first Equity card and acting jobs in Muny musicals in the summers. Burstein was on his way to an acting career in theater, films, and TV, and along the way got an MFA from the University of California, San Diego (where the La Jolla Playhouse was in residence) and studied at the Moscow Art Theater.

The strapping 42-year-old actor with a resonant voice and easy smile said he thinks of Greenberg every day and the little plaque his mentor had on his desk at Queens: "Never discourage true talent or artistic endeavor."

"He made a huge impact on my life in the way I relate to others and, in general, to life," notes Burstein. "I try and remember that each person is up there trying their best to do their best. It takes a lot of guts to get on stage."

He speaks from a lot of experience. In 2005 he was a therapist in *Harold & Maude* at the Paper Mill Playhouse in New Jersey. In 2004 he was a writing instructor in *Mrs.*

Farnsworth with Sigourney Weaver and John Lithgow at the Flea Theater in Tribeca. Burstein—whom *NY Times* critic Ben Brantley referred to as "the excellent Danny Burstein" in his review—is especially proud of being a part of that production. "It was highly topical about what's going on in America." He was also on Broadway in *A Class Act*, *Titanic*, and in revivals of *Company*, *The Seagull*, and *Saint Joan*.

Burstein, an original member of Tony Randall's National Actors Theater, also worked with Kander and Ebb, Stephen Sondheim, and Jerry Herman. "These are genius people. You feel like you have to go out and have a conversation to warm up to have a conversation with them," he says. He has also appeared in films such as *Transamerica* and on TV on "Law & Order," "Absolutely Fabulous," and "Ed," among others. (And those familiar with his rich baritone will recognize him on the latest Aquafina commercial.)

Prof. Burstein, who has been at QC for 39 years, says his son emerged *sui generis* with a love of theater. Danny "was singing and acting all the time when he was a little kid. He would break out into song on the subway," he says.

Back at the Marquis Theater, an airplane fan is keeping things cool in Burstein's dressing room—where there are pictures of his wife, the actress Rebecca Luker, and two sons. And there is also a good luck charm from his sons: an "Aldolpho doll" they made out of a G.I. Joe.

Margo Nash

“I always loved the sound of the cello, so when my mom would practice in the basement, I would sit at the top of the stairs where she couldn't see me and listen.”

—Danielle Guideri

Guideri Family

MUSICIANS

Cellist Danielle Guideri '01 (MA performance '03) thinks she knows why she alone among the three string-playing Guideri siblings is the only one with perfect pitch: "When my mom gave her master's recital, I was in her belly."

Mom is Ruth Guideri '79, a cellist and longtime member of the faculty at the college's Eisman Center for Preparatory Studies in Music (CPSM). Ruth was born in Switzerland, where she was a teacher and performer, holding a position with the Orchester Gesellschaft in Basel. "I met my husband, who was an American citizen, while on vacation in Italy," she says, describing the pivotal event that led to her move to New York, where she and Giancarlo Guideri were married in 1973.

Resuming her career in her new home, Ruth, under the sponsorship of Queens College's Alexander Kouguell, received her master's in cello performance in 1979. In 1984 she joined the staff of CPSM, becoming director of the Suzuki cello program in 1986. Ruth also performs with the Long Island Philharmonic Orchestra, of which she is a founding member.

Although Danielle may have developed perfect pitch before birth, her mother's



Jessica, Danielle, and Lucas Guideri

influence was even greater *ex utero*. “There was always music in the house, no matter what,” recalls Danielle of the family homes in Flushing and Douglaston, where she, brother Lucas ’05 (MA performance), and sister Jessica all received musical instruction from mom at an early age. “I always loved the sound of the cello, so when my mom would practice in the basement, I would sit at the top of the stairs where she couldn’t see me and listen.” The youngest of the three Guideri children, Danielle is the only cellist; Lucas and Jessica, who are two and four years older, play violin.

The Guideris were talented enough to be admitted to Juilliard’s Pre-College Division, a program for gifted young musicians. During that period they sometimes played together as the Guideri Trio, with Lucas on viola.

Like their mother, the three have combined performance careers with teaching. Danielle taught for two years at the University of Colorado, Pueblo, where her group, the Veronika String Quartet, was in residence. She also serves as principal cello of the Pueblo Symphony Orchestra and plays with the Colorado Springs Philharmonic. Several months ago Danielle moved to Arizona to join the Phoenix Symphony.

Until recently Jessica, who holds BA and MA degrees in violin performance from Juilliard, taught at Utah State University, where her group, the Fry Street Quartet, was quartet-in-residence. Jessica has also played with orchestras around the world. Last year Lucas taught at the North Shore Hebrew Academy High School, and currently is giving private lessons and auditioning with a number of orchestras.

Patriarch Giancarlo Guideri is professor emeritus of pharmacology at New York Medical College, which partly explains Lucas’s initial decision to pursue a career in medicine. Graduating with a BS in biology from SUNY Stony Brook in 1999, Lucas went on to New York Medical College, earning his MD in 2003.

“But then I decided to go back to music,” he says, describing a career change that in most families would be considered radical. But not to the Guideris. Lucas confides that his father now has a dream: the Phoenix Symphony, which Danielle recently joined, has two openings for violins. “His dream,” says Lucas, “is that my sister and I will win those jobs and all three of us will be in the orchestra and re-form the Guideri Trio.”

Bob Suter

Jon Favreau

ACTOR, DIRECTOR
& SCREENWRITER



An actor familiar to millions from roles in films such as the recent comedy *The Breakup* and TV shows such as “Friends,” Jon Favreau is also a producer and screenwriter (the semi-autobiographical *Swingers* and crime comedy *Made*) and much sought-after director following the enormous success of his film *Elf*.

A graduate of the Bronx High School of Science, Favreau spent his formative years in Forest Hills. “I could see Queens College from my window when I was growing up. And that was always where my parents talked about me going to school,” he says from the Hollywood production offices of his next directorial effort, *Iron Man*, a film based on the Marvel Comics character.

Reflecting on his time at QC (1984–88), Favreau observes, “I came in as a pre-engineering student, but I didn’t do very well with the calculus. I got more involved with extracurricular stuff like the College Union Program Board and the Center for Human Relations rather than with my work as a student.

“But being involved with clubs and events prepared me for my career. I spent most of my time in the Student Union programming the fests and the bands, and that’s very similar to production. For the real world, there’s nothing like the boots-on-the-ground experience of getting stuff done,

pulling together big events and having budgets and committees and a sense of vision and direction and purpose. I was chairman of the Freshmen Weekend committee, which was based on interpersonal communication skills. Those skills are very helpful when you’re working on a film set or dealing with groups of people, very much like ‘Dinner for Five,’” he says, referring to the talk show he hosted for several years on the Independent Film Channel in which he chatted over dinner with four show business guests. “I worked very hard at Queens College but not in a way, unfortunately, that translated into grades.”

Favreau decided to test his organizational talents in the real world and took a leave from the college in 1987 for a job on Wall Street. He worked in facilities planning for Bear Stearns but, he says, “It really didn’t suit me and I quit—as it turned out—just before the market crashed.”

Favreau returned to his studies but his academic career ended for good, just shy of a degree (although his grades were now good enough for him to make the Dean’s List), when in the summer of 1988 he decided to travel across country by motorcycle. On his return trip east he stopped in Chicago to visit a college friend who was involved in that city’s legendary improv scene. “I got the bug,” Favreau recalls. “I got in the Screen Actors Guild in the first year by doing commercials. I was also doing improv and working in cartoons. After about four years, I got cast in *Rudy*. Then I moved out to LA and I thought I had made it. But things were slow. Then I wrote *Swingers* based on that experience and that’s when things really started popping for me.”

During those early LA years Favreau crossed paths with another show biz luminary with Queens College roots. “I worked



Jon Favreau with Jason Alexander in an episode of “Seinfeld.”

“I had Jerry Seinfeld’s watch and it did not keep time.”

—Jon Favreau

on 'Seinfeld,'" he says, referring to his appearance as "Eric the Clown" in a memorable confrontation with George Costanza.

"Jerry had his 50th anniversary Queens College watch with the 5Q logo," Favreau recalls. "When I mentioned that I also went to Queens College, someone gave me the watch. It didn't work; I had Jerry Seinfeld's watch and it did not keep time."

Favreau finds this incident emblematic of his college experience, a time in his life that seemed to abruptly stop. "Queens College was a big part of my life, and I'm a little conflicted about the fact that I never finished." Musing about the possibility of getting life experience credit to complete his degree, he asks, half-seriously, "How many credits do you think *Swingers* is worth?"

Bob Suter

Samuel Menashe

POET

After five decades of producing poems celebrated by readers in other parts of the English-speaking world ("a poet who com-

presses thoughts and sensations into language intense and as clear as diamonds," wrote English poet Stephen Spender in 1971), Samuel Menashe '47 is finally being embraced in America. In October 2004 the 81-year-old poet became the first recipient of a prize whose title says it all: the Neglected Masters Award, presented by the Poetry Foundation. In conjunction with the \$50,000 award, Menashe's *New and Selected Poems* was published by the Library of America—the first time it has ever published a living author.

Often no more than a few short lines, Menashe's poems have regularly revealed, in his words, "awareness in the ordinary life that everything is extraordinary." For half a century he's found inspiration in objects in his apartment, neighborhood walks, or a glance in the mirror:

**Here and there
White hairs appear
On my chest—
Age seasons me
Gives me zest—
I am a sage in the making
Sprinkled, shaking
("Salt and Pepper")**

"Wonderful" is Menashe's single-word description of his Neglected Masters Award, his second award in half a century. The first



Richard M. Gummiere

Samuel Menashe c. 1970

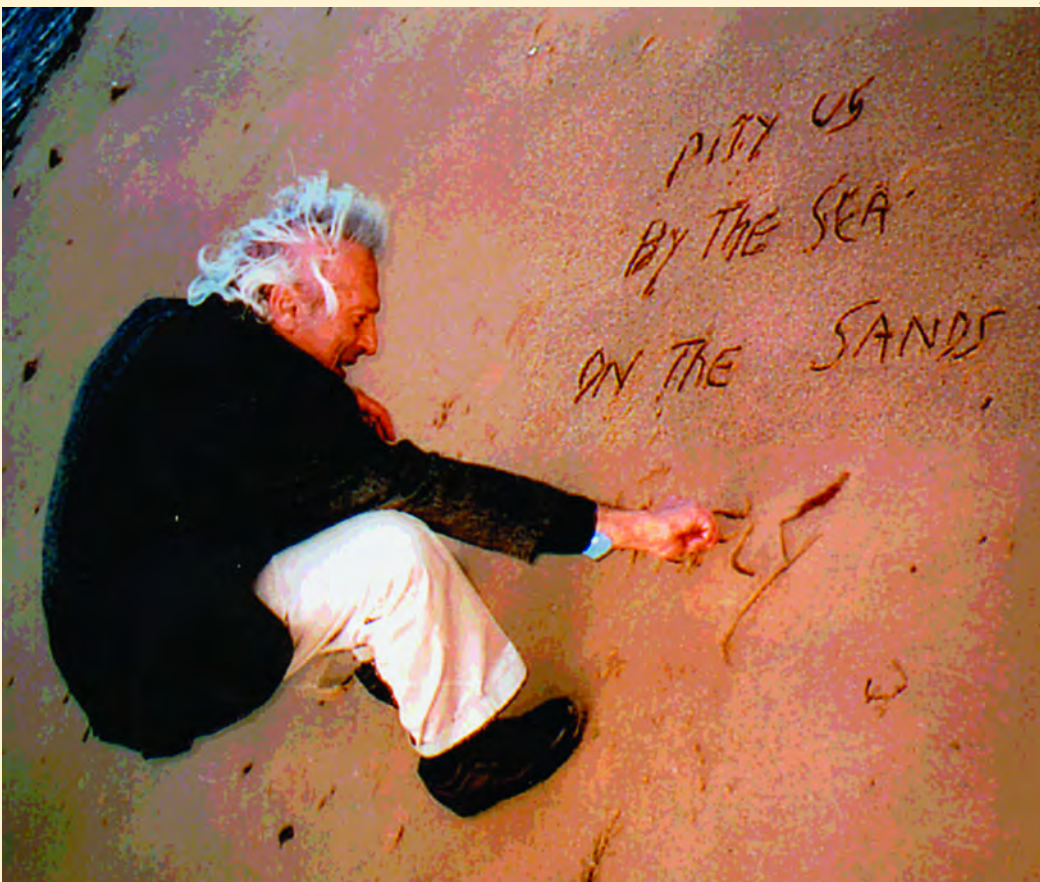
was "for this war story commemorating a terrible day when a close friend of mine was killed," recalls Menashe. "Today Was the 11th of December" appeared in the short-lived (three issues) *Berkeley Review*, but was noticed by the Longview Foundation, which awarded Menashe \$300. It was recently reprinted in *Irish Pages*.

Menashe's experiences as an infantryman in World War II deeply affected him. He fought in the deadliest confrontation in the history of American warfare, the Battle of the Bulge, and recalls a particularly bloody day when his company of 190 men was reduced to 29 by evening. He was only 19, having enlisted while a student at Queens College.

Returning from the war very much a changed person, Menashe changed his major from biochemistry to English. He remembers that at his graduation in January 1947 two awards were presented by Dean Margaret Kiely: \$50 to the student who'd demonstrated the best scholarship and \$5 for the best example of creative writing, a war story by Menashe. "At that time they were soliciting a fund to create a memorial for those of us who had not returned," he recounts. "So I contributed the five dollars."

After making "a grand tour of the national parks and British Columbia" by jeep with a fellow QC graduate, Menashe used his G.I. Bill money to enroll in the Sorbonne in Paris, where he received his PhD. Initially focusing on writing short stories, he awoke one night in February 1949 with the first line of a poem in his head. "I had never expected to meet a poet, let alone become one," Menashe declares in the biographical essay that introduces his new volume of work. The essay's title, "Giving the Day Its Due," describes the philosophy

Samuel Menashe



Martin Duffy

that has guided Menashe's life and work. "In the first years after the war, I thought each day was the last day," he writes. "Later, each day was the only day. Usually, I could give the day its due, live in the present, but I had no foresight for the future."

It's this lack of foresight, he explains, that has kept him in the same impractical, three-room, fifth-floor walkup apartment in Greenwich Village for the last 50 years. Menashe is clearly enjoying his overdue celebrity. Despite recent health issues, he keeps a busy schedule of readings that has included trips to Los Angeles and Harvard University, in addition to appearances around town and at his local library.

Bob Suter

Rekha Malhotra

DEEJAY

She has spun records at the Smithsonian, deejayed Salman Rushdie's wedding, and played herself in *Hiding Divya*, an as-yet unreleased feature film starring the actress and cookbook author Madhur Jaffrey. Rekha Malhotra '98—better known in music circles as DJ Rekha—is an expert on South Asian



music, and, literally and figuratively, her career is all over the map.

Fittingly enough, Malhotra's cultural heritage spans several continents. Born in London to a couple who had emigrated from New Delhi, she grew up in Flushing, Queens, and Westbury, Long Island. "We moved to the United States when I was five years old," she recalls, during a quick cell phone interview. "My parents thought there was more opportunity here." But they never forgot the sounds of their homeland. When friends came over for dinner, everyone would end up dancing to tapes of recent Indian hits imported from England.

Eventually, Malhotra started to mix songs herself. Female deejays were rare; ones specializing in *bhangra*—Punjabi folk music that gets amped up with contemporary instruments and drum machines—were nonexistent in New York. "When I started to venture out, I found that the club circuit did not have any Indian parties at all," she says. That situation changed in 1994: Malhotra got her first chance to work a mainstream club, and rapidly developed a following. Three years later, she began reaching an even wider audience by founding Basement Bhangra, a monthly event that's still drawing crowds to the Manhattan dance spot S.O.B. (Sounds of Brazil).

Enrolling at Queens College as much for financial reasons as academic ones—"my parents said they couldn't afford to send me to school"—she spent four years juggling classes and parties. An urban studies major, she allowed her family to think that she'd end up at law school. But once she graduated, she poured her energies into deejaying. "In my community, nobody has done this," Malhotra's mother told a *Newsday* reporter in 2002. "I thought it might go away."

It didn't. Today, Malhotra spends much of her time behind a pair of turntables, blending her signature *bhangra* tracks with hip-hop, reggae, and other genres. When she isn't working at nightclubs and private parties, she can often be found on college campuses, giving lectures on music and South Asian culture. But she'd rather listen than talk. "At the end of the day, I'm a deejay, and my goal is to find that next great record to play," she observes.

Leslie Jay

Rekha Malhotra

Lowery Stokes Sims

CURATOR AND SCHOLAR



They were giving a party for Lowery Stokes Sims '70 at the Studio Museum in Harlem in July. Sims, president and former executive director of the museum and one

of the nation's great champions of African-American, Latino, Native, and Asian-American art, was moving on. After six-and-a-half years of shepherding the Studio Museum through an enormous period of expansion and increased membership—and turning "a sleepy 33-year-old institution into the cultural jewel in the crown of the new Harlem renaissance," according to *New York* magazine—Sims this fall is teaching two courses in art history at Queens College and one at Hunter, and then goes to Williamstown University on a writing fellowship in the spring. She will also be an adjunct curator at the Studio Museum.

Author, curator, advocate, Sims has been a singular presence in an art establishment that long excluded people of color. She was the head of the curatorial team that created the widely praised exhibit at the New York Historical Society, *Legacies: Contemporary Artists Reflect on Slavery*. On view through January, the exhibit includes over two dozen artists working in diverse media, oral histories, video, and sculpture. In the *New York Times*, Holland Cotter said the show was "lucky in its curator, Lowery Stokes Sims."

Taking a few minutes from her going-away party, Sims sat down in her office overlooking West 125th Street. Surrounded by moving cartons, she talked about her past and future. What was she proudest of about her work at the Studio Museum?

"Turning the institution around and making it so much more visible to the public," she said. "That's been through a process of



An installation from the exhibit on slavery Sims recently curated at the New York Historical Society (courtesy NY Historical Society).

“ [Sims turned] a sleepy 33-year-old institution into the cultural jewel in the crown of the new Harlem renaissance.” —*New York magazine*

having the right staff around to do the exciting programs and exhibitions we’ve come to be known for. Also, I found in conversations with colleagues that people just like coming. The overall ambience, from our security guards to the people in the shop, people always remark how friendly, how welcoming, how helpful they are,” said Sims, a beaming, welcoming presence herself.

“As someone at the helm,” she continued, she had felt the responsibility “of establishing the kind of culture here that I always wanted to work in.” At the Studio Museum, “Individual skill is respected and exploited to the fullest. Because for African Americans to hold positions in these institutions—particularly beyond the guard or maintenance level—is tough. There are still very few people at the professional level. So I feel a special commitment.”

Sims’ career in the art world began in 1972 at the Metropolitan Museum of Art, two years after graduating from Queens with a BA in art history. (She would later earn an MA in art history from Johns Hopkins and an MPhil and PhD in art history from the

CUNY Graduate Center.) She organized two exhibits of African-American art drawn from the Metropolitan’s collection for an exhibit at the New York City Parks Department headquarters and another at the headquarters of a Brooklyn restoration group. The catalog she wrote for that exhibit was rejected as too political, according to a memoir Sims wrote in a catalog for a recent show at the Studio Museum. She went on to become a curator in the Metropolitan’s Department of 20th-Century Art, participating in the organization of numerous exhibits, including ones on Stuart Davis, Horace Pippin, Paul Cadmus, and Richard Pousette-Dart.

Through it all, Sims said, retired Queens College art history professor Robert Pincus-Witten has been her lifelong mentor, someone who “understood the peculiarities of my situation, being this African American involved in art history, and he was very supportive all the way.” And then it was time to go back to her send-off.

Margo Nash

Ian Spiegelman

JOURNALIST AND NOVELIST

How does an ordinary guy from Bayside, Queens, become a gossip columnist who rubs shoulders with the rich and infamous—and then uses his experience to write critically acclaimed fiction? English major Ian Spiegelman ’98 claims that he didn’t have much choice.

The son of a librarian and a teacher, Spiegelman discovered his calling early. “I decided I wanted to be a writer at age 16,” he reports. While his goals were bookish, his temperament was not. School held little appeal. His checkered academic record included brief stints at Hunter College and SUNY New Paltz—where he failed all his courses except his writing workshop—before he surfaced at Queens College in 1994. “I was never a good student,” he admits. “I barely scraped by.” Nonetheless, he fared well in his writing classes, and cites Kimiko Hahn and John Weir, among other English department professors, as people who helped him refine his craft.

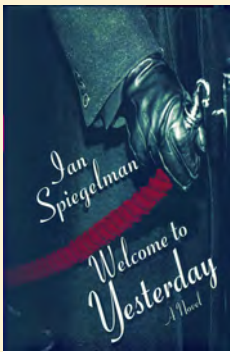
After graduating from Queens, Spiegelman landed a paid internship at the “Intelligencer,” *New York magazine*’s gossip column. “It helps to get a job at a magazine or a newspaper, so you can meet people,” he says. Given the low salaries that prevail in publishing, it also helps to control expenses—in Spiegelman’s case, by living with his parents until he could afford to move out. Following a two-year stint at *New York*, he joined the



Ian Spiegelman

New York Post as a reporter for “Page Six,” where he would spend another four years covering celebrities—and getting under their skin

without apology. His squirming targets ranged from self-indulgent actors to best-selling authors who package their fiction as memoirs. “Dave Eggers is to literature what Scientology is to



religion,” he later told an interviewer.

In his off-hours, Spiegelman was polishing the stories that would become his first novel, *Everyone’s Burning*, released in 2003. Random House’s arty Villard imprint picked up the manuscript after 25 publishers rejected the dark coming-of-age-in-Queens saga. *The New York Times* compared its sharp dialogue favorably to David Mamet’s.

The book’s protagonist, Leon Koch, reappeared this spring in *Welcome to Yesterday*. Now he’s a hard-drinking, chain-smoking gossip reporter whose beat, at a tabloid owned by Tasmanians, obliges him to while away evenings at the VIP rooms of exclusive Manhattan clubs. One part retro-style murder mystery, one part roman à clef, *Welcome* is populated by newspaper personalities recognizable to many New Yorkers, whether or not they work in the media. Kirkus Reviews hailed the novel as “carefully engineered blood-in-the-gutter fare—a tabloid version of *The Big Sleep*.”

“Writing fiction is more fun than writing nonfiction,” observes Spiegelman between drags on a cigarette—nicotine addiction is just one trait he shares with his literary alter ego. Surprisingly, his former colleagues say they were amused, rather than offended, by how they were characterized. “Everyone who’s in the book has been happy about it,” he notes, while acknowledging that one individual, displeased with his heft in print, is considering liposuction.

Having left the office grind behind, Spiegelman still logs plenty of hours at his computer. A regular contributor to *Details* magazine, he is in the running for a ghost-writing project. He is also tackling his next novel. Although his career would seem to be progressing smoothly, he’s not eager to sell others on the literary life, with its myriad ups and downs. His advice to aspiring authors eager to emulate him? “Don’t do it if you can do anything else,” he warns.

Leslie Jay

Bright Sheng

COMPOSER AND MUSICIAN

In 1971 when Bright Sheng ’84 was 15, his formal schooling came to a halt. Like all junior high school graduates throughout China, the Shanghai native was to be dispatched to a rural area for re-education, as required by Mao Zedong’s Cultural Revolution, then in its fifth year.

Sheng had already seen the revolution in action. His grandfather was denounced as an enemy of the people, his parents were harassed, and the family’s piano—where his mother had given him his first lessons—had been confiscated. But thanks to the keyboard

“His unique voice has won him a steady stream of honors including a ‘Genius Award’ from the MacArthur Foundation.”



skills he maintained by sneaking into his school’s locked piano rooms, he won a position with a music and dance company. “By pure political coincidence, I escaped physical labor and started my music career,” he says.

The teenager had landed in an isolated area along the Tibetan border, where his talents set him apart. “I was surprised to find I was the best pianist in the entire province, not because of my playing, but simply because there were only a few people who could play the instrument at all,” he recalls. Sheng spent the next seven years touring with the troupe. Lacking access to teachers, he taught himself to conduct and arrange music, and immersed himself in the region’s celebrated folk melodies.

After Mao Zedong’s death, educational opportunities improved. In 1978 Sheng entered the Shanghai Conservatory of Music, the oldest music school in the country. “I auditioned for the composition department because I was tempted, as every instrumentalist is, at one time or other, to try either composing or conducting,” he explains.

Four years later he came to New York and enrolled in Queens College’s master’s program in music composition, where his

teachers included George Perle and Hugo Weisgall. Another important mentor was Leonard Bernstein, whom he admired as a well-rounded musician and a gifted pedagogue. “He had a special way of approaching things,” Sheng says. “He made you believe that everything he was doing, you could do, too. He set me up with a way of thinking in music composition that benefits every minute of my life.” Sheng graduated from the program in 1984.

Predictably enough, when Sheng sat down to write, he drew heavily on his heritage, creating settings for Chinese poems and love songs. His first full-scale orchestral piece, com-

Bright Sheng

missioned by the New York Chamber Symphony, was *H'un: In Memoriam 1966–1976*. Completed in 1987—the year the composer became an American citizen—the work, with a title he translates as “lacerations,” represented his response to the Cultural Revolution. His next projects would include the one-act opera *The Song of Majnun*, premiered by the Lyric Opera of Chicago, and a multicultural theater piece, *The Silver River*, presented at the Spoleto Festival USA and subsequently restaged at the Lincoln Center Festival.

Sheng specializes in pieces that synthesize East and West, deftly mixing idioms and, sometimes, instruments. *Nanking! Nanking!*, for pipa and symphonic orchestra, features the four-stringed Chinese lute; a concerto commissioned by virtuoso Yo-Yo Ma assigns the solo line to the cello, backed up by an ensemble of traditional Chinese winds and strings. His unique voice has won him a steady stream of honors, including a 2001 “Genius Award” from the MacArthur Foundation, which called him “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries.”

Today, Sheng juggles teaching—he’s the Leonard Bernstein Distinguished University Professor of Composition at the University of Michigan—conducting, and composing, throwing in the occasional appearance as a concert pianist. He recently started a residency with the New York City Ballet, where he will be collaborating on new productions with choreographers Christopher Wheeldon and Peter Martins. He is also working on *Concerto for Orchestra: Zodiac Tales*, a commission for the Philadelphia Orchestra.

A perfectionist who revises constantly, Sheng is modest to a fault. He classifies his efforts in three categories: “How Could I Have Written This Piece,” “This Piece Is Not Bad,” and “Pieces I Truly, Passionately Love,” assigning only a few to the last group. His approach to composing is workmanlike. “I often think writing music is like having, say, an antiques shop,” he concludes. “You have to keep the shop open every day. Some days nobody comes in, but you still have to be there. Once in a while, somebody comes in and purchases a precious object for a large amount of money. If you are not there that day, you will not make the sale.”

Leslie Jay

Cecile and Annette Insdorf

FILM SCHOLARS



Cecile and Annette Insdorf

It has been a year of honors for Cecile Insdorf ’67 and her daughter Annette ’72. Last December the Insdorfs’ contributions to French culture in the United States were acknowledged with a gold medal from the National Arts Club in Manhattan. More recently, Annette was on hand this June for a ceremony at which a room in Hunter College’s Chanin Language Center was christened the Cecile Insdorf Foreign Language Screening Room in recognition of her mother’s more than 30 years of teaching French literature and film.

“I was already thrilled to receive the 2005 Presidential Award for Excellence in Service from President Jennifer Raab,” says Cecile Insdorf. “And then to have a screening room named for me a year later is extremely sweet!”

At the Hunter ceremony she thanked those in attendance for “the honor of keeping my name alive.” But more than the survival of her name was at stake six decades ago, recounts daughter Annette. “My mother, born in Krakow, Poland, was taken to the Plaszow camp, then Auschwitz, and was liberated in Bergen-Belsen.

“Having lost her parents and her health,” Annette continues, “my mother was taken to a displaced persons camp in Austria, and later managed to get to Paris. There she met my father, Michael—also a Polish-Jewish Holocaust survivor—married, and gave birth to me.”

Although her mother’s education was interrupted by the war, Annette notes, “she returned to school when I was a teenager and then earned her PhD at the CUNY Graduate Center in a mere three years! She is a model of perseverance and diligence.

“My interest in French culture is directly attributable to my mother,” she continues. “She insisted on speaking French to me after we moved from Paris to the Bronx. My majoring in French literature at Queens College was a logical consequence of her inspiration.”

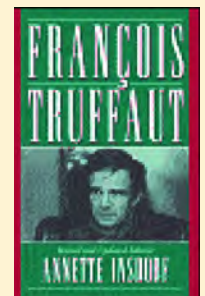
Another shared love of mother and daughter is film, which Annette began teaching in the mid-1970s while earning her doctorate at Yale. Among her students during that period were Angela Bassett, Jodie Foster, and Edward Norton. Annette’s 1978 book *François Truffaut* (re-issued 1995) so impressed the legendary director that he asked her to become his translator, a role she performed—in addition to becoming a close friend—until his death in 1984. Recently she contributed commentaries to DVDs of Truffaut’s *Jules and Jim* and *Shoot the Piano Player*.

Annette is now director of undergraduate film studies at Columbia University and moderator of “Reel Pieces,” the annual film series at Manhattan’s 92nd Street Y. Television viewers may know her from her coverage of the Cannes Film Festival on the Independent Film Channel and Bravo.

Annette also plays an indirect role in helping her mother find guest speakers for her film course and film festival at Hunter, where a “Who’s Who” of the film world has appeared, including Martin Scorsese, Pedro Almodovar, Meryl Streep, and Jeremy Irons.

“When I introduce my mother to celebrities at film screenings and parties,” explains Annette, “she makes such an impression that they can’t say ‘no’ when she invites them to Hunter College! They have said they find her beautiful, feisty, and unique. ‘A Holocaust survivor without bitterness,’ as Sir Ben Kingsley put it.”

Bob Suter



Treasures from the Godwin-Ternbach Museum

By Amy Winter

The Godwin-Ternbach Museum collection is unique in the borough of Queens, possessing art and artifacts from ancient to modern times in all media and styles. The collection was assembled entirely through the generous donations of alumni and friends, many associates of Museum founder and namesake Joseph Ternbach, a celebrated restorer and collector.

Since the Museum's reopening in 2001, seven exhibitions have introduced objects from the collection and offered exciting public programs that interpreted and complemented each exhibition's content. The few highlights shown here offer a small sample of the beautiful artistic and cultural objects in our collection. In the future we hope that the Museum will be more than the "best-kept secret in town" and become known as an important educational and cultural center that enriches the lives of the people in our community.

Although our collection is modest in size, its value is immeasurable. We invite you to visit and discover the treasures of the Godwin-Ternbach Museum.

1. Wassily Kandinsky (1866–1944), *Kleine Welten II (Small Worlds II)*, 1922. Color lithograph, 11 7/8 x 9". Gift of Dr. Joseph Brewer, 73.100

Small Worlds II is a print from one of Kandinsky's most famous portfolios and perfectly represents his goal to communicate emotional and spiritual states through abstract means. Here, the little sailboat on the verge of capsizing under a black sun symbolizes his messianic theme of salvation after apocalypse. A dazzling example of printmaking, it combines four color lithographs, four woodcuts, and four drypoints all in one sheet.

2. Attributed to Paris Bordone (1500–1571), *Christ Carrying the Cross*, ca. 1530. Oil on canvas, 34 1/2 x 29". Gift of Dr. and Mrs. Joseph Schoneman, 57.41

In his own day, Venetian painter Paris Bordone had a reputation



1

almost equal to that of his illustrious teacher, Titian. While Bordone is best known for his paintings of women, his *Christ Carrying the Cross* is a beautifully and gently rendered religious scene, contemplative in its attitude and filled with golden light.

3. "Stopless" flute with female figure, Veracruz, Mexico, Totonac, 600–900. Terracotta, l. 14", h. 4 3/4", diam. 6 1/4". Gift of Ernest Erickson, 60.79

This charming flute gives a hint of the genius of Mayan ceramic sculpture in its modeling of the small figure standing energetically with legs spread and arms lifted as if caught in mid-motion. Similar in style to the so-called Smiling Figures from the Remojadas region



5

of Veracruz, these sculptures are thought to be associated with a god of dance, music, and joy, and may depict a ritual participant.



3

4. Antoine-Louis Barye (1796–1895), *Jaguar Devouring a Hare*. Bronze, 23 x 14 1/4 x 40 1/4". Gift of Mr. and Mrs. Joseph Ternbach, 61.10

19th-century Romantic artist Barye was the first and finest of all the French *animaliers* sculptors, working in the tradition of Delacroix. This work, considered his masterpiece, shows the artist at his peak in its skillful combination of realism and passion. It was inspired by visits to the Paris zoological gardens, where he made live studies of the animals on display.

5. Milton Avery (1885–1964), *Beach Party*, 1932. Oil on canvas, 28 x 36". Gift of Milton Avery, 63.10

Milton Avery was known as a significant member of the New York School who emerged in the heyday of American modernism during the 1940s and '50s. His style evokes Matisse's use of broad flat colors and simplified, unmodeled shapes that reflect the modernist affinity for naïve art. *Beach Party*, recently restored with funding from the Milton and Sally Avery Arts Foundation, is a classic Avery work, characteristic in its beach motif, style, and representation of everyday life derived from the American Realist tradition.



6

6. Standing Temple Dancer or Apsara, Ceylon, 16th–17th century. Ivory, 9 1/2 x 3". Gift of Jack Linsky, 62.28

This delicate relief plaque of finely carved ivory depicts a richly garbed female standing within an archway. Her elaborate headdress and distinctive costume recall the dress of Buddhist and Hindu *apsara*—celestial dancers akin to Western angels who perform for the delight of the gods.



4

By John Cassidy and Bob Suter



Inge Auerbacher '58 survived the horrors of the Terezin concentration camp in Czechoslovakia, but following the war she almost succumbed to the tuberculosis she had contracted while a prisoner. She was saved only by

receiving the antibiotic streptomycin, the first medicine that worked against tuberculosis. Fifty years later and herself now a scientist, Auerbacher read an article that named Albert Schatz as co-discoverer of this drug and contacted Schatz to thank him for saving her life. Co-authored by Schatz and Auerbacher, *Finding Dr. Schatz* tells the story of a remarkable friendship and how a scientist finally received credit for his medical breakthrough. The book is available at www.ingeauerbacher.com.



Most Americans don't know that Winston Churchill had an American mother. But Jennie Jerome Churchill was one of a number of expatriate American women who helped populate Britain's literary, theatrical, and

arts scenes during the late Victorian and Edwardian periods. In her book *American Women in Gilded Age London* (University Press of Florida), **Jane S. Gabin '71** re-illuminates the lives of this group, well-known in their time but more recently obscured. As well as socialite Churchill, the group includes novelist Pearl Craigie, actress Mary Anderson, journalist Elizabeth Banks, and Antoinette Sterling—a singer favored by Queen Victoria. Varied in motivation and talents, they were educated, nearly all monied, and distinctive for being American, which made them outsiders free from many of the social constraints that checked English women.

The subject of **Robert Kapsis'** (Sociology) book is perhaps the most prolific independent filmmaker of our time with “an unparalleled output of nearly one film every year for the past three and a half decades.” *Woody*



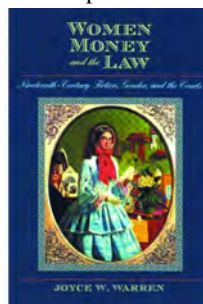
Along with discussing film techniques and styles, Allen opens up about his love of jazz, his Jewish heritage, and the scandal that arose when he left longtime partner Mia Farrow for her adopted daughter. The collection includes four interviews from European sources, three of which are appearing in English for the first time.

Racism has always been part of the American experience. Its history and practice in various forms against various peoples could fill an encyclopedia—and, under the stewardship of **Pyeong Gap Min** (Sociology), it has.

Covering the period from Colonial times to the present, Min's three-volume *Encyclopedia of Racism in the United States* (Greenwood Press) is a one-stop reference for scholars and anyone interested in this tragic and ongoing thread in American culture. Its more than

450 essays explore such topics as the decimation of the Indians, slavery, internment camps for Japanese Americans, and the Patriot Act. Anti-Semitism is addressed as well as discrimination against Arabs and Muslims.

Were it not for the foresight of Leo Hershkowitz (History) in preserving 75 years of New York Supreme Court records, some unfounded assumptions about the lives of 19th-century women might have remained unchallenged. In the introduction to *Women, Money, and the Law*, **Joyce Warren** (English) thanks Hershkowitz for pro-



Allen: Interviews (University Press of Mississippi), which Kapsis has co-edited with Kathie Coblentz, uses the director's own words as captured in interviews given over 25 years to provide a portrait of one of our most idiosyncratic auteurs.

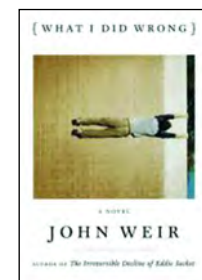
viding the foundation upon which she was able to build her examination of the economic fabric of the lives of women in the male-dominated culture of the mid-19th century. Her careful investigation demonstrates that, despite severe restrictions imposed by law and custom, many women managed to live independently, supporting themselves, and, in some instances, their families.

“Jack Kerouac, Allen Ginsberg, William Burroughs, and a group of other writers, artists, and mavericks of inspiration like



Neal Cassady, formed a ‘movement’ which began near the end of the Second World War, found its voice during the fifties, and became especially influential in the sixties.” So begins *Naked Angels: The Lives and Literature of the Beat*

Generation, which has been called “the definitive history of the ‘beat generation’” by master biographer Leon Edel. First published in 1976, a 30th anniversary edition of this classic work by **John Tytell** (English) was recently reprinted by Ivan R. Dee.



A novel in which the central character teaches writing at Queens College? Tom, the protagonist of **John Weir's** (English) second novel, *What I Did Wrong* (Viking), is, like his creator, a gay man who

teaches writing at the college. While Weir's first novel published 16 years ago, *The Irreversible Decline of Eddie Socket*, bore witness to the raging AIDS epidemic that was devastating so many of his contemporaries, his new book—inspired, in part, by the AIDS death of one of his friends—describes a contemporary scene in which AIDS may no longer be a crisis, but has inalterably changed the landscape. The literal landscape of Queens figures in the new book as well, as Tom describes his horror and fascination with the borough and its diverse citizenry.



Your Guide to the Best of the Arts in Queens



SPONSOR

THROUGH DECEMBER 3

ARMSTRONG AND AFRICA

Exhibit explores Armstrong's visits to the continent in 1956 and 1960 through photographs, personal papers, film, newspapers, and more!

Louis Armstrong House Museum

34-56 107th Street, Corona, NY 11368

Hours: Tues. – Fri., 10 am – 5 pm; Sat. – Sun., 12 noon – 5 pm; closed on some holidays.

Group tours are available. For information, call 718-478-8274.



Robert Indiana

THROUGH DECEMBER 14

POPSTARS!

The Pop movement that exploded in the 1950s and 60s revolutionized American art and triggered a subculture all its own. Featured in this exhibition are Andy Warhol's *Campbell Soup* and *Electric Chair* series and works by **Jim Dine, Robert Indiana, Roy Lichtenstein**, and other stars of the Pop Art movement.

Godwin-Ternbach Museum

405 Klapper Hall, 4th floor

Hours: Mon. – Thurs., 11 am – 7 pm; Sat., 11 am – 5 pm. For program information and schedules, call 718-997-4724.

NOVEMBER 2–DECEMBER 22

GEOFFREY DETRANI AND JACEK MACZYNSKI: RECENT WORKS

Gallery talk: Thursday, November 2, 5–6 pm; Reception: 6–8 pm

Using botanical or landscape elements or symbols, Detrani creates an uneasy interaction between natural and constructed environments, challenging the viewer's perceptions. Maczynski's cross-cultural works derive from the contemplation of Catholicism and Zen Buddhism, evoking a concept of sacrum in Western and Eastern tradition.

Queens College Art Center, Rosenthal Library, 6th floor. Gallery Hours: Mon. – Thurs., 9 am – 8 pm; Fri., 9 am – 5 pm. Closed weekends and holidays. For information, call 718-997-3770.

NOVEMBER

7 TUES

A ROUNDTABLE ON THE ART OF WRITING with **SALMAN RUSHDIE, ORHAN PAMUK & NORMAN MANEA**
The Roundtable will be moderated by Leonard Lopate.

Salman Rushdie is the Booker Prize-winning author of *The Satanic Verses* and *Midnight's Children*, which also received the Booker of Bookers, awarded to the best book to have won the prize in its first quarter century. **Orhan Pamuk** is widely regarded as Turkey's greatest living novelist. He is the IMPAC Dublin Literary Award-winning author of the novels *Snow*, *My Name Is Red*, and *The New Life*, as well as the volume of nonfiction *Istanbul*. **Norman Manea** is widely regarded as one of Eastern Europe's greatest living writers. He is the National Jewish Book Award-winning author of *The Hooligan's Return*, *On Clowns: The Dictator and the Artist*, and *October, Eight O'Clock*.

Music Building, 7 pm, \$10. Information: 718-997-4646.

9–12 & 16–19

THURS–SUN

SNOW IN MIDSUMMER A CHINESE MASTERPIECE FROM THE 13TH CENTURY

Translated & Directed by Dallas McCurley

Snow in Midsummer, first dramatized by the greatest of Yuan-dynasty playwrights Guan Hanqing, tells the story of a young girl forced into marriage, unjustly convicted of murder, and executed, who returns to wreak revenge as a ghost.

The Performance Space, Rathaus Hall M–11, Thurs., 7 pm; Fri. & Sat., 8 pm; Sun., 3 pm.

\$14/\$12 seniors, QCID. For information or to reserve tickets, call 718-997-3075. Tickets also available one hour before each performance.

12 SUN

EMPIRE BRASS

**Rolf Smedvig & Marc Reese, trumpets
Michelle Perry, French horn
Mark Hetzler, trombone
Kenneth Amis, tuba**

The Empire Brass is one of North America's finest brass ensembles, renowned for its brilliant virtuosity and the unparalleled diversity of its repertoire. Their best-selling recordings have introduced audiences worldwide to the excitement of brass music.

LeFrak Concert Hall, 2 pm. \$34/\$32 seniors, students, QC alumni, and staff. For tickets or information, call 718-793-8080.

20 MON

TOM STOPPARD

Mr. Stoppard will read from his work and be interviewed by Leonard Lopate.

Tom Stoppard is a recipient of the Academy Award and a three-time recipient of the Tony Award. He is the author of the plays *Rosencrantz and Guildenstern Are Dead*, *Jumpers*, *Travesties*, *The Real Thing*, *Arcadia*, *The Invention of Love*,

and *The Coast of Utopia*, which is being performed at Lincoln Center in the fall.
Music Building, 7 pm, \$10. Information: 718-997-4646.

DECEMBER

7-10 THURS-SUN

FACULTY DANCE CONCERT

Directed by Yin Mei Critchell

The Goldstein Theatre, Thurs., 7 pm; Fri. & Sat., 8 pm; Sun., 3 pm. \$14/\$12 seniors, QCID. To purchase tickets call 718-997-3075. Tickets also available one hour before each performance.

9-10 SAT-SUN

DIDO AND AENEAS

A Semi-Staged Opera with Orchestra

Henry Purcell's stunning chamber opera is presented by the QC Choir and the QC Opera Studio to benefit the music students' scholarship fund.

LeFrak Concert Hall, Sat., 8 pm; Sun., 3 pm. Tickets: \$10, available at the door.

16 SAT

HANDEL'S MESSIAH

QC Choral Society

James John, Director

Colden Aud., 8 pm. Tickets: \$18, \$16 (\$5 students with valid QCID); call 718-793-8080.

17 SUN

BABES IN TOYLAND

American Family Theater

Celebrate the holidays with a trip to Toyland, an enchanted land filled with wonderful toys, delicious treats, and a magical Goody Gumdrops Tree. AFT's version of Victor Herbert's captivating classic *Babes in Toyland* is filled with original songs, sparkling sets, and brims with humor and heart.

Colden Auditorium, 2 pm. All seats \$12. For tickets or information, call 718-793-8080.

JANUARY

21 SUN

TOM CHAPIN

For more than 30 years Tom Chapin has entertained, amused, and enlightened audiences of all ages with his life-affirming original music. Tom will delight the whole family with songs from his 2005 Grammy-nominated recording *Some Assembly Required*, along with many beloved favorites.

Colden Auditorium, 2 pm. All seats \$12. For tickets or information, call 718-793-8080.



Islamic Art in Image and Object

FEBRUARY 5-MAY 31

ISLAMIC ART IN IMAGE AND OBJECT

A timely exhibition featuring stunning fine art photographs of the world-renowned Khalili Collection of Islamic Art, assembled by Iranian-born entrepreneur and Queens College alumnus, Nasser D. Khalili, Research Professor at the London University School of Oriental and African Studies.

**Godwin-Ternbach Museum
405 Klapper Hall, 4th floor
Hours: Mon.-Thurs., 11 am-7 pm;
Sat., 11 am-5 pm. For program information and schedules, call 718-997-4724.**

27 SAT

FROM TEMPLE TO THEATER RAGAMALA MUSIC AND DANCE THEATER

Ragamala takes you on a journey through time, presenting both classical *Bharata Natyam* and highlights of the company's stunning contemporary collaborations. *From Temple to Theater* is set to diverse musical influences, from the soulful classical music of India to the thundering Taiko drums of Japan, from stirring original poetry to the *a capella* vocalizations of Zap Mama.

LeFrak Concert Hall, 7:30 pm. All seats \$12. For tickets or information, call 718-793-8080.

This tour of Ragamala Music and Dance Theater is made possible by a grant from the Mid Atlantic Arts Foundation in partnership with the National Endowment for the Arts Regional Touring Program.

FEBRUARY

4 SUN

THE INCREDIBLE SHANGHAI ACROBATS

This season's production features spectacular aerial entertainers from Nanchong Province—the best of the best—from the People's Republic of China. Call now for tickets to this family favorite.

Colden Auditorium, 2 pm. All seats \$12. For tickets or information, call 718-793-8080.

FEBRUARY 6-MARCH 30

BETWEEN: WOVEN IMAGES BY BETTY VERA

**Gallery talk: Tuesday, February 6,
5-6 pm; Reception: 6-8 pm**

Fibrous materials and natural forms dissolve into elusive impressions in Vera's current hand-woven work. Inspired by the natural world and the frailty of the human condition, Vera says her "woven threads subtly express perceptions of reality—seen and unseen, experienced and imagined."

**Queens College Art Center, Rosenthal Library,
6th floor. Gallery Hours: Mon.-Thurs.,
9 am-8 pm; Fri., 9 am-5 pm. Closed weekends
and holidays. For information, call 718-997-3770.**

10 SAT

NAI-NI CHEN DANCE COMPANY

Choreographer Nai-Ni Chen brings together the dynamic freedom of American modern dance with the elegant grace and splendor of Asian art.

LeFrak Concert Hall, 7:30 pm. All seats \$12. For tickets or information, call 718-793-8080.

27 TUE

E. L. DOCTOROW

**Mr. Doctorow will read from his work
and be interviewed by Leonard Lopate.**

E.L. Doctorow is the National Book Award-winning author of the novels *The Book of Daniel*,



Ragtime, Loon Lake, Billy Bathgate, World's Fair, and The March, as well as the collections of stories Lives of the Poets and Sweet Land Stories.

Music Building, 7 pm, \$10. Information: 718-997-4646.

MARCH

4 SUN

SHANGHAI QUARTET

Weigang Li & Yi-Wen Jiang, violins
Honggang Li, viola
Nicholas Tzavaras, cello

Known for their passionate musicality, astounding technique, and multicultural innovations—melding the delicacy of Eastern music with Western repertoire—the Shanghai Quartet travels the world, performing onstage, in the recording studio, and on film.

LeFrak Concert Hall, 2 pm. \$34/\$32 seniors, students, QC alumni, and staff. For tickets or information, call 718-793-8080.

13 TUES

A ROUNDTABLE ON THE LIFE & DEATH OF THE NOVEL with CYNTHIA OZICK, NORMAN RUSH & JAMES WOOD

Moderated by Leonard Lopate.

Cynthia Ozick is the National Book Critics Circle Award-winning author of the novels *The Shawl*, *The Messiah of Stockholm*, *The Puttermesser Papers*, and *Heir to the Glimmering World*, as well as the collection of essays *The Din in the Head*. Norman Rush is the National Book Award-winning author of the novels *Mating and Mortals*, as well as the collection of stories *Whites*. James Wood is widely regarded as one of our greatest literary critics. He is the author of the collections of essays *The Broken Estate* and *The Irresponsible Self*, as well as the novel *The Book Against God*.

Music Building, 7 pm, \$10. Information: 718-997-4646.

17 SAT

MANDY PATINKIN IN CONCERT

With Paul Ford on piano

To some fans, he's the Tony Award-winning revolutionary from *Evita*. To others, he's Special Agent Jason Gideon in the crime drama "Criminal Minds," or the Emmy Award-winning Best Actor in "Chicago Hope." But whichever role you know him for, Mandy Patinkin's favorite is reaching out to live audiences with the power and the passion of popular song.

Goldend Auditorium, 8 pm. \$40/\$36 QCID, seniors, alumni.

FSB FLUSHING

CORPORATE SPONSOR

MARCH 23–25, FRI–SUN
MARCH 29–APRIL 1, THURS–SUN

CINDERELLA: THE MUSICAL

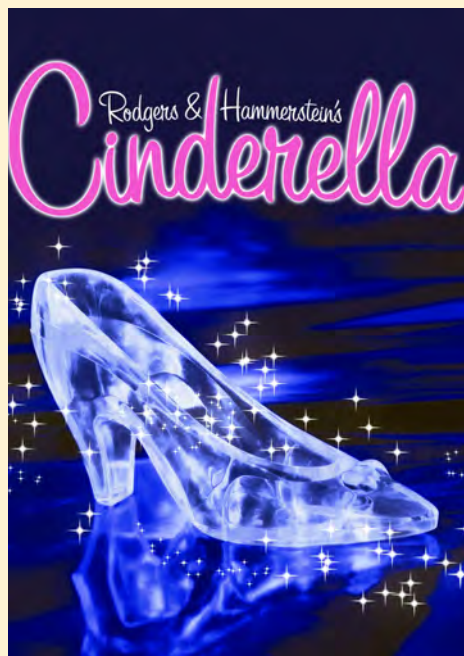
Directed by Charles Repole

Originally presented on television in 1957, *Cinderella*—starring Julie Andrews—became the most widely viewed program in the history of the medium. With music and lyrics by Rodgers & Hammerstein, this beloved fairy tale is reborn into a marvelous piece of romanticism.

The Goldstein Theatre, Fri., 8 pm; Sat., 2 pm & 8 pm; Sun., 3 pm; Thurs., 3/29, 7 pm.

Thurs., Fri. & Sun., \$15/\$13 seniors, QCID; Sat., \$18/\$15 seniors, QCID.

To purchase tickets, call 718-793-8080.



25 SUN

THE WESTERN WIND

The Western Wind has appeared on many of the world's finest stages, celebrating the special beauty and variety of a *capella* music. The ensemble's repertoire ranges from Medieval and Renaissance through Baroque and Romantic to new works by contemporary composers of pop and jazz.

LeFrak Concert Hall, 2 pm. \$34/\$32 seniors, students, QC alumni, and staff. For tickets or information, call 718-793-8080.

27 TUES

MARY GORDON

Ms. Gordon will read from her work and be interviewed by Leonard Lopate.

Mary Gordon is the author of the works of fiction *Final Payments*, *The Company of Women*, *Men and Angels*, *The Other Side*, *The Rest of Life*, *Pearl*, and the soon-to-be-released *The Stories of Mary Gordon*, as well as the memoir *The Shadow Man*.

Music Building, 7 pm, \$10. Information: 718-997-4646.

31 SAT

KALI YUGA

GAMELAN SEKAR JAYA

Kali Yuga is a remarkable new work performed by Gamelan Sekar Jaya, featuring a full gamelan orchestra, dance, poetry, and projected imagery. *Kali Yuga* explores historical transformations of mankind.

LeFrak Concert Hall, 7:30 pm. All seats \$12.

For tickets or information, call 718-793-8080.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Ford Foundation.

APRIL

15 SUN

ANDRÉ WATTS, PIANO

André Watts burst upon the music world at 16, when Leonard Bernstein chose him to make his debut with the New York Philharmonic. More than 40 years later, he remains one of our most celebrated and beloved superstars.

LeFrak Concert Hall, 2 pm. \$34/\$32 seniors, students, QC alumni, and staff. For tickets or information, call 718-793-8080.

APRIL 17–JULY 30

LIGHT TO DARK: PAINTINGS AND WORKS ON PAPER BY MARGERY EDWARDS

Gallery talk by the exhibition curator, Jeanne Wilkinson: Thursday, April 19, 5–6 pm; Reception: 6–8 pm

Margery Edwards traveled to the other side of the world in 1975, leaving her home in Sydney, Australia, to find her mature artistic vision in a Manhattan loft. She left behind a bright palette to explore the moods and modes of black. When she died in 1989, Edwards had created a series of images that trace a path both earthbound and ethereal—in her own words, a "progression through darkness and light."

Queens College Art Center, Rosenthal Library, 6th floor. Gallery Hours: Mon.–Thurs., 9 am–8 pm; Fri., 9 am–5 pm. Closed weekends and holidays. For information, call 718-997-3770.

21 SAT

AN EVENING WITH NANCY WILSON

We're celebrating our eighth Black Cultural Arts Series with the return of Nancy Wilson, the legendary song stylist who started it all! Whether interpreting jazz classics, pop, or R & B, the incomparable Miss Wilson brings a wealth of life experience to her music, using her impressive vocal range to set the mood.

Goldend Auditorium, 8 pm. \$40 orch./\$36 mezz. \$4 discount QCID, QTIP members, seniors, alumni.

TIME WARNER CABLE

LEAD SPONSOR



Elmar Oliveira

MAY

6 SUN

ELMAR OLIVEIRA, VIOLIN

With his unsurpassed combination of impeccable artistry and old-world elegance, Elmar Oliveira is one of the most commanding violinists of our time. Committed to the entire spectrum of the violin world, Mr. Oliveira is hailed as a brilliant interpreter of contemporary works as well as a flawless performer of the standard violin literature.

LeFrak Concert Hall, 2 pm. \$34/\$32 seniors, students, QC alumni, and staff. For tickets or information, call 718-793-8080.

24 TUE

JAMAICA KINCAID

Ms. Kincaid will read from her work and be interviewed by Leonard Lopate.

Jamaica Kincaid is the recipient of the Lannan Literary Award for Fiction, and the Prix Fémina Étranger. She is the author of the novels *Annie John*, *Lucy*, *The Autobiography of My Mother*, and *Mr. Potter*, as well as a work of nonfiction *My Brother*.

Music Building, 7 pm, \$10. Information: 718-997-4646.

26-29 THURS-SUN

CHOREOGRAPHERS' SHOWCASE

Faculty Supervisor: Susan Matthews

The Performance Space, Rathaus M-11. Thurs., 7 pm; Fri., 8 pm; Sat., 2 pm & 8 pm; Sun., 3 pm. All seats \$6. To purchase tickets call 718-997-3075. Tickets are also available one hour before the start of each performance.

29 SUN

KIDSCONCERTS:

THE BEAT GOES ON

Goliard Concerts

Genial host Jim Blanton conducts a varied repertoire ranging from Mozart to Joplin. Interactive games help young audiences learn to recognize instruments, sounds, rhythms, and musical concepts. Special guests Michael Lipsey and the Queens College Percussion Ensemble perform exciting versions of world music and rap, before everyone joins in singing a pop favorite! Come early for a pre-concert workshop and stay late to meet the artists. Recommended for ages 5-10.

LeFrak Concert Hall, 3 pm. All seats \$12. For tickets or information, call 718-793-8080.

Aaron Copland School of Music

The Aaron Copland School of Music presents an exciting series of mostly free events featuring faculty, students, alumni, and distinguished guests. To receive a complete Music Calendar, send your name and address to the School of Music office (Music Building, Room 203A).

For information, call 718-997-3800 or go to the Events Calendar at www.qc.cuny.edu.

Kupferberg Center Performances

Kupferberg Center Performances (formerly Colden Center) has been offering a sophisticated range of classical music, jazz, contemporary entertainment, and children's events since 1961. Performances take place in the 2,124-seat Colden Auditorium, the 479-seat Goldstein Theatre, and the 489-seat LeFrak Concert Hall. Colden Auditorium and LeFrak Concert Hall, a recital hall boasting state-of-the-art acoustics and recording facilities, are available for rental year-round.

Box Office Hours: Mon., 12 noon-6 pm; Wed., 12 noon-8 pm; Fri., 12 noon-6 pm; Sat., 10 am-2 pm. Discounts available for groups, seniors, students, alumni. For information, to receive a season brochure, or to be placed on our email list, please call 718-793-8080, or visit www.KupferbergCenter.org.

Drama, Theatre & Dance

The Drama, Theatre & Dance Department produces four mainstage productions each season: a musical or opera (co-produced with the School of Music), a classical or contemporary play, or a world premiere production; and two dance concerts. These are directed by our faculty and guest artists. Numerous student-produced-and-directed productions also occur throughout the season. **For information, call the Arts Hotline at 718-997-3075.**

Godwin-Ternbach Museum

Klapper Hall, Room 405

The Godwin-Ternbach Museum is a professional not-for-profit art museum unique in Queens with a comprehensive permanent collection of 3,500 objects, ranging from the ancient world to the present day, serving the Queens community and the New York metropolitan area. **Hours: Mon.-Thurs., 11 am-7 pm; Sat., 11 am-5 pm. For information, call 718-997-4724 or visit www.qc.cuny.edu/godwin_ternbach.**

Louis Armstrong House Museum

34-56 107th Street, Corona

Louis Armstrong was an international celebrity who chose to settle with his wife in a modest house in Corona, Queens. This haven from the road is where Louis entertained friends and neighbors, and created a remarkable record of his life through his writings, collages, and home recordings. The Louis Armstrong House Museum offers hourly tours, interpretive exhibits, a gift shop, and special events in the Armstrong garden. **Hours: Tues.-Fri., 10 am-5 pm; Sat. & Sun., 12 noon-5 pm; closed some holidays. Admission: Adults: \$8; seniors, students, and children: \$6; group rate: \$6; current members: Free. Group tours available. For information, call 718-478-8274, or visit www.louisarmstronghouse.org.**

Queens College Art Center

Rosenthal Library, 6th Floor

The Queens College Art Center welcomes you to its nineteenth season in the Benjamin S. Rosenthal Library. The program features a variety of exhibitions of modern and contemporary art, presenting the works of both emerging and established artists in diverse media. **Hours: Mon.-Thurs., 9 am-8 pm; Fri., 9 am-5 pm. Closed weekends and holidays. For information, please call 718-997-3770, or visit www.qc.cuny.edu/Library/art/artcenter.html.**

Queens College Evening Readings

Queens College Evening Readings celebrates its 31st Anniversary Season of readings and interviews with some of the greatest living writers in the world. **For information, call 718-997-4646, or visit www.qc.cuny.edu/readings. To order Season Tickets, call the Kupferberg Center Box Office at 718-793-8080.**

Keep the Arts alive at Queens College by making a tax-deductible gift to any of the departments listed below:

Aaron Copland School of Music
718-997-3800

Kupferberg Center Performances
718-544-2996

Department of Drama,
Theatre & Dance
718-997-3090

Godwin-Ternbach Museum
718-997-4724

Louis Armstrong House Museum
718-478-8274

Queens College Art Center
718-997-3770

Queens College Evening Readings
718-997-4646

And when making a donation, ask your company if they have a matching-gift program or are interested in a corporate sponsorship.

This calendar is only a partial list of events. For complete listings, see individual department contact information or visit www.qc.cuny.edu. For directions visit www.qc.cuny.edu/directions. Programs are subject to change. Call ahead for confirmation of artists, dates, and times.

A Thoughtful Way to Honor Someone and Support Queens College Students



Celebrate a graduation, highlight a special occasion, or remember a parent or loved one with a truly unique gift: a commemorative brick.

Queens College has set aside areas in the newly designated Alumni Plaza in front of Jefferson Hall where your thoughtful gift will be seen daily by thousands of students, alumni, and friends who visit the campus. Your contribution will also support scholarships for the next generation of Queens College students.

A commemorative brick is the perfect way to celebrate the members of your class, sorority, fraternity, or sports team. We will reserve a special area for your group when you submit a minimum order of only 20 bricks. Standard bricks (4 by 8 inches) are \$130; larger bricks (8 by 8 inches) are available for \$250 (please call for more information about ordering larger bricks).

The easiest way to purchase your brick is by visiting www.qc.cuny.edu/QC_Foundation and ordering online. You may also fill out this form and return it with your payment in the prepaid envelope in this magazine.

Inscription: Please print the information exactly as you would like it to appear on the standard 4-by-8-inch brick (maximum three lines and 14 characters per line, including spaces):

Samples: In Memory of John Doe Class of 1941
In Honor of My Mother Mary Smith

Purchaser's name

Address

City, State, Zip

(_____) _____
Daytime Phone

I would like to purchase ____ brick(s) at \$130 per brick. I prefer to pay the total of \$ _____ with a check payable to **Queens College Foundation**.

I will pay via credit card

___ Visa ___ MasterCard
 ___ American Express ___ Discover

Card #

Expiration Date

Signature

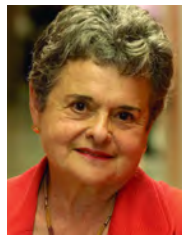
Date

Credit card orders may also be faxed to 718-997-3924.

If you have any questions, please contact the **Office of Development** by email (QC_Foundation@QC.edu), telephone (718-997-3920), or mail (**Queens College Foundation, 65-30 Kissena Boulevard, Flushing, New York 11367**).

One brick per form. If you would like your brick placed next to a friend's, please submit your orders together.

1950: This past June **Frederick B. Bunt** received the Centennial Leadership Award from Phi Delta Kappa, Pace University. The award was given “in recognition of his devoted service in the field of education.” Fred served as first dean of the School of Education at Pace from 1966 to 1983. His 51-year career in education includes positions as an elementary school teacher, college professor, and university administrator. Fred holds an MS in elementary education from SUNY New Paltz and his PhD Ed from Teachers College, Columbia University . . . **1952: Judith Lorber**, professor emerita of sociology and women’s studies at Brooklyn College and the CUNY Graduate Center, is co-editor of the recently released *Handbook of Gender Studies and Women Studies*. The book contains 25 chapters that examine the most important debates in the field. Next year Judith will release *Gendered Bodies: Feminist Perspectives*, a book she wrote with Lisa Jean Moore, which covers such topics as men’s bodies and masculinity norms, transgender and intersex, war wounds in Iraq, torture, and suicide bombers . . . **Anna T. Meadows** of the Children’s Hospital of Philadelphia received the 2006 Pediatric Oncology Award from the American Society of Clinical Oncology. The award goes to an individual who has contributed outstanding scientific work to the future of pedi-



atric oncology. Anna, the medical director of the Cancer Survivorship Program at Children’s Hospital, as well as a professor of pediatrics at the University of Pennsylvania School of Medicine, is nationally recognized as an expert in the after-effects of children’s cancer. She holds the MD degree from the Medical College of Pennsylvania . . . **1954: Mario Monti** has been a lifelong collector of stamps, coins, Depression glass, and Long Island artifacts, among other things. But in the early 1990s when the retired teacher read an article in *Roadside* magazine, it sent him and his wife, **Lucille Farone Monti ’54**, also a retired teacher, in pursuit of a new collectable: diners. That article “got me thinking about a small diner in Maspeth, Queens, where I grew up,” he told the Web site 2young2retire.com. “It held all sorts of memories for me, so I got hooked on the concept of ‘collecting’ diners.” Mario and Lucille became regional correspondents for *Roadside* and authors of a feature called “Diner Finder,” with an emphasis on classic diners built between 1900 and the 1960s. Fifteen years and many diners later, all those stops for “meat loaf, mashed potatoes, carrots with blue-

berry pie and tea” can be found in *A Directory of Diners*, 3rd ed. (Authorhouse). Designed as an aid to travelers, it lists diners alphabetically by state and city and includes the diner’s name, address, phone number, owner’s name, the name of its manufacturer, and year of manufacture . . . **1956:** Performing as the Glazer Duo, pianist **Gilda (Frishberg) Glazer** and her husband, violist Robert Glazer, a former member of the performance faculty at QC, have recorded *Amber Waves*, an album of American music (Centaur Records). Both are former members of the Chicago Symphony Orchestra and current members of the New York Piano Quartet . . . **1960: Stevanne Auerbach**, aka “Dr. Toy,” is an expert in play, toys, and issues related to child development and parenting. A frequent speaker and guest on radio and television talk shows, Stevanne is the author of 15 books and a frequent contributor to newspapers and magazines. She taught in New York City, Maryland, and Washington, DC before taking positions with the Department of Education and the Office of Economic Opportunity, where she approved the first grant for “Sesame Street.” Stevanne was the founder/director of the San Francisco International Toy Museum and is director of the Institute for Childhood Resources in that city. Her Web site,

Nancy Rudolph Named Director of Alumni Affairs



New Alumni Director Nancy Rudolph (right) presents a Queens College sweatshirt to a lucky millennium grad at their September 27 reunion event.

While seeing one of her most immediate challenges as courting younger alumni, Nancy Rudolph, QC’s new director for alumni affairs, expresses a natural affinity for older students and graduates.

“I got my degrees later in life,” she says, referring to the bachelor’s in business management and communication she received in 1999 from Adelphi University where, over a 12-year period of study, she brought her leadership skills to positions in alumni and community relations, and other areas. Rudolph received her master’s degree in foundations in education from Hofstra University in 2004. She comes to QC from Hofstra’s School of Law, where she spent five years as director of alumni relations.

“I juggled working and raising my family while I went to school at night,” she continues, describing a routine familiar to many QC students. “So I have an appreciation for our students and our alums.

“The job at Queens seemed like a terrific opportunity and a challenge,” she says.

“It’s a much larger, more diverse audience, and I have to address all their needs as best I can.” And, notes Rudolph, who grew up in Richmond Hill, “It’s nice to come home; I always feel that Queens is where my roots are.”

Rudolph has hit the ground running. “On September 27 I hosted a Millennium Grads reception in the music school, where I handed out a survey asking everyone what would make them want to come back to the college. Three days later at homecoming we had a wine-tasting event for the class of ’81 conducted by Martha Clara Vineyards.”

Rudolph has more plans for the future. “We’ll be doing a lot of out-of-town chapter visits. In February we’re going to try to do an alumni/faculty author event at the Rosenthal Library. Also, I want to include current students at many alumni events because I think the greatest thing you can do is to promote interaction between the students and the alums—they both have things to learn from each other.”

DrToy.com, was the first to provide information on the best in toys and educational products, as well as, articles, resources, and toy-related links . . . **1967: Jerry Katzoff** writes: "I am the oldest of my parents' three sons and the first in my family to have graduated college. QC has been



my alma mater and that of my brothers **Marvin** '70 or '71 and **Michael** '73. My wife **Cecile** (née Magier) is a graduate of the class of '69, and my brother Michael's wife **Cindy** graduated in '74. Spanning the generations, our oldest child **Tamar** graduated from QC in the early 1990s. Not to be outdone, my father **Sidney**, after retiring at the age of 69 as a machinist for New York City, enrolled in QC and amassed about 60 credits. He continued auditing QC courses until he passed away at the age of 86. I completed my doctoral courses in economics at the grad center of CUNY and have been a federal civil servant for 36 years. Wife Cecile completed a master's at the University of Maryland and is a VP for the American Gastroenterological Association. Brother Marvin has been an actor and now works for a law firm in Los Angeles. Brother Michael is a medical pulmonologist and directs several sleep apnea clinics in Milwaukee. His wife Cindy is a speech therapist. Our daughter Tamar has two master's, the first in broadcast journalism from the University of Southern California, followed by a master's in English Lit from Oxford. She is a segment producer for MTV networks." Jerry is pictured above with granddaughter Tova, who could enroll at the college as early as 2021 . . . **1968: Billi Gosh** (MS), a founding member of the Vermont Women's Fund Council, received *Traditional Home* magazine's first-annual "Classic Woman Award" last fall in recognition of her work leading the women who founded the Vermont Women's Fund. To learn more about Billi, visit www.vermontwomensfund.org/pages/billi.htm . . .



1971: Nicholas J. DiMichael (MA), a partner in the transportation practice group with the law firm Thompson Hine LLP, has been named president of the Association of Transportation Law Professionals (ATLP) for a one-year term.

ATLP is an independent nonprofit organization of transportation professionals. Nick also serves as

Gala Night for QC

Jerry Colonna '85 (English) and **James A. Mitarotonda '77 (Economics)** were the honorees at this year's Q Gala, held June 1 at the Marriott Marquis in Manhattan.

"Jerry and Jim are superb exemplars of the college's motto, *Discimus ut Serviamus: We learn in order to serve,*" noted President James Muyskens at the Gala.

A writer, investor, consultant, and expert in organizational development and entrepreneurship, Colonna has been named to *Worth's* list of the 25 most generous young Americans. Mitarotonda is chairman, president, and CEO of Barington Capital Group, L.P. He is an active philanthropist in the metropolitan area and a board member of the Friends of Green Chimneys, which provides services to children with emotional, behavioral, and learning challenges. Funds raised by the Q Gala support scholarships and academic, technological, and research initiatives.



Top: Jerry Colonna (l) acknowledges two of his children (inset) as President Muyskens presents him with the Q Award.

general counsel to the National Industrial Transportation League, the nation's oldest and largest shipper organization. A member of the District of Columbia bar, he earned his JD magna cum laude from the Georgetown University Law Center in 1978 and his BA from Marquette University in 1969 . . . **1973: Philip Berry** was recently appointed to the City University Board of Trustees. (For more on Philip, see the Spring 2006 issue of *Q*) . . . **1974:**

Robert Banfelder (MA '76) is the author of the psychological thriller *The Teacher* (Port Town Publishing). He freelances for outdoors magazines, writing feature articles on fishing, boating, and hunting.



After having taught English at Queens College and Queensborough Community College, Robert now devotes his time to writing. For more about him, visit his Web site at www.robertbanfelder.com . . . **1975: Capt. Paul Grosswold** recently

retired as commanding officer of Naval Base Ventura County after 26 years of service. In a ceremony at Point Mugu Naval Air Station, in Point Mugu, CA, Rear Adm. Jose Luis Betancourt, Jr. praised Paul for all he had done to improve the quality of life for everyone on the base . . . **1982: Victor Lana** (MA '87) recently published *The Savage Quiet September Sun*. He notes that "This collection of 9/11 short stories is dedicated to

Lieutenant Steven J. Bates (who attended but never graduated from Queens College) of Engine Company 235 in Brooklyn. The New York City Fire Department veteran died on 9/11 while rescuing people in the South Tower. I grew up watching the New York skyline, and from my flat tar roof in Queens I was able to see the World Trade Center in lower Manhattan as it was being built. When those stately giants collapsed on 9/11, their loss was compounded by the civilians and rescuers who were inside when they fell. I knew people who died that day, and most every day since 9/11 I think about them. Because of those lost, I felt an obligation to react to 9/11 in fiction. *The Savage Quiet September Sun* is the result of three-and-a-half years of pain, reflection, and eventually catharsis." Victor has published numerous stories in literary and online magazines as well as two novels, *A Death in Prague* and *Move* . . . **1986: Lori Hoberman** has joined Fish & Richardson PC as a principal and chair of the venture and technology group in their New York office. She was previously head of Brown Raysman's Private equity fund group in New York. Lori received her LLM in 1991 in taxation and her JD in 1989 from NYU School of Law. She has written on tax and venture capital-related issues and speaks frequently at seminars and con-



GOLF OUTING at Fresh Meadows Country Club - September 17, 2007 - Save the Date!

ferences . . . *Lyrical Landscapes*, a solo show of paintings by **Helaine Soller** (MS), was on display in April at the Richart Gallery in Midtown Manhattan. Helaine studied with Jacob Lawrence at the New School and Jerome Witkin at Skidmore College, and received her bachelor's degree from Pratt Institute. You can view her paintings at www.helainesoller.com . . . **1990:**

Roy Bricker is COO of Element Payment Services, Inc. of Phoenix. He has over 15 years experience in the payment-processing industry including management positions at Pay By Touch, Concord EFS, ExchangePath LLC, and MasterCard International. Roy holds an MBA from Fordham University . . . **1995: Jason Schneider** is a district director within the Learning for Life Program of the Boy Scouts of America. He writes: "The most memorable, difficult, time-consuming, and interesting class was Invertebrate Zoology with Dr. David Alsop. Part of being a District Director in the Learning for Life Program is that I teach Life Science at the elementary and secondary school levels. Dr. Alsop is a great example of how to teach with energy and excitement. By far the best lecture and laboratory I ever experienced." Jason can be contacted at schneider_jason@ecoisp.com . . .

1996: Rosetta Marzano Ackerman received a master's in social work from Adelphi University last May. She has done an internship at a day treatment program for older adults with chronic mental illness using Pet Intervention Therapy to break down barriers of shyness, loneliness, distrust, and disinterest. Her thesis was done on the benefits of this therapy for helping people with chronic depression, children that are terminally ill, senior citizens at residence homes, and hospital and hospice patients. . . . **1997:**

Priscilla "Poppy" Johnson (MLS) was profiled in March in *Library Journal*, which noted the great success she has had at the Floyd Memorial Library in Greenport, NY, turning it into a major cultural resource for the community by filling its meeting room with art, theater, films, and music. Poppy attributes her success to the enjoyment she gets from bringing creative people together in interesting ways. One of her children is a librarian and her younger daughter is studying to become one. "I must have given the impression that being a librarian was way cool," she says . . . **2005: Richard T. Kim** credits an experimental digital imaging course and his professor and mentor Claudia Perry (Graduate Library School) with giving him a clear direction for his interest in technology, according to an article in the March *Library Journal*. Perry introduced Richard to the Metropolitan New York Library Council (METRO), where he moved from a part-time position in 2003 to digital projects manager in

2005. He helps member organizations share their resources and their digitization experience to broaden access to cultural heritage collections. Dottie Hiebling, executive director of METRO, says that Richard "has the unique ability to introduce change to libraries, librarians, and our organization in a non-threatening way."

WE REMEMBER

- 1942: Thomas N. Wieler**
- 1943: Ruth Gay**
- 1944: Nellie Burchardt, Florence Elizabeth Tierney Purcell**
- 1946: Joseph F. Roe, Erwin W. Umbach**
- 1947: William K. Fullerton, Dr. Concetta Romanow**
- 1948: L. F. "Frank" Schwartz**
- 1956: Marilyn (Johanning) Allison, Anne Marie Archer**
- 1963: Marie Marshall**
- 1965: Barry S. Tivin**
- 1968: Yvonne Cohen**
- 1969: Barbara Zacharkow Keppeler**
- 1970: Iris Marion Young**
- 1973: Kathryn M. McCoach**
- 1975: Nancy Davis Mainor**
- 1978: Barbara S. Reede**

Sol Berkowitz '42 (Emeritus Music), one of the college's first graduates and a long-time member of the music faculty, died on July 29 at the age of 84. He joined the QC faculty in 1946, resigning in 1961 to pursue a career as a composer for Broadway, film, and TV. He wrote hundreds of songs, dozens of chamber works, orchestral works, ballet scores, and several musicals. Prof. Berkowitz returned to the faculty in 1967, where he remained until his retirement in 1999. He was the author of several widely used books on musicianship, including *A New Approach to Ear Training* (with fellow QC faculty Gabriel Fontrier and Leo Kraft).

Daniel Vincent Caputo (Emeritus Psychology) died on February 16. He earned his BA from Brooklyn College and his PhD in clinical psychology from the University of Illinois. He joined the QC faculty in 1964 and was chair of the Psychology Department from 1974 to 1977, during one of the college's most stressful periods, with student protests and retrenchment threatening faculty lines. He is remembered with admiration for his considerate and sensitive handling of departmental affairs during that time. Prof. Caputo retired in 1998.

Man Bites Dog! Students Don't Drink!

It is probably the kind of information parents hide from their children when they are making a decision about which college to attend. But one graduate of Queens College, who is now a successful journalist, decided to broadcast the news from the pages of the *Chicago Tribune*: "Yes! My alma mater made it onto the lists in the Princeton Review's 2007 edition of *The Best 361 Colleges*. . . . There it was, No. 8 on one list. The list being: Stone-Cold Sober Schools."

Barbara Brotman '78 (right), a staff reporter at the *Tribune*, couldn't hide her enthusiasm: "A toast to my old school! Or maybe not. Because our ranking on another list, this one for beer drinking, was even higher. Queens College, part of the City University of New York, had the third-lowest rating for consumption of beer."

"This rating only confirms what we at the college have always known," says QC President James Muyskens: "Our students are serious and hard-working. But they are also fun-loving." This was echoed by *The Best 361 Colleges*, which notes how "free hour events

bring everyone together for parties, speakers, discussion groups, or food" and students "are very active in clubs and after-school activities."

A member of the *Chicago Tribune* since graduating

from QC, Brotman currently writes for the paper's metropolitan news section's special projects team. She wrote one of the stories in the *Tribune's* 2004 series, "Struggle for the Soul of Islam," which won first place in the Religion Newswriters Association's Templeton Story Award category. She also enjoyed writing this article.

The "Stone-Cold Sober" rating led to a deluge of national publicity for the college, leading Brotman to observe: "It's been a blast hearing from so many Queens and CUNY grads out here," she said. "A lot of satisfied customers, we former teetotalers."



Lynn Zimmer (Emerita Sociology) died on July 2 of complications related to multiple sclerosis. She was 59. She had taught at QC from 1989 until she retired in 2004. Prof. Zimmer was an expert on marijuana and coauthor of *Marijuana Myths, Marijuana Facts*, the most comprehensive review of international marijuana research to date. A scholarship has been established in her name by the sociology department. Contributions may be sent to the department in Powdermaker Hall, Room 252.

ALUMNI VISIT THE ITALIAN LAKES

Twenty alumni and their spouses traveled to northern Italy last August. David Guskin '69, director of Alumni

Travel Programs, said that "Although we have traveled to beautiful places like Tuscany and Normandy in the past, this trip offered perhaps the most spectacular



scenery." The group stayed in a former private lakefront villa in Baveno, the Lido Palace Hotel, and took cruises on Lake Maggiore, Lake Como, and Lake Orta. They also visited Milan, the Borromean Islands, Bellagio, Como, and Tremezzo.

Planning for the 2007 trip has already begun. Under consideration are trips to Sicily, Sorrento, and the Amalfi Coast, Scotland, Ireland, Aix-En-Provence, and a river cruise from Moscow to St. Petersburg. Check the Alumni Affairs Web site or watch your mail in late January for the announcement on the next destination.

SEND US YOUR NEWS!

We want to hear more from graduates—especially our recent graduates. Tell us where you are and what you are doing, and enclose a photo. Be sure to let us know when you move.

Email: alumni@qc.cuny.edu
 Mail: **Alumni News, Office of Alumni Affairs, Queens College, 65-30 Kissena Boulevard, Flushing, NY 11367**
 Phone: **718-997-3930**
 Fax: **718-997-3602**

Look for us on the Web as we are always adding news about the college and upcoming events:
www.qc.cuny.edu/alumni_affairs

MISSING ALUMNI

We have lost touch with many of our alumni. Usually they did not let us know when they moved. Addresses can be updated at www.qc.cuny.edu/QC_Foundation. If you know alumni who do not hear from the college, please let us know.

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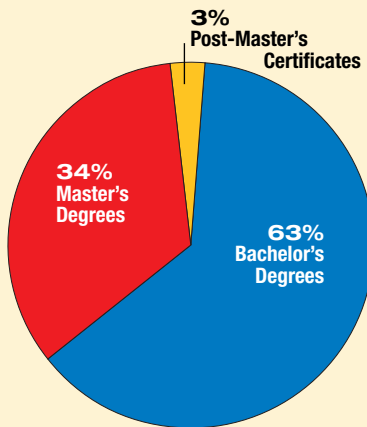
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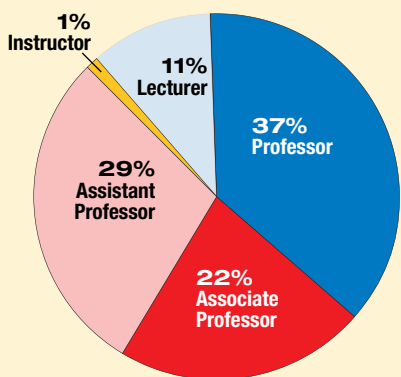
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“With our successful capital campaign, this is the right time for the college to create a bold new strategic plan that will allow us to build on our recent accomplishments.”

Degrees Granted 2004–2005



Full-Time Faculty Fall 2005



THIS IS SUCH A GREAT TIME FOR THE COLLEGE. At our September homecoming, it was a pleasure to spend time with the college's graduates. I especially enjoy the fact that our alumni are still deeply interested in what happens on campus. They asked me about everything, including enrollment, funding, and faculty, so I thought on these pages I would present a few charts that address some of the questions I was most frequently asked. I hope you will also find these charts interesting and informative.

This fall the college admitted one of its largest classes in years, and I am proud to say that the Class of 2010 is continuing an impressive trend: it has, on average, higher SAT scores and high school GPAs than the Class of 2009 (just as that class had higher marks than the Class of 2008, etc.). We also welcomed 20 new faculty members, an outstanding group of scholars and artists in fields as diverse as urban studies, environmental chemistry, psychology, and ceramics.

A quick word about the fundraising effort we kicked off this spring. *Leading the American Dream: The Campaign for Queens College* is the largest fundraising campaign in our history, with a goal of \$100 million for new programs, campus improvements, and scholarships. It is an ambitious campaign but also an essential one as state funding and tuition income cover only so much of what it costs to operate a first-rate college.

Thanks in great part to the generosity of our alumni, we have already raised almost

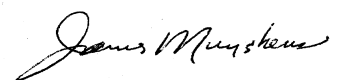
\$80 million! This is far quicker than our expectations, and I thank everyone who has helped to make this happen. Some of this money will not have an impact for a few years. However, the campaign's benefits can be seen in many recent campus improvements, including the installation of new seating and lighting in Colden Auditorium and Goldstein Theatre.

Last spring our Academic Senate passed a new curriculum, Perspectives on the Liberal Arts and Sciences, that ensures that just as you did, our current students will leave Queens College well equipped to take on the challenges of the coming decades. The new curriculum will emphasize cross-disciplinary courses and more in-depth study of our own and world cultures, while addressing the technological revolution that is changing our lives. (Just as an aside, I noticed that Harvard University this fall proposed to revamp its core curriculum in ways that are quite similar to our new curriculum.)

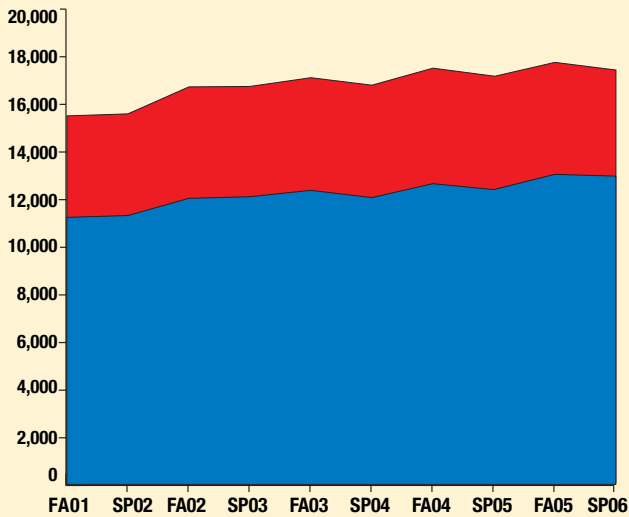
With our new curriculum and our successful capital campaign, this is the right time for the college to create a bold new strategic plan that will allow us to build on our recent accomplishments and set a course for us for the next five years. Such a plan will point out those academic and administrative areas that deserve the most investment. At the same time, it will sharpen our sense of institutional identity and enhance the college's visibility both nationally and internationally.

Currently there are seven committees comprised of faculty, students, staff, alumni, and members of the community who will come up with recommendations of how we can best meet our goals in the coming years. What do you think? If you could change one thing about the college, what would that be? Or what area do we change only at our peril? I would love to hear what you think as few people know as much about Queens College than our graduates. Please send your comments to me at president@qc.cuny.edu.

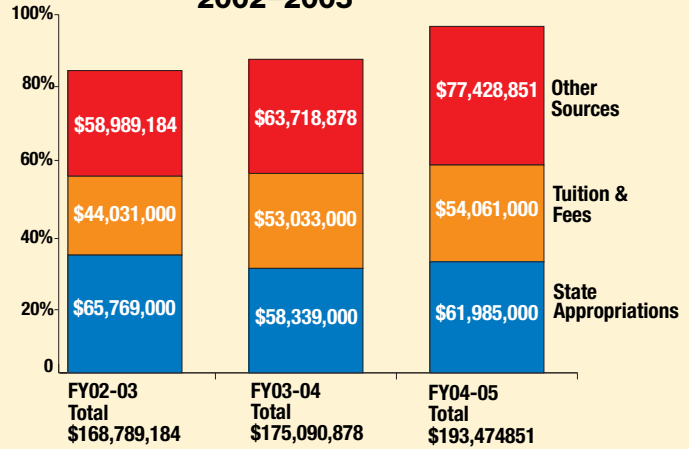
I hope to see you on campus soon.



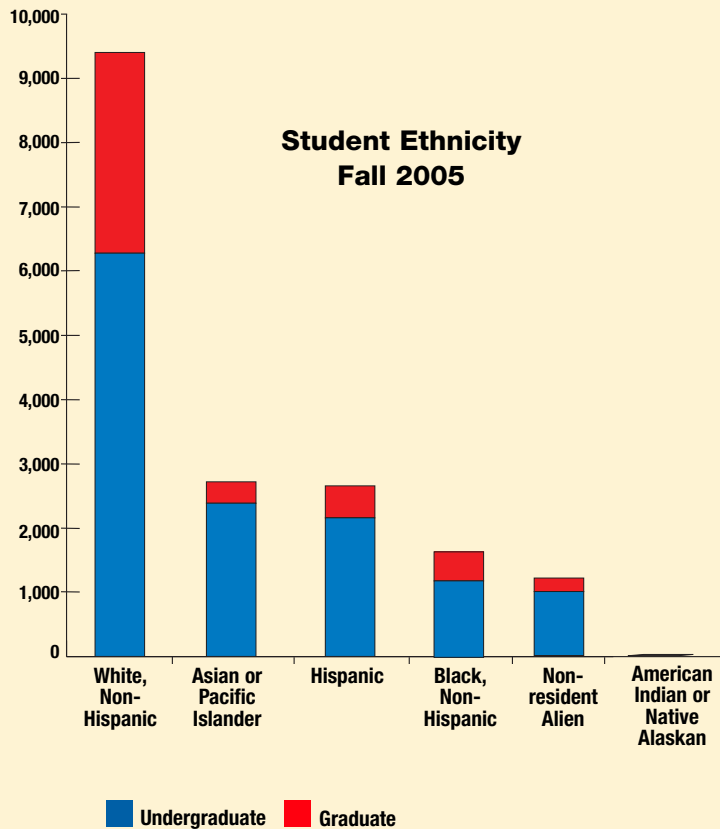
Undergraduate and Graduate Headcount Enrollment



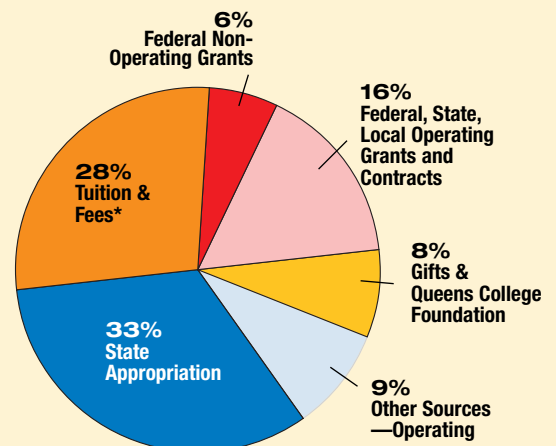
Revenue for Fiscal Years 2002-2005

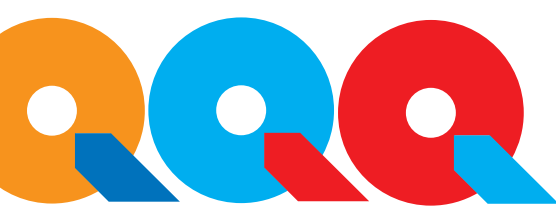


Student Ethnicity Fall 2005



Operating and Non-Operating Revenues 2004-2005





Donor Honor Roll

2006-2007

“When our graduates make a donation to the Queens College Annual Fund,” notes Development Director Mario DellaPina, “they are doing more than saying thank you for a great education. They are making an investment in the students who will be leading our city and nation in the decades ahead.”

Public funds pay for the college’s day-to-day operating expenses, but the gifts of thoughtful alumni and friends enable the college to be great. Ninety-two cents of every dollar the college receives in private gifts are used to support almost all aspects of college life, including scholarships, academic and research programs, and community outreach programs.

“Our Donor Honor Roll,” says DellaPina, “recognizes the outstanding commitment of our alumni. We are proud and grateful for their commitment.” The Honor Roll includes all gifts received from July 1, 2005 to June 30, 2006. To reserve your place on next year’s Honor Roll, please return the Annual Fund envelope in this magazine.

In keeping with our focus on the arts in this issue, the following pages are illustrated with artwork created by some of our most gifted recent graduates.

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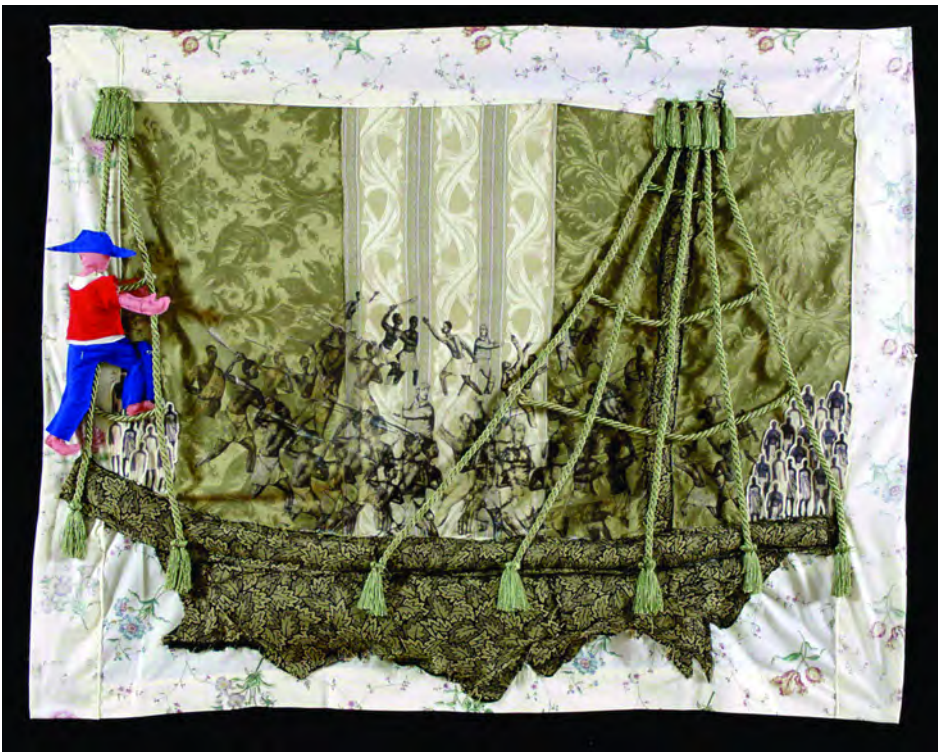
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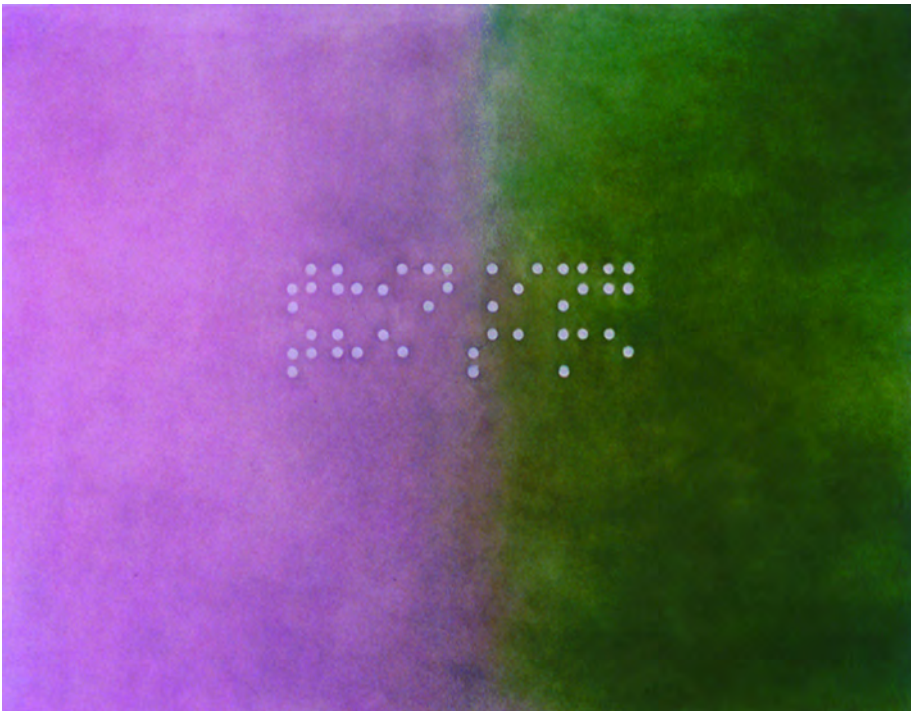
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Jeanne Marie Wasilik '06, *Thinking the Same (after Ruscha)*, 2005. Pastel on paper, 33 1/4" x 42". "This drawing is a rubbing of a low relief I constructed of wooden discs. It is a 'copy' of a drawing by Ed Ruscha, except that I translated his words into Braille." jmw@accesshub.net

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Mike Estabrook '04: Still from *In Camelot*, digital animation (2005, 2 mins, 50 secs). "Brings together the various (dis/u)topias of the military, punk rock, and Christianity." www.artcodex.org/mike_estabrook; m@artcodex.org.

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Tommy Mintz '05, *Strip of Buildings (35th St)*: "Combines photos of the facades of buildings in my neighborhood with images of people in their homes found online." Digitally collaged photograph, ink printed at 24" x 66". Web site: <http://ergocise.com/tc>

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Rickheeram Rampersaud '95
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 Ratzkin '67/'67
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Earl L. Fytte '05, *Landscape*. Oil on canvas, 18" x 24". EarlFyffe1@aol.com



Now Open: The Alumni Plaza at Queens College

One of the highlights of the September 30 Homecoming was the official opening of the Alumni Plaza in front of Jefferson Hall. Here President James Muyskens (center) has the honor of cutting the ribbon with the help of (l-r) Joseph Nardi '61, Dom Benvenuto '56, Arnold Franco '43, and Jerry Janata '58.



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