Youth Revolution

Social Media Enables Democratic Change in the Middle East and North Africa
Marymount Manhattan students traveled to the ancient city of Rome to examine styles and progressions in periods ranging from antiquity to the Baroque in Italian art.
Visual Arts Abroad: Rome
Intensive Study of Antiquity and Language Sends Students Abroad

Songwriting in the Studio
Course Provides Opportunity for Students to Explore Musical Talents

Youth Revolution
Social Media Enables Democratic Change in the Middle East and North Africa

Distinguished Chair Projects Bolster Faculty Scholarship

Riot Rhythm
Alexis Krauss ’07 with Noise-Pop Band Sleigh Bells Seize Fans around the World

Psychological Dilemmas
Paradis ’79 Trains Students to Assess Offenders for Criminal Competency and Responsibility

MMC Remembers Geraldine A. Ferraro ’56

Share your milestones and memories with Marymount Manhattan College in celebration of our 75th anniversary year!

Are you celebrating a milestone wedding anniversary or birthday? Send us your pictures and your favorite (or not-so-favorite) memories of life on 71st Street!

For all submissions, please include your name and graduation year. For images, please also include a description of the event or location photographed.

Please send submissions to:
Marymount Manhattan College
Editor, Marymount Manhattan Magazine
Office of College Relations and Advancement
221 East 71st Street, New York, NY 10021
editor@mmm.edu
Seventy-Five Years Marks a Milestone in Marymount Manhattan’s History

On September 24, 2011, 75 years will have passed since the first class of ten students entered “Marymount College in the City.” Imagine the foresight and courage of our founders, The Religious of the Sacred Heart of Mary, and those first students starting out at Marymount Manhattan College in 1936. The effects of the Great Depression were still a reality for most, aspects of the New Deal were being hotly debated, and there was unrest and turmoil around the world. Did they imagine the diverse and dynamic College we could become?

We certainly have them to thank for laying the foundations of the Marymount Manhattan of today, and all the opportunities it affords. In celebration of the College’s past and present, we are planning a 75th anniversary program of events to recognize this milestone throughout the 2011-2012 academic year, so stay tuned for upcoming announcements. Meanwhile, the final months leading up to our 75th anniversary have been extremely eventful.

As we prepare to celebrate, reconstruction of the College’s new townhouse, located at 255 East 71st Street, has begun. The Board of Trustees unanimously approved the purchase at its meeting on June 30, 2010; the new townhouse will expand the campus footprint on the block and provide approximately 7,700 square feet of additional space for faculty. Architect Lori Kuper, who led the design for the Lowerre Family Terrace and The Commons, has designed the renovation and expansion of the building that is slated to open in 2012. We extend our appreciation to our 71st and 72nd Street neighbors for their patience and support during this innovative project.

On campus, I’ve been impressed and inspired by the number, quality and diversity of events organized by students, faculty and staff. A panel discussion, entitled “What’s Happening in the Middle East?” and moderated by Associate Professor of International Studies Ghassan Shabaneh, Ph.D., is one of those events that is highlighted in this issue’s cover feature, “Youth Revolution: Social Media Enables Democratic Change in the Middle East and North Africa” (p. 16). Learn about how our students are advocating against hate crimes and bullying through the national “It Gets Better Project” that supports the rights of the LGBTQ community (p. 10).

Also in this issue, you will read about students who are finding their creative talents through songwriting (p. 12) and an alumna, Alexis Krauss ’07, who is thriving as an indie musician (p. 22).

On a final note, I’m sure many of you have heard that after a courageous 12-year battle with multiple myeloma, Congresswoman Geraldine Ferraro ’56 passed away. One of our most prominent alumni, Congresswoman Ferraro had a distinguished career, first as a teacher, then as a lawyer, and thereafter in public service as a member of the U.S. House of Representatives (p. 34). Sr. Margaret Wiener, a retired associate professor of mathematics who spent much of her life at the College, passed away in January of this year. We are all honored to have known these two women, and remain proud to have them be members of the Marymount Manhattan family.

As we enter our 75th year, let us remember the contributions of the people who have come before and enriched the Marymount Manhattan College that we have today.

We invite you to share your thoughts about this issue of Marymount Manhattan Magazine and your memories of the College’s 75 years with the editor at editor@mmm.edu.
VISUAL ARTS ABROAD: Rome

Intensive Study of Antiquity and Language Sends Students Abroad

By Megan Youngblood
During the recent winter session, 22 Marymount Manhattan students toured Rome in eight days, examining first-hand some of the best archeological sites, permanent collections and temporary exhibitions in Italy. From ancient monuments, such as the Ara Pacis and the frescoes in the Sistine Chapel to the Pantheon, students traversed the “Eternal City,” across the ruins of fallen empires.

The trip was the international segment of two courses: Visual Arts Abroad and Elementary Italian I. All students were required to take an intensive language study program at Marymount Manhattan before they left for Rome. Alessandra Leri, Ph.D., assistant professor of chemistry and environmental science, who also has an M.A. in Italian literature, taught the language course, while Jason Rosenfeld, Ph.D., Distinguished Chair and associate professor of art history, led the hands-on study of styles and progressions in periods ranging from antiquity to the Baroque in Italian art. Students majoring in art history, biology, business, communication arts, dance, international studies and psychology participated in the combined course, which required them to give onsite oral presentations about the subjects they had researched while on campus. In Italy, language students were given tasks requiring them to speak in Italian, such as ordering a coffee, or finding five billboard signs and interpreting their meanings.

(Opposite page) Students tour the Gallery of Maps in the Vatican Museums. (Above) On the last day of the trip, Carol Berman ’14 delivered a presentation on the Colossus of Constantine, the colossal acrolithic statue of the Roman emperor Constantine the Great, pictured here in the courtyard of the Palazzo dei Conservatori of the Musei Capitolini with the group.

(Left) Bernini’s Apollo and Daphne captured a precise moment in the history of sculpture.

(Above, top) Rebecca Steinberg ’13 speaks about Augustus of Prima Porta in the Braccio Nuovo of the Vatican Museums.

(Above, bottom) Rebecca Steinberg ’13 speaks about Augustus of Prima Porta in the Vatican Museums.
For eight to twelve hours each day, students explored museums, churches, piazzas and landmarks—among them the Colosseum, Trevi Fountain, Galleria Borghese, Piazza Navona, Imperial Forums and Vatican City. Dance major Rebecca Steinberg ‘13 delivered her presentation on the Augustus of Prima Porta, a marble statue of the first emperor of Rome. Its sculptor remains unknown, but the statue is believed to have been carved in 15 A.D. Steinberg stood next to Augustus of Prima Porta in the Braccio Nuovo of the Vatican Museums and described the scene depicted in Augustus’ armor breastplate and explained its commemoration of his victory over the Parthians in 20 B.C.

“It was the first time that I had seen it in real life,” Steinberg recalled with amazement. “We saw another statue of Augustus a few days later, and I found myself so engaged and enthralled by it that I began comparing the differences between it and Augustus of Prima Porta.”

One of the greatest challenges for students giving presentations was that they would not see the sculptures, works of art, or excavations until the day they presented. After researching subjects on campus, students’ perspectives of their subjects changed upon seeing the subjects in person. Professor Rosenfeld said that there was a great deepening of knowledge as they experienced their subjects in their true environments outside the realms of books and the Web, and this deeper understanding was reflected in the formal course papers.

Nikki Poulos ’13 lectured on the Apollo of Veii, a painted terracotta Etruscan statue from 510 B.C., that is now located in the National Etruscan Museum (Museo Nazionale di Villa Giulia). “It’s amazing to see because it is life-size, and terracotta is very fragile and will collapse under itself when it’s moist,” said Poulos, impressed by the Etruscans’ perfected technique. “Back then, to keep the kiln hot enough for a long period of time took a lot of skill.” Poulos, a dance major, explained that this sculpture would have been placed in a four-sculpture scene atop an Etruscan temple of worship, alongside Heracles and two other gods. “They would put these sculptures on top for adornment so that when you looked up, you could see the sky behind them, and the sky raises them up like gods,” she said.

At Galleria Borghese, Olga Alagiozidou ’11 described the significance of Gian Lorenzo Bernini’s Baroque sculpture Apollo and Daphne. The marble sculpture is based on Ovid’s Metamorphoses, a single poem of 15 books completed around 8 A.D. Bernini’s sculpture depicts a story from Book I, in which Apollo attempts to rape the nymph Daphne, who escapes at the last moment when her father transforms her into a laurel tree. This precise moment had been captured in paintings by artists, such as Antonio del Pollaiuolo and Paolo Veronese, but the transformation hadn’t been attempted in sculpture until Bernini.

“It’s so hard to capture that moment when the transformation happens,” said Alagiozidou, who is originally from Kamatoto, Greece. “You can see Daphne’s toes turning into roots, her hair and fingers turning into leaves, the horror on their faces and Apollo being scared. He grabs for her torso but only catches the bark on the transforming tree. You see it happening in front of you.”

The group took two day-trips outside of Rome. One excursion featured a tour through the Etruscan earthen tumuli, or round tombs dug into the volcanic tufa stone at Banditaccia.
Necropolis, Cerveteri, and the excavations of Ostia Antica, the ancient port of Rome on the Tyrrhenian Sea. Another featured Hadrian’s Villa in Tivoli, and the Sanctuary of Fortuna Primagenia and Palazzo Barberini Museum in Prenestina. In the ruins of Ostia Antica, students saw preserved areas that would have been the gymnasia where the men worked out or bathed, an apartment building where a family would have lived, and the area that would have served as the tavern.

In Ostia Antica, Lucy Thompson ’11, a communication arts major, presented on the system of laundry, le fulloniche. When people washed their togas and other garments, she explained, they used urine as one of the chemicals to clean their clothes. She went on to tell how local bars would place clay pots outside their doors to serve as the urine collecting urns.

Biology major Ray Romano ’11, who was recently accepted into the Master of Public Health program at Boston University, described the process of microbial and lichen growth on the rock formations within Hadrian’s Villa and explained the bio-cleaning methods for restoring the stonework. In his research, he found that the stonework is being degraded by the microorganisms that attach to the stone and produce an acid that dissolves its minerals. “Microorganisms get access to the iron that exists in the stone that they need for themselves,” said Romano, who was recently inducted into the Chi Omega Lambda, the American Society for Biochemistry and Molecular Biology’s Honor Society. “They’ll get into the stone, and once they grow, they’ll build up pressure inside, and a top layer will burst off.”

Some students gave presentations that detailed why a bronze statue turned green when it was left to the outside elements and how pollution and acid rain affected marble monuments. Others presented on the historical meanings and symbolism behind great architecture, such as the Pantheon and The Arch of Constantine.

“Seeing how much the students were getting out of their presentations and the trip was really rewarding,” Professor Leri said. “It was truly experiential learning that transcended the classroom experience.”

“Students were all really engaged by and took ownership of their topics,” said Professor Rosenfeld, who with Leri tailored assignments to each student’s interest. “By the end of the trip, when we saw the sculpture Augustus as Pontifex Maximus, dressed in a toga as the high priest of Rome, at least seven of the students could contribute to the discussion based on their own presentations. Even the students who hadn’t taken art history previously could talk knowledgeably about other works of art.”

(Below) Ostia Antica, as seen from the Temple of Jupiter, is a large archeological site just 20 miles outside of Rome with preserved ancient buildings, frescos and mosaics.

(Right) This detail of a statue in Hadrian’s Villa is an example of what Ray Romano ’11 described as the process of microbial and lichen growth on stonework.
Reacting to *Persepolis*: An Account of One Freshman’s Interactions and Insights

By Sarah Rotkin ’14

Marjane Satrapi’s *Persepolis* has the distinct ability to shape one’s opinions about the Middle East in a discreet and gradual way that is virtually imperceptible unless reflected upon later. When first reading the graphic autobiographical work, I was rarely shocked or surprised. I felt as if it confirmed many of my previously held assumptions about Iranian culture—namely, that which I read in newspapers or discussed briefly with my parents or other students. I empathized with Satrapi’s plight in that condescending way one empathizes with any major conflict that he or she thinks they understand. It comes as no surprise, then, that I was greatly perplexed while reading *A History of Modern Iran* by Ervand Abrahamian. My understanding of *Persepolis* was transformed entirely by the questions that arose after the Satrapi memoir was juxtaposed with Abrahamian’s essay. Variables, such as Satrapi’s elevated social class and politically active family that did not seem particularly notable before, have become of utmost importance in my perception of the memoir now. Satrapi’s biases as an upper middle class Iranian and daughter of politically active parents, as well as her absence during important political changes in Iran, were of particular interest to me after reading supplementary articles.

In the beginning of *Persepolis*, Satrapi mentions her father’s Cadillac and her family’s maid (Satrapi 6). She later mentions her discomfort as a member of a higher social class and her father’s strict adherence to the Iranian class structure (Satrapi 37). Due to her high economic standing, Satrapi did not experience the effects of the shifting Iranian regimes as those of lower economic standing, a factor that contributed to her bias regarding the Iranian government. According to Abrahamian, Khomeini’s regime was actually quite effective in lowering infant mortality, improving literacy, and providing basic necessities for survival among the Iranian working class (Abrahamian 180). Had Satrapi been among the group that experienced such improvements, perhaps she would have had a clearer understanding of the Khomeini regime. Her criticism of the Islamic Republic as being hypocritical and corrupt is clear, but not necessary. Since Satrapi opposes every facet of the complex system in her memoir without considering any improvements that the system has undergone, she does not provide fair criticism. Satrapi, as an educated citizen, might have sought reform, rather than just resenting the government as a whole.

It is important to note, Satrapi’s parents were highly opposed to the Shah regime, and became active proponents of the Islamic Revolution. However, once the revolution was complete and religious restrictions found their way into the minutia of everyday life, they realized their misconception. Such attitudes contributed greatly to Satrapi’s biases. In describing the Islamic Revolution, she expressed the sense of desperate confusion that was present among all citizens beneath the regime; however, she failed to clearly explain the source of such confusion. It was not until after reading Abrahamian’s piece that I understood how this revolution “devoured its own children.”

Persepolis and the Rise of the Graphic Novel

By Kent Worcester, Ph.D.

Last year, the Learning Communities Common Reading Program selected Marjane Satrapi’s *The Complete Persepolis* as the summer reading for all incoming first year students (class of 2014). MMC faculty organized a series of events on the book as well as its subsequent film adaptation. Students discussed the book in their Learning Community courses and its relationship to modern history, visual language and memoir. The shared experience helped students gain an appreciation for the complexities of Iranian politics and culture, and for the ways in which personal memoir can illuminate larger social issues. It also introduced incoming students to the emergence of the graphic novel as a literary and visual mode of expression and communication.

The term “graphic novel” was popularized by Will Eisner and others in the 1970s as part of a larger effort to distinguish ambitious, long-form illustrated narratives from comic strip collections and mass market comic books. The term gained wider usage with the critical success of *Maus* by Art Spiegelman in the 1980s and the *Sandman* series by Neil Gaiman in the 1990s. Over the past few years, several high-profile trade publishers, including Pantheon, Houghton Mifflin, HarperCollins, and Farrar, Straus and Giroux (FSG) have established graphic novel imprints, and major outlets such as the *New York Times*, the *New York Review of Books* and the *New Yorker* have carried thoughtful reviews of graphic-based narratives. While the sales of superhero titles remain stagnant, a recent piece in *Publishers Weekly* finds that graphic novels are “making their way into the general bookstore market […] the boom in comics publishing has produced a diverse inventory of book format comics that now offer works of history, science, biography, current events and more.”

*Persepolis*, then, is part of a larger cultural movement to redefine and transform the comics medium. It is one of a number of critically acclaimed titles that
Satrapi does not provide substantial explanation of this phenomenon and its effects on her family.

During much of the Iran-Iraq War, Satrapi was attending school in Europe. Shortly before Khotemi’s progressive reforms, she again left Iran for Europe. Her absence during these two periods of massive political change in Iran influenced her view of a bleak future for her country in her memoir. While the Iranian diaspora brought more international attention to Iran and exposed its citizens to forms of government they considered more agreeable, the exodus of dissidents made it less likely for reform to take hold from within the country. Satrapi’s seemingly consistent habit of fleeing Iran for Europe was not an effective protest for changing the country for the better. Perhaps Satrapi’s witnessing of the Iran-Iraq War through the eyes of European media and stories told by her parents and friends lessened her attachment to Iran and allowed for an easier migration from her country. Post-war Iran could have benefited from thinkers like Satrapi during its period of reform; people who were passionate and proactive about improving their conditions shaped much of Iran’s restoration. I do not see Iran as a hopeless wasteland; rather, I see potential for new reform. Hojjat al-Islam Sayyed Muhammad Khatemi’s post-war presidency resulted in a plethora of national improvements, ranging from education reform to restoration of women’s rights to cultural growth and the easing of censorship (Abrahamian 189–90). As Abrahamian suggested, the ignorance of George W. Bush’s “axis of evil” speech disrupted a steady movement that may have effectively stabilized Iran (Abrahamian 196). Had dissidents like Satrapi been in Iran during such a time, and utilized the clarity that so many others lacked, perhaps they could have been the voice to prevent religiously conservative Iranians from regaining political power. Instead, a misdirected speech spurred anti-Westernism to flourish again and sink Iran into turmoil.

Reading Persepolis is an enjoyable and enlightening experience. I also found that Abrahamian’s piece provides valuable insights into the political climate in which Persepolis occurs. I agree wholeheartedly with many of Satrapi’s insights about Iran, yet I fail to understand exactly what it is that she prefers, besides residence elsewhere. I feel as though the fleeing of intellectual and open-minded citizens from Iran is more destructive than constructive, potentially eliminating the possibility of reform. Perhaps I am particularly struck by the hopelessness of Iran as expressed in Persepolis. My reading of Persepolis and Abrahamian’s essay has certainly complicated my views of Iran, its people, and the future of the world we co-inhabit.

Sarah Rotkin ’14, a Marymount Manhattan biology major, was selected as the winner of the Center for Academic Advancement’s writing contest for her essay about Persepolis. The contest was held in celebration of National Writing Day on October 20, 2010, and submissions were based on Marjane Satrapi’s graphic novel Persepolis.

Kent Worcester is a professor of political science and chair of the political science department at Marymount Manhattan College. He is the author or coeditor of six books, including, most recently, Arguing Comics: Literary Masters on a Popular Medium (2004) and A Comics Studies Reader (2009). The latter received the 2010 Peter C. Rollins Award for the best book in popular culture studies.
It Gets Better

Students Confront Bullying with Video Supporting Nationwide Campaign
Exactly one month after the couple’s original “It Gets Better” video hit the Web on September 21, 2010, the Marymount Manhattan College community became involved with the project. Junior sociology major Cecilia Perez-Homar ’12 recognized the campaign’s positive message and felt confident the rest of the MMC community would agree with her. As president of MMC’s Gay-Straight National Alliance Project (G-SNAP), Perez-Homar viewed the project as an opportunity to reach out and help others. A student organization, G-SNAP builds awareness about and unity among the Lesbian, Gay, Bi-Sexual, Transgender and Queer community.

“So many courageous people stepped forward and shared their stories,” said Perez-Homar, who was awarded the Louis A. Martarano Endowed Scholarship, which provides financial assistance to an MMC student who has been involved in or supported the LGBTQ community. “I believe in this project because it benefits the entire community. It’s not just about LGBTQ students. It’s not just about MMC students. It’s about everybody.”

MMC’s “It Gets Better” campaign was released on YouTube on October 21, 2010. Within a few hours of posting, the video received 500 hits. Nearly 30 students participated in the video, sharing personal stories of struggle regarding LGBTQ bullying. The video opens with a testimonial from a male student who confesses to teasing a female student for being awkward. One MMC student shares in the video, “You’re not born the wrong way; you can be born in the wrong place.” This and many other encouraging words from students of all different backgrounds can be heard on the powerful video that has since been viewed more than 3,000 times.

Savage’s video inspired a nearly instant outpouring of support from celebrities who went on to release their own “It Gets Better” videos. The list of famous supporters of the campaign includes President Barack Obama, Secretary of State Hillary Clinton, Nancy Pelosi, Colin Farrel, Joe Jonas, Anne Hathaway, Sarah Silverman, Ellen DeGeneres, Joel Madden, Adam Lambert, Suze Orman and Tim Gunn. Since Savage’s first video, an estimated 10,000 videos supporting the “It Gets Better” anthem have been created, with an incredible 30,000,000 views.

The “It Gets Better Project” has since blossomed into a virtual safe haven for teens suffering from bullying. The website now houses thousands of videos supporting the movement’s message. The “It Gets Better Project” wants to remind teenagers in the LGBTQ community that they are not alone and that their lives will get better once they get through their teen years and find their own identities (www.itgetsbetter.org). The campaign has since teamed up with The Trevor Project, an organization providing information and support through a teen suicide hotline. Members of all ages within the LGBTQ community dealing with suicidal thoughts are encouraged to contact the 24-hour hotline at 866-4-U-TREVOR (866-488-7386). To view G-SNAP’s video, visit the group’s Facebook page at http://tinyurl.com/gsnap.

Originally from Minneapolis, Minn., Valerie Roder ’11 majors in English and minors in creative writing. She was recently inducted into the Sigma Tau Delta English Honors Society and was the copy editor for the College student newspaper The Monitor. She also served as the president and musical director for Marymount Manhattan’s a cappella group, 6 Train.
Lucy Martin ‘11 croons with folksy, ethereal vocals on her newly released EP, *Spirit Man*. “Quiet mind and empty hands, she’s going towards the spirit man,” she sings in the title track. “She’s moving though she knows she will not catch him.” The communication arts major wrote and recorded the four-song album in August 2010, a culmination of assignments from her summer independent study with Andy Warshaw, M.F.A., associate professor of music and dance.

The independent study developed from Martin’s creative pursuits in the Songwriting in the Studio course that she took with Warshaw during her sophomore year. Designed for students with previous experience as songwriters, the course focuses on songwriting craft as a means of integrating imaginative and critical/analytical thinking. Songwriting in the Studio is one of several pre-existing courses that Warshaw and Mary Fleischer, Ph.D., professor of theatre arts, identified in 2004 as courses that could serve as components of an MMC music minor. Songwriting in the Studio targets students like Martin who have sufficient skills for challenging musical work as part of a liberal arts program.

The course has become an important elective for students in the music minor. “We wanted to take advantage of the creative nature of the College,” Warshaw said. “We had to ask ourselves, what can we do well here?” Without the resources to offer much instrumental instruction at MMC as part of the minor, the answer was clear: concentrate on courses that allow students to create music and incorporate music as a component in academic courses, such as Literature and Music, and History of American Jazz. The minor now offers courses in music scholarship, creative production and musicianship. For performance courses not available on campus, the College has an agreement with Hunter College to allow Marymount Manhattan students to take beginning or intermediate level voice as well as piano and guitar courses on its campus. MMC students may also audition for all Hunter music ensembles.

At Marymount Manhattan, the Songwriting in the Studio course has become especially popular and reaches...
full capacity each time it is offered. On average, 25 students apply for the course to fill the 10 available spots, and Jeff Peretz, B.M., adjunct professor of music, has taught a section of the course. The focus on craft hones the student’s ability to make a song turn out the way he or she wants it to, according to Warshaw. “Aside from inspiration and talent, students need to know how to work on their songs. It can be very difficult to develop a song lyric—to sustain interest in it, to know when and why to balance phrases, how to balance and unbalance through rhyme,” he said. “Craft means you’re able to improve a song until it just can’t get any better and more work is going to hurt it. It means understanding where that point is, which usually involves more than students think it will going into the course. Everyone can instinctively identify when a structure has been closed with just the right effect, but who understands how to make that happen? Verse, chorus, bridge—what does each structure really do? These are the things most students come in knowing intuitively but not deeply or precisely enough to troubleshoot their own work.”

After discussing these elements of craft and providing students with the vocabulary to talk about their songs, Warshaw asks students to bring to class material that they have written without any particular instruction. Each student has six or seven of these workshop opportunities to get constructive feedback from their fellow students. “I never tell students what kinds of songs to write,” he said. “What happens in the beginning, usually, is that there’s a big gap between what I’m teaching and the way that they’re writing. You can see them rolling their eyes at the details of my craft talk. But about halfway through the semester, without being forced to do so, they start to choose the tools they need to get the results they want.”

“It’s really an emotional class because there’s so much pride around your work,” Martin said. “Once you can separate yourself from the work a little, you get a lot more out of it. It’s a balancing act of attaching yourself to the music that you make while also separating yourself.”

Early this spring semester, Bryan Pivnick ‘11 brought the beginnings of a song to class. He wasn’t sure where he was going with it, but wanted to get some feedback to help guide him. Students reacted with confusion to his phrasing and were unsatisfied with his rhyme schemes. In a previous class, Pivnick, a theatre arts major, had received favorable responses from the class when he shared a song from a separate project, a developing musical in which he had provided the class with clear characters and context for the direction those songs were taking. “With this new song, he was throwing us a curve ball,” Warshaw said. “The song was so far outside our perception of him, and that produced some uncertainty about where he was coming from. There’s often a gap between what students think they’ve made and how people actually perceive it.”

Songwriting in the Studio is foremost about the collaboration between the writer and the listener, and between writers and other writers. One of the greatest outcomes of the course’s collaborative approach is that it has fomented songwriting partnerships that have outlasted student tenure at MMC. Colin Sanderson ’08 formed Manburger Surgical in 2007 with his classmate Paul Feitzinger. Greg Portz ’05 and Ashley Rebecca King ’05 have written and performed four original cabaret shows as Portz and King. Jared Bardugone ’08 and Jared Mancuso ’09 recorded an LP, Strike of the Heart, after forming a band of the same name.

“It taught me that I work best collaboratively,” Sanderson said about taking the songwriting course. “I started getting more serious about music in this class and produced an album. It was my attempt at a concept album, and I bonded with Paul in writing this ‘out-there’ kind of music.”

Manburger Surgical is certainly out there. Sanderson, who completed a master’s degree in performing studies at the Tisch School of the Arts at New York University in May 2010, knows what it takes to electrify an audience. Influenced by the psychedelic music of the 1960s and ’70s, progressive rock, punk and modern noise music, Manburger Surgical concerts meld performance art, puppetry, improvisation, theatre and all things psychedelic. They employ multimedia and animatronics onstage and wear extravagant costumes. Sanderson, Feitzinger and newest bandmate Mike Battaglia perform throughout Brooklyn at loft parties, art galleries and dive bars. This year, the group released its first album, MNGBR Music.

“The scene that we’re starting to become a part of has zero concentration on songwriting,” Sanderson said about the niche that Manburger Surgical is defining within a genre. “We’re different because we’re into composing intricate song structures.”

Some alumni have chosen music as their primary career paths. Since graduating, Ariel Lask ’09 has been pursuing music full time and released her first full-length album, Great Escape, in November 2010. She plays all around New York City and has an upcoming show at the Rockwood Music Hall on May 26. “Andy provided us with the skeleton of what makes a great song,” Lask said, remembering the course. “Whenever I get stuck, I can go back and reference the music theory or the different song patterns he taught us, and it helps jumpstart my songwriting process.”

“Sometimes songwriting courses are all about teaching you strict structures and giving you serious limitations for each assignment,” she said. “Andy would give us standards but they wouldn’t get in the way of personal songwriting styles. The greatest thing I took away from the class was the
ability to look at a song objectively and creatively. The class also gave me a sense of community.”

“We are a community of listeners,” Warshaw said. “The songs are really shaped by what happens to them when the students bring them to class. I try to get students to report on their experiences as listeners—to report on what they heard, what their journey as a listener was as the song went on.”

Leslie Graves ’05 agrees that the course served as a community for budding musicians to share their songwriting and processes. Graves, who has written for theatre and film, has collaborated as a lyricist and singer with bands, including Root Valdez, Enemies of the Secret Hide-Out, and They Would Be Happy People. In September 2010, she released her first solo album, _Let It Take You_, which derives its name from a song she wrote in Warshaw’s songwriting course, and she’s already working on a follow-up album.

Robert Stofer ’07 took Songwriting in the Studio when he was a sophomore. He lived at the de Hirsch Residence Hall at the 92nd Street Y as a freshman, and used one of the studio rooms to teach himself enough piano to give him a foundation for enrolling in Warshaw’s course. Though Stofer now makes much of his living in real estate, he also makes up one-third of The House of Light, a music production team that produces promotional mixed tracks. He’s currently working on a project with Pharrell Williams, a hip-hop artist, producer and fashion designer, and Bionic Yarn, a textile company co-owned by Williams that creates yarns and fabrics from recycled plastic beverage bottles.

“The songwriting class is really a little subculture,” said Warshaw, who noted that students apply the tools of the craft in a variety of ways to many different endeavors once they complete the course. “People who are part of that subculture tend to care intensely about it, and music students often tell me this is the class that they most want to do.”

—Andy Warshaw

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“The songwriting class is really a little subculture,” said Warshaw, who noted that students apply the tools of the craft in a variety of ways to many different endeavors once they complete the course. “People who are part of that subculture tend to care intensely about it, and music students often tell me this is the class that they most want to do. It represents a nascent resource for the College, not just because songs can contribute to the life of a community in many ways, but because the course has helped a surprising number of students take their lives in directions they want to go.”
Student: Lindsay Kreighbaum ’12
Major: Photography and Studio Art
Minor: Graphic Design
Hometown: Syracuse, N.Y.

Kreighbaum created this photograph during her independent study with renowned New York-based photographer Stan Gaz. The assignment required her to recreate a recent emotional experience. She decided to craft a scene illustrating a moment of feeling uncomfortable and afraid. The scene developed from a frightened moment that Kreighbaum experienced while waiting for a friend on an unfamiliar street in Brooklyn as strangers started to approach her. In selecting the site to recreate the scene, Kreighbaum chose a street in Tribeca that turned into a graffiti-riddled, walled-in alley way where illumination was all but absent. Marymount Manhattan acting students Eric Mossman ’12 and Nicole Johnston ’12 served as the models for the assignment, communicating this sense of uneasiness leading toward fear.

Kreighbaum’s work appeared in MMC’s Junior Exhibition in 2011, the Marymount Manhattan Review 2009-2010 and 2010-2011, and the Munson Williams Proctor Arts Institute Festival in 2008. She is the recipient of the Bertram and Marie C. Goodman Trust Scholarship, Competitive Art Scholarship and Academic Excellence Scholarship.

Kreighbaum is currently interning with artist Ellie Ga ’00, who was featured in the Fall 2010-2011 Marymount Manhattan Magazine.
Social Media Enables Democratic Change in the Middle East and North Africa

“President Hosni Mubarak dies. He goes to heaven or hell, who knows, and there he meets former President Gamal Abdel Nasser and President Anwar El Sadat. Nasser says to El Sadat, ‘tell me, I know I died from poison.’ El Sadat says, ‘I know I died because I was shot.’ What did you die from Mubarak, El Sadat asks him? He said, ‘I was killed by Facebook.’”

Middle East political expert Alon Ben-Meir finished his analysis of the Middle East with this lighthearted, but poignant remark at a March 9th Marymount Manhattan campus event, “What’s Happening in the Middle East?” The comment clearly illustrates the profound, revolutionary impact that social media has had on the Arab world. Facebook and Twitter were the catalysts for organizing hundreds of thousands of people against Tunisian President Zine el-Abidine Ben Ali and Egyptian President Hosni Mubarak. Six million Egyptians are on Facebook, which is among the top three most-visited sites in the Arab world, while Tunisia carries two million users. With the fall of Ben Ali in January, the Middle East was swept by demands from youth protesters who wanted social, economic and political change for their countries. From Morocco to Egypt and Jordan to Yemen, waves of large anti-government demonstrations spread across Northern Africa and the Near and Middle East as news streamed over the Internet and on cell phones, destabilizing longstanding dictatorships, some of them in place for 30 years or more.

Richard W. Murphy, former U.S. Ambassador to Mauritania, Syria, the Philippines and Saudi Arabia and former U.S. Assistant Secretary of State for Near East Affairs, joined Ben-Meir and Talal Al-Haj, the United Nations Correspondents Association Bureau Chief for Al-Arabiya News Channel, to talk with Marymount Manhattan students about these recent and unprecedented uprisings in the Arab World. More than 120 students, faculty, staff and community members crowded the Regina Peruggi Room, spilling out into the hallways, to hear and participate in this discussion. Each panelist first delivered an analysis of the region. Thereafter, students and panelists engaged in a compelling discussion on Egyptian-Israeli Peace Treaty, the United States’ future role in the region, the role of the Muslim Brotherhood, foreign investment, the future of democratization in the area, the possibilities of success and failure of these uprisings, and how the United States will react to all of this.

The ousting of two dictators began in the Tunisian town of Sidi Bouzid with the 26-year-old fruit and vegetable vendor Mohamed Bouazizi, whose fruit and electronic scale were confiscated by a municipal officer because he was selling produce without a permit. Humiliated, Bouazizi set himself ablaze in front of the governor’s gate after trying to reclaim his property and being viciously beaten for his efforts.

“No one foresaw what the immolation, the suicide of the young Tunisian insulted by the police in his provincial town, would lead to,” said Ambassador Murphy, emphasizing the timing and impact of Bouazizi’s protest and death in the Arab States.

Tunisians climbed walls of the Interior Ministry, seeking the resignation of President Ben Ali. Ben Ali’s power and authority were challenged when the military refused to use force against
A protester makes the victory sign with her hands on February 12, 2011, as others hold up their smart phones during a global solidarity demonstration for political change in Egypt.
protesters, and he fled the country on January 14 to Saudi Arabia. Inspired by the people of Tunisia, more than 85,000 Egyptians pledged on Facebook to attend a nationwide anti-government protest on January 25. Tens of thousands of protesters turned out in Cairo’s Tahrir Square and remained there for 18 days until Mubarak finally resigned on February 11, 2011. During the initial revolts in Egypt, its citizens lost access to the Internet. But Twitter and Google provided an important loophole giving protesters access to their services by creating speak2tweet. Through this path-breaking service, people can call a phone number to leave voicemail messages that are also filed as Tweets. YouTube and Storyful made Middle East protest videos more prominent by recategorizing them on YouTube as news so that they could be streamed to CitizenTube, YouTube’s news and politics channel.

There’s no doubt, Ahmed Abdirahman ’11 said, that social media has played a decisive role in connecting people across the globe. “Often we have more friends in other countries on Facebook than we know in the United States,” said Abdirahman, who has family in North Africa and friends in Jordan. “We really are interconnected, and it’s important to understand the struggle that these youth are going through.”

“You can’t ignore what is happening,” said Cathryn Adams ’12, who is a member of the MMC International Studies Club, whose president, Maria Paris ’12, organized the campus event together with the Professor Shabaneh, who moderated the event. “And what happened in Egypt was orchestrated on Facebook.” Adams, an international studies major, studied abroad this fall semester in Amman, Jordan, with young people who are patrons of Starbucks and wear Western-style clothing and the older generations who want to maintain Arab culture and traditions. “The younger generation is using social media to connect and learn about other cultures, unlike their parents.”

Abdirahman, an MMC international studies major and president of the Global Citizens Society Club, asked the panel if the United States would take advantage of the opportunity to win the “hearts and minds” of the youth in the Middle East. “The youth, unlike their parents, have a mixture of liberalism and traditionalism,” Abdirahman said. “But how is it going to play out? The struggle is going to be about identity.” Ben-Meir responded that the United States should offer $1 billion in aid to spend on sustainable development that could provide food, housing and jobs for 10 million people. But Abdirahman, who fled Somalia’s civil war for Sweden in 1998, was introspectively questioning why the United States doesn’t use more soft power given the country’s historical use of force. “In Somalia, the United States missed the opportunity to win the hearts of the people during Operation Restore Hope in the early 90s,” Abdirahman said.

“**The youth, unlike their parents, have a mixture of liberalism and traditionalism. But how is it going to play out? The struggle is going to be about identity.**”

—Ahmed Abdirahman ’11

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**Youth Majority**

**Percentage of the Population Ages 29 and Younger (2011)**

<table>
<thead>
<tr>
<th>Country</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Yemen</td>
<td>73%</td>
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<tr>
<td>Iraq</td>
<td>67%</td>
</tr>
<tr>
<td>Syria</td>
<td>66%</td>
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<tr>
<td>West Bank</td>
<td>66%</td>
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<tr>
<td>Jordan</td>
<td>65%</td>
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<tr>
<td>Oman</td>
<td>63%</td>
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<td>Egypt</td>
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<tr>
<td>Libya</td>
<td>60%</td>
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<td>Saudi Arabia</td>
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<td>Iran</td>
<td>57%</td>
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<td>Morocco</td>
<td>56%</td>
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<td>Algeria</td>
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<tr>
<td>Kuwait</td>
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<tr>
<td>Lebanon</td>
<td>50%</td>
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<tr>
<td>Tunisia</td>
<td>50%</td>
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<tr>
<td>U.A.E.</td>
<td>49%</td>
</tr>
<tr>
<td>Bahrain</td>
<td>48%</td>
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</tbody>
</table>

Source: U.S. Census Bureau International Database

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AMIDEAST, an American nonprofit organization that offers international education in the Middle East and North Africa. She had interned with Al Arabiya News from January to July 2010, at which time she attended the G8 and G20 summits in Toronto before she left for Jordan. “Amman is like East meets West,” she said, referring to the city divided between
International attention and scrutiny are on the United States together with Britain and France, in their military strikes against Libya and subsequent handoff to NATO. As events continue to unfold, it is apparent that some dictators, such as Colonel Muammar el-Qaddafi, won’t concede without a fight or allow peaceful demonstrations. During the distinguished panel discussion, Mariana Martin ’14 asked whether the citizens of countries like Libya could carry out revolutions without the intervention of the United States. Ben-Meir and Ambassador Murphy, both identifying the United States as the only remaining “superpower,” said that America’s moral leadership is critical at this time in the Arab world. “It’s a good thing that leadership recognized that we hit the wall in Iraq, and the slogan of ‘sole remaining superpower’ was given a new look,” Ambassador Murphy said. “[The United States] cannot do everything. We must exert our moral leadership, and Cairo reminded us of that.”

Talal Al-Haj shared an anecdote about his colleague, an Italian journalist experiencing the contagious nature of revolution. The journalist covered the demonstration against President Mubarak in Times Square, New York City, where protesters shouted, “hey, hey, ho, ho, Mubarak must go!” She told Al-Haj that revolution was infectious because when she returned home, Italians were in the streets, shouting “hey, hey, ho, ho, Berlusconi must go!”

It has been a domino effect. According to United Nation’s 2009 Arab Human Development Report, about 30 percent of youth in the Arab region are unemployed, and nearly 60 percent of the Arab population is less than 30 years old. Because of political frustration, poverty, unemployment, and the lack of personal dignity at the hands of repressive regimes, Ambassador Murphy said, Arab youth banded together to improve their standards of living.

“They wanted change,” Ambassador Murphy said about the youth in Tahrir Square. “They wanted the opportunity to participate in decisions affecting their own futures.

“This story isn’t over,” he said days before the conflict in Libya began, alluding to the threat of leaders ignoring their people. “This wave of excitement could die down and let old habits take over and autocracies and the old style come back into fashion in all of these countries. If the Arab world has not been sufficiently jolted and frightened, and the leaderships scared by the events in Tunisia and Egypt and other countries yet to come, I’m not sure we’re going to see the hopes of the youth movement flourish.”

Marymount Manhattan students stand with Association Professor of International Studies Ghassan Shabaneh, Ph.D., and distinguished Middle East experts in the Regina Peruggi Room after the March 9th campus event “What’s Happening in the Middle East?”

(Left) Egyptian anti-government protesters celebrate at Cairo’s Tahrir Square after president Hosni Mubarak stepped down on February 11, 2011. Mubarak was forced to cede power to a junta of senior military commanders after more than a million furious demonstrators took to the streets.
The Distinguished Chairs initiative was established at Marymount Manhattan in 2009. Funding for the program was provided by the proceeds of the This is the Day campaign, which concluded last December and surpassed what was originally regarded as a highly ambitious goal of $25 million with a total of nearly $37 million contributed. These appointments are conferred upon faculty members whose scholarship has been widely recognized for its excellence, and provide awardees the time and resources to produce major scholarly or creative works in their disciplines. The first two Marymount Manhattan faculty members awarded a Distinguished Chair were Kathleen LeBesco, Ph.D., and Jason Rosenfeld, Ph.D., and their projects will be completed during the 2011-2012 academic year.

LeBesco, a professor of communication arts, regularly teaches Principles and Theories of Communications, the History and Development of Communications Theory as well as Communications Today. Over the past 12 years, LeBesco applied her expertise in communications and toward examining, and in some cases challenging, how the media and public promote a negative stereotype of people who are fat, from overweight to obese.

“All facts are open to interpretation,” LeBesco said. “I want to test those facts, which are often biased, with a separate set of facts, admittedly biased, and see which facts hold up.”

Many attempts to promote weight loss and healthy living fail since they target the individual rather than the behavior, LeBesco said. In many cases, this leads to presumptions about fat people, for example, that they are less productive and less professional in the workplace. To challenge this notion, LeBesco has conducted 19 interviews with advocates and experts on fitness.

Among the 19, one nationally known advocate with an “admitted bias” is Marilyn Waan, a Stanford University graduate who was denied health insurance due to her size. According to LeBesco, Waan believes that those who are overweight should not have to apologize for their size because it is a fact of life, like being especially short or especially tall, and that we should encourage rather than demean people who are looked down upon by others due to their size. LeBesco points out that Waan, who is the founder of the magazine Fat! So?, have used their fatness to empower themselves and others.

LeBesco plans to have her documentary, entitled Fat Panic! Health, Morality and the “Obesity Epidemic,” ready for release later this year. Recruiting two Marymount Manhattan students, Elizabeth Rocklin ’11 and Chelsea Hill ’12, in addition to alumna Jessica Sturm ’10 to assist with all aspects of the film, LeBesco concluded, “It has been a great collaboration.”

Rosenfeld, associate professor of art history, is sharing his love of art with national and international audiences. He was invited by Tate Britain in London, the national gallery of British art, to produce and co-curate an exhibition on the art of the English Pre-Raphaelite Brotherhood from the late 19th century. The exhibition will open in London in the fall of 2012 and travel to the National Gallery of Art in Washington, D.C., in spring 2013, followed by the Pushkin Museum of Fine Arts in Moscow that summer. An adaptation of the exhibit will then travel to Tokyo. Rosenfeld is currently teaching a course on the Pre-Raphaelites, one of few such courses offered in the country, which allows him to involve the students in the evolution and construction of the exhibition.

Rosenfeld’s fascination with art began at the age of 7, when he first saw a painting at the Philadelphia Museum of Art by Peter Paul Rubens, the prolific 17th century painter best known for his portraits, landscapes and paintings of mythological and allegorical subjects. Rubens’ painting Prometheus graphically portrays the punishment of the ancient Greek hero who angered the gods by stealing fire from them and giving it to mankind. Later, while a sophomore at Duke University, Rosenfeld took a British art class and was introduced to the artists who would be the subjects of his most challenging project. “The first time I learned about the Pre-Raphaelite movement and the Brotherhood, I knew I
wanted to work with the Pre-Raphaelites,” said Rosenfeld, who received a bachelor’s from Duke University and both master’s and doctorate degrees from the Institute of Fine Arts at New York University. “I love art, but nothing compares to this movement.”

The Pre-Raphaelite Brotherhood was a group of English painters, poets and critics, formed in 1848 by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti. The three founders were joined by William Michael Rossetti, James Collinson, Frederic George Stephens and Thomas Woolner to form a seven-member Brotherhood, whose intention was to reform art by rejecting what they considered to be the mechanistic approach first adopted by the Mannerist artists who succeeded Raphael and Michelangelo.

They believed that the classical poses and elegant compositions of Raphael in particular had a corrupting influence on the academic teaching of art. The movement’s self-designation as “Pre-Raphaelites” was regarded as an unsubtle rejection of these influences.

A collection of Pre-Raphaelite paintings was first exhibited in 1984 at Tate Britain and has not been shown since. Rosenfeld along with curators Allison Smith, Tate’s senior curator of paintings, and Tim Barringer, Paul Mellon Professor of History of Art and Director of Graduate Studies at Yale University, are sharing the Pre-Raphaelite Brotherhood with art enthusiasts in an entirely new way.

“Part of the show is interpretative, and it features an audio tour and various materials that will complement the pieces on exhibit,” Rosenfeld said. “It is something curators did not do 28 years ago.

“Many of the bigger paintings were missing,” Rosenfeld said of the 1984 exhibit. “The exhibition lacked an overarching idea, and it was not presented in a manner that would allow viewers to really appreciate the work.”

This time, the exhibit will highlight the overarching theme of religion and the ideals of beauty. It will also incorporate decorative art, furniture and wallpaper from the same period.

“This exhibit will not have white walls,” he said. “We are choosing deeper colors and arranging the exhibit in a manner that best suits each gallery. It’s been a challenge, but I am loving every minute.”

Newest Distinguished Chairs Pursue Book Projects

By Manny Romero

Professors Mark Ringer, Ph.D., and Susan Behrens, Ph.D., will join LeBesco and Rosenfeld as the newest Marymount Manhattan Distinguished Chairs for academic years 2011 through 2014.

Over the next three years, Ringer will conduct research and publish an academic text, entitled The Humanist Achievement of the Ancient Greek Theatre: Free Will, Necessity, and the State. As conceptualized, the book will be the most comprehensive introduction to the practices and literature of the 5th century B.C. Athenian theatre.

“In the book, I will be using many of the critical trends in classical philology of the past decade, which have been focusing necessary attention on the placement of Ancient Greek Tragedy and Comedy in their civic and performance contexts,” said Ringer. A professor of theatre arts who is fluent in Ancient Greek and wrote his doctoral dissertation and first book about Sophocles, Ringer says, “Every surviving Greek play will be examined from the perspective of antiquity as well as the plays’ astonishing relevance for audiences and readers today. One of my goals with this book is to reassert the vitality of Classical Humanism, and to refute the still frequently encountered cliché that the Greeks believed in a static, immutable ‘Fate.’ The Greeks invented the concept of free will, and their creation of drama during the same decades that led to their invention of democracy is not a coincidence.”

As a Distinguished Chair, Ringer will travel to Greece to advance his research at the library of the American School of Classical Studies in Athens, one of the world’s most extensive collections of classical Greek scholarship. To supplement his research, he will have the opportunity to view rarely performed ancient plays in the theatre of Epidaurus, which dates back to the 4th century B.C. and still retains the excellent acoustic qualities of a classical amphitheater.

Behrens, professor of speech-language pathology/audiology, who recently published her book, Grammar: A Pocket Guide, plans to work on a two-part project related to grammar instruction and the art of teaching.

“I am very excited to leverage this opportunity with work that will directly benefit our students and bring even more recognition to Marymount Manhattan,” Behrens said. “Our first-year students too frequently come to us with very little overt understanding of language structure.”

In her youth, Behrens received grammar instruction almost constantly, especially outside the formal school setting. Her parents were both teachers, and her father diagrammed sentences daily. While Behrens recognizes that most students who graduate from high school aren’t fortunate enough to have had the same level of instruction that she did, she also laments that the gap is greater than it should be: “I want to investigate what has happened to grammar lessons in high schools.”

For the second part of the project, Behrens plans to produce a series of videos that will be available on the Marymount Manhattan website, offering guidance on teaching techniques to new faculty. “I led a workshop a few years ago called ‘Stop the Lecture,’ offering alternatives to the traditional mode of instruction,” Behrens said. “I envision such training as part of a series of videos, resources for a faculty committed to excellent teaching.”
Riot Rhythm

Alexis Krauss ’07 with Noise-Pop Band
Sleigh Bells Seize Fans around the World

By Megan Youngblood

Four years ago, Alexis Krauss ’07 had just completed her bachelor’s degree in international relations at Marymount Manhattan. She then headed off for an elementary teaching position in the Bronx. Just two years later, after a happenstance meeting with her Sleigh Bells bandmate, Derek Miller, and the creation of a captivating onstage persona, she is as surprised as anyone that she has become part of a global indie phenomenon.

Krauss definitely hadn’t envisioned in college that she would be in a noise-pop band, or any band at all—even though she worked as a session singer throughout college to pay her tuition and rent. She thought she was done with music, having released an unripe album a decade ago with her teen-pop group, Rubyblue. That all changed when Sleigh Bells debuted at the 2009 CMJ Music Festival in Brooklyn. There, Krauss and Miller became acquainted with their greatest fan, British-Sri Lankan musician and producer Mathangi Arulpragasam, who is far better known simply as M.I.A., who would later sign the band to her own N.E.E.T. Records and indie label Mom + Pop. The CMJ Festival proved to be the breakout show for Sleigh Bells that made them the darlings of the blogosphere as well as the cultural press.

The Brooklyn duo followed up with a handful of shows in New York before embarking on an international tour with artists Major Lazer and Yeasayer, although Sleigh Bells hadn’t yet released a single piece of music. The Guardian, The New York Times, Pitchfork Media and ABC News all gave Sleigh Bells rave reviews for their indefinable but infectious sound. The Hype Machine, which aggregates information from more than 1,000 music blogs worldwide, ranked Sleigh Bells among the top 10 music groups to receive the most blog mentions. Bloggers posted links to Sleigh Bells’ unreleased music and video performances and then rambled endlessly about Sleigh Bells’ quick rise to indie stardom.

Sleigh Bells caught on and released its only full-length album, Treats, initially as a free download in April 2010. With much luck, Krauss said, blogs have given Sleigh Bells the attention needed to attract fans, without the band having to expend much energy giving interviews or actively creating their own fanfare. It makes the furor of the Napster-induced panic over P2P file sharing, music samplings and bootlegged YouTube posts seem a thing of the distant past. It is these very elements of a spontaneous, viral and amorphous distribution model that have created the Internet buzz surrounding Sleigh Bells’ meteoric rise.

The first time you hear them, Miller’s grinding guitar and iPod drum beats that muddy Krauss’ menacingly barked vocals attack your ears. But somehow the face-melting onslaught wins over audiences. “We are a very polarizing band,” Krauss said. “It’s not the type of music you hear and you don’t form an opinion about. When people hear us, they remember us—whether they remember us because they loved it or they hated it.”
With a tattooed dagger on her forearm, Krauss deploys her whole body as she hammers across the stage and pumps her fist in the air, a persona very unlike the reserved profile she maintains offstage. “Our music is very bombastic; it demands attention,” Krauss said in late February, while on her band’s second international tour. “My persona is really just a reaction to the music. When I get out there, I’m intoxicated by what I’m hearing and the loudness and the vibrations coming from the bass, and how the crowd’s reacting. Because most of the crowds that we have performed in front of are really physical. They’re dancing and sweating, very enthusiastic. And if they’re not enthusiastic, I try to act like a cheerleader in a sense that I’m trying to bring them to where I am. I’m never going to give less than 150 percent.”

Krauss and Miller had met only a year prior to their breakout CMJ show. Back in July 2008, Krauss and her mother were having dinner in Greenpoint, Brooklyn, at a restaurant where Miller was waiting tables. After a few minutes of conversation, Krauss discovered that Miller was in a metalcore band, Poison the Well, and had moved to Brooklyn from Florida to find a new bandmate. Krauss was enjoying her first summer vacation after teaching the fourth grade with Teach for America.

“It was the hardest thing that I had ever done,” Krauss said about teaching at P.S. 30 in the South Bronx. “It’s the most rewarding thing that I can imagine, even now. Having that daily realization that you’re really impacting a child’s life is overwhelming.”

Despite her love for it, Krauss decided to cut her tenure in the teaching program a year short to start the band and explained to her students why she wouldn’t be back. Within six months, she and Miller started passing around their demo tapes. Meanwhile, Krauss stayed in contact with her former students through Facebook and invited a few of them into the studio to record on Treats. “Kids” features some of her former students in background laughter and spoken word vocals between verses.

“I don’t know if they think of me as a rock star, but they definitely think that Ms. Krauss is doing something different than what she was doing,” Krauss said about her former students. “The big theme in my classroom was dream big, and if you set a goal and you’re determined to reach it, you can essentially reach it. To know that I went from talking about meeting my bandmate and working on music and choosing not to go back to the classroom the next year to pursue this dream, for them to see that it became a reality, could be inspiring for those nurturing a big dream.”

Sleigh Bells hasn’t played a large show in New York since the album release of Treats in May 2010. But the duo returns in May for two sold-out shows at Webster Hall and the Music Hall of Williamsburg. Thereafter, Krauss and Miller will head overseas to close out their touring cycle in early August and will return to the studio to record a follow-up album.

“Obviously, a lot has happened since the record came out,” Krauss said. “We’ve just been busy everywhere else and for New York, it’s been a while.” Now many more New York fans that have scoured blogs and followed them virtually will finally see them perform live.

**Review**

By Katie Meade ’14

Sleigh Bells

**Treats**

On first listen, the pounding beat that starts off Sleigh Bells’ second single, “Infinity Guitars”, (my favorite track off their 2010 release Treats) immediately reminded me of the 1980s hit “Mickey” by one-hit wonder Toni Basil, who was inspired by the stomping sounds made by cheerleaders in gyms all over the country. Clearly the reminder is purposeful. Seconds into the video for “Infinity Guitars” cheerleaders appear. They are quickly upstaged. Even if you were to mute the audio track, vocalist Alexis Krauss ’07, dressed in a school girl’s uniform, swings a bat around in the video, hinting at the aggressive edge of the music.

Looking at the band, you are tempted to compare them to recently defunct major-label superstars The White Stripes or indie darlings The Kills, both minimalistic male-female duos. But basic band structure is where the similarities end. While the members of those bands seem to be on the same wavelength musically, Krauss and guitarist Derek Miller take their radically different backgrounds and pair them admirably. The hardcore punk rock influences from Miller’s former band, Poison the Well, are definitely present in the opening to “Riot Rhythm,” but Krauss’ smooth, and at times ethereal, vocals shine brightest during a slower track, “Rill Rill.” The duo is without a live drummer, preferring to use a drum machine. I’ve tended to frown on and dismiss drum machines (read: roll my eyes, snicker, and openly mock), but Treats made me consider them in a new light. Far from feeling like manufactured beats, Sleigh Bells’ use of the drum machine can’t be dismissed as two-person electronica, but has more in common with multi-instrumentalists and afro-beat buffs Vampire Weekend than any of the disco acts that originally developed my distaste for mass-manufactured music.

One could spend hours detailing the layering of tracks and audio effects on Treats, but that time would be better spent dancing. In the end, it is a complex, intense album that buck’s the trend of vapid party music (à la Ke$ha) but one that is instantly accessible and downright fun. Have beat, will party.

Katie Meade ’14 majors in stage management and English. She is the operations manager at WMMC Griffin Radio and hosts Alternative Happy Hour on Thursdays at 10 p.m. Meade is also a student worker for the Office of College Relations and Advancement.
Psychological Dilemmas

Paradis ’79 Trains Students to Assess Offenders for Criminal Competency and Responsibility

Questions of responsibility and blame are difficult to answer when a defendant is mentally ill. If a man says he is obeying “the voice of God” which is instructing him to attack his brother, for example, is he really guilty and responsible for committing this crime? And should he be sent to a psychiatric hospital or imprisoned? Should the safety of the community be paramount, or should individual rights prevail? These are the moral dilemmas that forensic psychologists face.

Cheryl Paradis ’79, Psy.D., associate professor of psychology, worked for many years at an inpatient forensic psychiatry unit of Kings County Hospital before she began teaching at Marymount Manhattan College in 1999. During that time, she evaluated thousands of mentally ill defendants and testified in a number of high-profile insanity defense trials. As a forensic psychologist, her responsibilities were different from those of other psychologists. She often had to think more like a detective and less like a psychotherapist. Her job was not to pronounce guilt or innocence, but rather to understand what motivated the defendants.

In her forensic psychology courses, Paradis uses this experience to train students how to analyze and critique research and clinical data for the purposes of assessing offenders’ criminal competency and criminal responsibility. After taking Paradis’ course, Introduction to Forensic Psychology, Liz Ball ’12 wanted to gain first-hand experience in recognizing symptoms of mental illness in offenders. Ball, a psychology major, interned with a team of graduate students from John Jay College of Criminal Justice, medical residents and psychologists at the SUNY Downstate Medical Center/Kings County....
“The defendant was convinced that law enforcement had implanted a microchip into his body. He thought that if he got in contact with the DA and confessed to this crime from 20 years ago, they would take out the device.”

–Liz Ball ’12

Hospital. Under the advisement of Paradis, Ball analyzed criminal cases and observed offenders at the Brooklyn Criminal Court.

Within four months, Ball observed more than 120 psychiatric interviews in the holding cell below the courtroom. She remembered one case in particular where the defendant exhibited signs of severe psychopathology. A chronic offender who was serving time for three unrelated assault offenses in Queens, the defendant had contacted the Kings County District Attorney’s office because he wanted to confess to a crime of which he had been acquitted in the 1990s. The allegations were that the defendant had fatally shot his landlord over something trivial.

“The defendant was convinced that law enforcement had implanted a microchip into his body,” Ball said. “He thought that if he got in contact with the DA and confessed to this crime from 20 years ago, they would take out the device.” The defendant thought the microchip had been implanted because he had killed a police officer’s family member. Although he did not convey what effect the microchip had on him, he recalled feeling very cold when the device was supposedly inserted. Ball said that he also reported auditory hallucinations, saying that a person inside his head convinced him to hurt people. “Even though he understood the repercussions of his confession, he was willing to take the punishment if the device was removed,” she said. “He was delusional. He clearly had beliefs that weren’t true and was diagnosed with schizophrenia.”

In most states, it is the burden of the defendant to prove that a defendant was insane or lacked criminal responsibility for his or her conduct at the time of the crime. If a defendant is judged to be insane, he or she is legally not guilty of the offense. The individual is then admitted to a forensic psychiatric hospital where he or she would remain until the presiding judge rules the person is no longer dangerously mentally ill. This can take years or even decades. Typically an insanity acquittee will spend more time in a psychiatric hospital than if he had taken a guilty plea and served a prison term.

In the case Ball observed, the doctors determined that the defendant wasn’t fit to stand trial, so he was sent to an inpatient hospital for rehabilitation until he could work with his lawyer and be capable of participating in his own legal defense. “In most of the insanity cases I have worked on, the defendants exhibited clear signs of maladjustment prior to their arrest,” Paradis said. “Most were psychotic. They experienced paranoid delusions or heard command hallucinations. One claimed the victims were aliens, for example. Another insisted he was an undercover agent and the victim had ‘come back from the dead.’”

Marymount Manhattan psychology graduate Gabrielle Venito ’10 witnessed these sorts of claims while she was interning at the Brooklyn Criminal Court in 2009. In one of the cases, Venito recalled that a defendant, who was also diagnosed with schizophrenia, had stabbed his girlfriend because a giant pineapple told him that she was cheating on him.

“One of the biggest battles is that you have to remind yourself that you’re dealing with ill individuals,” Venito said, “and the things that they’re saying are bizarre, and there are times that even the psychologist might be caught off guard. You have to remain composed and professional in the situation, and it’s a little bit difficult. When you hear things, like the amount of times somebody stabs someone, it is unsettling.”

A diagnosis of mental illness is not in itself a sufficient claim against competence to stand trial. If a defendant can correctly answer questions as to what a judge does, why the defendant is on trial, what is the role of the defendant’s attorney, what a jury is, etc., he or she is considered fit to stand trial. “You hear all kinds of things, like the government is against them, and they’re plotting to put them away, and they have a chip in their ear,” Venito said. “If you’re hearing those things that are going to make it really difficult for the attorneys to work with the clients, then the clients aren’t going to be fit to stand trial because they will harm their own cases.”

Venito, who is pursuing a J.D. in criminal law at New York Law School, said one of the common lies told by defendants is that they blacked out at the scene of the crime. Psychologists can administer several tests to determine if the defendant is inventing facts. A memory malingering test will reveal if the defendant has a memory deficit. Flash cards of various everyday images, such as a pencil or an umbrella, are shown to the defendant in repetitive succession. The psychologist will choose a card that wasn’t in the series and ask the defendant if he or she saw it. “People with actual memory issues aren’t going to do as poorly on the test as you think because we’re testing short-term memory,” Venito said. “People who are lying will go through the cards and claim that a card that wasn’t there was. They’ll get extremely low scores that you know came from being made up.”

“Most defendants who use the insanity defense do not prevail,” Paradis said. “They are found guilty at trial. Many forensic psychologists attribute this to the public’s prejudices about the mentally ill and attitudes about the insanity defense. In actuality, the insanity defense is only raised in approximately 1 percent of cases and is successful in approximately 20 percent of these cases.”

Cheryl Paradis and Megan Younghblood contributed to this article. Paradis is the author of The Measure of Madness: Inside the Disturbed and Disturbing Criminal Mind (Citadel Press, 2010).
Twenty-seven years after leaving his native Cuba for a career in the United States, Marymount Manhattan Adjunct Instructor of Dance Pedro Ruiz returned to Havana in January 2011 to work in partnership with Danza Contemporanea de Cuba on his Windows Project. The intensive month-long collaboration culminated in a world premiere of Horizonte at Teatro Mella on January 28, establishing Ruiz as the first Cuban-American to collaborate with a national dance company in Cuba since the beginning of the Castro regimes.

The story of the Windows Project not only mirrors Ruiz’s personal journey as a Cuban-American artist but also captures a larger cultural moment of global dimension. The mission of the Windows Project is to foster cross-cultural opportunities for understanding and dialogue through the creation and performance of dance.

Ruiz is among several American artists who have recently participated in cultural exchanges with Cuba where they had been previously denied. Wynton Marsalis is another, whose Jazz at Lincoln Center Orchestra played several times in Havana in October 2010, and American Ballet Theatre returned to Cuba for the first time in half a century to perform during Havana’s International Ballet Festival in November. After Fidel Castro stepped aside more than three years ago, President Barack Obama eased restrictions for Cuban-Americans to travel to the island.

In December 2009, Ruiz visited family in Cuba for the first time in more than 25 years. While he was there, Ruiz came to know Danza Contemporanea de Cuba, Cuba’s internationally renowned contemporary dance company founded more than 50 years ago and based on the principles of Martha Graham, Doris Humphrey and Jose Limon. When he arrived at the Danza Contemporanea studios, he watched 50 beautifully trained dancers move to the rhythms of Afro-Cuban percussion. “It was so overwhelming for me,” said Ruiz, “I was crying.”

Miguel Iglesias, the artistic director of Danza Contemporanea de Cuba, invited Ruiz to return in February 2010 to teach a master ballet class set to percussion, which inspired Ruiz’s Windows Project. Ruiz took the theme of his work from

“Pedro Ruiz’s life story is an excellent example of the human spirit and the will to overcome despite all odds.”

–Katie Langan ’92
the poem, “Horizonte,” by Bolivian filmmaker Alfonso Gumucio Dagron. The poem questions how one distinguishes where a horizon begins and ends, and compares a horizon to painting a mural that changes colors every day. Ruiz equates “Horizonte” with his wanting to return to his familiar but distant homeland while being “moved by a storm of passion.”

“They [Cubans] saw me looking through the horizon of color, always looking and wondering what was on the other side,” Ruiz said. “So the company and I chased the horizon by performing and bringing the other side of the horizon to the United States. With my years of experience in the New York world of dance, I’ve offered something to them that they don’t have, and they’re offering me something that I cherish.”

As a result, Danza Contemporanea de Cuba, which had never been to the United States, traveled to New York in May 2011 as part of ¡Sí Cuba!, a festival of Cuban arts and culture that lasted more than two months in locations around New York City, with a two-week stop at the Joyce Theater, which featured Horizonte in its repertoire. Danza Contemporanea de Cuba’s tour continued on to perform in Boston, Philadelphia and Norfolk, Va.

“Pedro Ruiz’s life story is an excellent example of the human spirit and the will to overcome despite all odds,” said Katie Langan ’92, chair of the MMC dance department. “He came from Cuba as a young man and fought his way through the upheaval of leaving his country and the financial struggles that came with such a move. Dance was his constant, and through much perseverance, he rose to principal dancer at Ballet Hispanico.”

Ruiz left Cuba in 1983 when he was 18 and emigrated from Cuba to Venezuela, where he continued to study ballet during the daytime and danced on TV variety shows in the evenings. Two years after his family’s arrival in Venezuela, Ruiz and his parents, brother and sister moved to New Jersey. After Ruiz settled in New Jersey, he joined New York’s Ballet Hispanico in 1985. During his tenure there, he choreographed three celebrated ballets, while a principal dancer for 21 years.

Ruiz, also a faculty member at the Alvin Ailey School, has been profiled nationally on the PBS program “In The Life,” and has performed at the White House for several presidents. In 1998, Ruiz received the New York dance world’s highest honor, the Bessie Award. On March 10, 2011, he was honored for his Windows Project by the Havana Film Festival New York and the American Friends of the Ludwig Foundation of Cuba at the National Arts Club in New York.

“Pedro serves as a role model to the MMC dance majors not only for his command of the ballet technique but also as a male figure in the dance world and as a representative of a culture that few of our students have experienced or understood,” Langan said. “His accomplishments stand as a testament to the students that hard work, discipline and dedication are the means by which the dancer will succeed.”
John Basil Directs
*Much Ado About Nothing* in Its Original Form

As part of the American Globe Theatre’s (AGT) Playing Shakespeare Series, John Basil, M.F.A., assistant professor of theatre arts, directed the Shakespearean comedy, *Much Ado About Nothing*, from February 25 to March 20. The production featured five Marymount Manhattan alumni cast members: Amy Young ’09 (Hero), Zac Walker ’09 (Conrad), A.J. Cote ’10 (Balthazar), Taylor Miller ’10 (George Seacole) and Ryan Rinkel ’10 (Hugh Oatcates). In addition, three Marymount Manhattan theatre arts students, Lilly Wild ’11, Paul Markert ’11 and Sara Tice ’12, served as assistant directors for the production. As founding artistic director of AGT, Basil created the series by drawing on his own extensive acting and directing experiences, as well as on time-honored techniques of the many master teachers with whom he has studied worldwide.

AGT uses the First Folio technique based on *Mr. William Shakespeares Comedies, Histories, & Tragedies*, which was published in 1623 not long after Shakespeare's death. This technique employs only the original text believed to have been used by Shakespeare and unchanged by later editors. This approach allows actors to interpret lines and scenes as they were first intended.

Edna Aizenberg, Ph.D., professor emeritus of Hispanic studies, has co-edited a new scholarly work, *Contemporary Sephardic Identity in the Americas: An Interdisciplinary Approach* with Professor Margalit Bejarano of the Hebrew University in Jerusalem. This is the first full-length academic book from authors in North and South America focusing on modern Sephardic life and culture, i.e., Jews of Spanish and Middle Eastern descent. It includes essays by scholars from Mexico, Argentina, Israel, United States and Canada, and has been accepted for publication by Syracuse University Press.

“This project broadens the scope of the definition of what and who constitutes the ‘Hispanics,’ said Aizenberg, who was a full-time member of the MMC faculty for twenty years, and is still teaching part time.

Aizenberg has brought her extensive research into her new course, “Latin American Jewish Literature.” Aizenberg, who earned her doctorate in Latin American literature from Columbia University, has discovered unknown archival materials in Chile, Argentina, the United States and Israel and has provided fresh insights into past perspectives relating to fascism in Latin America. Her works seek to correct false interpretations about major Latin American authors, who were supposedly non-political or didn’t react to Nazism and the Holocaust, such as the renowned Brazilian novelist, Clarice Lispector, and the first Nobel Prize winner from Latin America for literature, the poet-diplomat, Gabriela Mistral.

In conducting research for her book, Edna Aizenberg found references to anti-Nazism in Latin America in works, such as this illustration by Manuel Kantor from *De Munich a Nuremberg*, a book of cartoons published in Buenos Aires in 1946.

**Expert in Judeo-Hispanic Cultural Relations Broadens Modern Hispanic Identity with Forthcoming Book**

**John Basil Directs**

*Much Ado About Nothing* in Its Original Form

Basil, who joined the MMC faculty in 2008, is the author of *Will Power: How to Act Shakespeare in 21 Days*. It guides actors through a 21-day rehearsal process leading up to the day of an actual Shakespearean audition or performance. Basil has directed many of Shakespeare’s works for other theatres, including the Asolo Theater in Florida and the American Stage Festival in New Hampshire, and he helped to launch the Sedona Shakespeare Festival in Arizona.
Skype Seminar Connects MMC Faculty and Students with Russian Institute

The Marymount Manhattan psychology department participated in an international seminar linking New York-area psychologists and students with their counterparts at the Moscow State Regional Social-Humanitarian Institute. The Skype session brought the two groups together to exchange research ideas and to observe the 50th anniversary of Stanley Milgram’s first obedience experiments program. Milgram, a member of the psychology faculty at Yale University in the early 1960s, conducted a controversial behavioral study of obedience, later to be known as The Milgram Experiment. The study sought to measure the response of individuals to destructive authority.

Roy Tietze, Ph.D., MMC’s chair of psychology, along with Henry Solomon, Ph.D., adjunct assistant professor of psychology, and Nava Silton, Ph.D., assistant professor of psychology, shared their ideas for involving students in research activities with faculty and students of the Moscow Institute. Solomon, who chaired the Skype session in New York City, spoke about involving students in faculty research and professional conferences. Silton, who recently coordinated the annual Greater New York Behavioral Research Conference, addressed the “dos and don’ts” of creating and running a student-faculty research conference. Tietze discussed the neuropsychological aspects of psychology and music. The Russian participants introduced their research in developmental psychology.

The two groups plan to collaborate on several projects in the coming year, including the creation of a chapter of Psi Chi, the National Honor Society in Psychology, at the Moscow Institute.

Installation Reflects Art Gallery’s Natural Surroundings

Jim Holl, M.F.A., associate professor of art, exhibited a one-person art installation of paintings, photographs and sculpture at the inaugural exhibition of Tspace, a private exhibition space in Rhinebeck, N.Y. Holl designed “Low Lying Clouds” specifically in concert with the innovative architecture of Tspace. Located on a four-acre preserve in Dutchess County that is dedicated to silence and reflection in the natural surroundings of the woods, Tspace is a gallery that “floats” over the natural landscape. Holl’s exhibition was thematically united around the following lines from Modern Painters by 19th century English poet and art critic John Ruskin:

   Between the earth and man arose the leaf/
   Between the heaven and man came the cloud/
   His life being partly as the falling leaf/
   and partly as the flying vapor.

   Holl, a graphic designer, digital illustrator and fine artist, has been a Marymount Manhattan faculty member since 1997. He has worked on commission for JP Morgan Co. Most recently, Holl was commissioned to create an 8–by–10-foot site-specific artwork for the Omni Hotel baseball stadium complex in San Diego.

“Low lying clouds,” by Jim Holl, 60" x 60," oil on panel
1950s

Marie Curran Horn ’50 (English and history) continues to write in San Jose, Calif. She had an article about gardening published in the San Jose Mercury News in November 2010.

1960s

Barbara-Ann Leuteritz Lyons ’61 (English) and her husband, John, are living in The Villages, a retirement community in Florida. After teaching for almost 30 years and raising five children, she is having a wonderful time taking art and music lessons, square dancing, and playing golf. Their daughter, Andrea Rademacher ’87, graduated from Marymount Manhattan, and now her granddaughter, Courtney Orr ’12, will graduate next spring. As Barbara-Ann celebrates her 50th reunion in June, she is so proud to be able to have her granddaughter attend Marymount Manhattan College. Barbara-Ann and John have 11 grandchildren. Orr’s sister, Ashlin, is a freshman at Rice University. Their youngest grandchild, Blake Alexander, lives in Bermuda with his sister, Kayden.

Georgeanne Teutschman Schopp ’68 (communication arts) facilitated a program for early diagnosed Alzheimer’s patients, taught a new course for physician assistants at South University in Columbia, S.C., and co-authored an article that was published in JAAPA-Journal of the American Academy of Physician Assistants. She also sang major works with the Savannah Philharmonic Orchestra and Chorus. Schopp welcomed her fourth grandson, her fifth grandchild, into the world in November 2010. She continues to enjoy her life on Hilton Head Island, S.C.

1970s

Gloria Cohen ’79 (English) published her first novel, Straw Dreams, in September 2010. When Cohen wrote Straw Dreams, she was inspired by the early 1970s, when civil rights, women’s rights and the Vietnam War were front page issues virtually every day.

Pat Coiner ’73 (urban studies) retired in February 2011 from teaching in the Philadelphia School District after ten years. She is now engaged in private tutoring and working in home care with the elderly. It is a big change that makes her very happy.

Patricia Tooney Tweedy ’74 (psychology) retired from the New York City Department of Education after 32 years of working on behalf of students with the most severe disabilities. Tweedy currently is supporting teachers, whose students participate in the New York State Alternate Assessment program, as a regional lead trainer. In addition, she is a psychology consultant to schools and parents. Luckily, these activities enable her to enjoy time with John, her husband of 45 years, and their eight grandchildren.

Yvonne Martinez Ward ’78 (psychology) received master’s and doctoral degrees in experimental psychology/cognition and developmental psychology from Fordham University. She worked at The City College of New York for 10 years as the director of the Office of Evaluation and Testing with a joint appointment in the psychology department. Ward is a professional artist and owns Divine Brushstrokes Fine Art. She teaches art and music at Saint Lucy’s School in the Bronx, and is the elementary school’s choir director, cantor, scriptwriter and director of theatrical shows for its plays. Ward published her first book, Living the Artist’s Life. Her son, Eugene, is a senior at Salesian College in New Rochelle and was recently accepted to Marymount Manhattan for fall 2011.

1980s

Karen Green ’88 (political science) is the grandparent of her sixth grandchild, Noah Cooper. Green now has three grandchildren and three granddaughters. They are all flourishing. Her children are living successful lives, and they all make her very proud. Green is active in her neighborhood advisory board and keeps busy doing research for grants and writing for a book called The Organic Curriculum.

Joan Ramirez ’82 (business) will graduate in June with her third master’s degree. She is also crafting a children’s novel, from which she has been invited to read at The Strand Bookstore in New York City. Ramirez is consulting in the areas of remedial reading, writing and English as a Second Language for college freshmen.

Cynthia Chamberlin ’95 (communication arts) was recognized as a staff member of Lightwave magazine, which was awarded the Best Series of Articles: B-to-B in Folio’s 2010 Eddie Awards competition. The articles addressed different methods of optical modulation analysis.

Heather Donohue ’99 (communication arts) has been promoted to director of

Gloria Cohen ’79 published her first novel, Straw Dreams, in 2010.

Brian Edwards ’02 married Thomas Privitere in October 2010.

KRISTINA HILL ’02

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Melissa J. Towbin ’97 (business) has worked in marketing, advertising and the healthcare sectors since graduating. She has been working at The American Museum of Natural History since April 2008 and loves her job in the retail shops.

Megan Smith Allen ’03 (theatre arts) married comedy writer Jason Allen on June 12, 2010, in Temecula, Calif. Megan has been working as an actress and living in Los Angeles for six years. She’s appeared (under her stage name, Megan Greysmith) on “Jimmy Kimmel Live,” in commercials for Dove and The Home Depot, in sketches for adultswim.com, and in various stage plays.

Brian Edwards ’02 (acting), a native of North Carolina, was married to Thomas Privitere of Rochester, N.Y., on October 17, 2010 in Puerto Vallarta, Mexico. Their civil ceremony was held on September 7, 2010 in New Haven, Conn. After receiving his B.F.A. in acting, Edwards obtained his M.S.Ed. from Baruch College in 2009. Edwards and Privitere have been together for 10 years and reside in Brooklyn, N.Y., with their two cats, Toby and Maud.

Melissa Kollwitz ’07 (theatre arts) graduated with a master’s in voice studies from the Central School of Speech and Drama at the University of London in 2009. Kollwitz is also an assistant teacher of Fitzmaurice Voicework and an adjunct professor at New World School of the Arts in Miami, Fla. She teaches Voice and Speech, and Accents and Dialects, and she was invited to create a course called Chaos and Structure: An Introduction to Fitzmaurice Voicework. Kollwitz directed a studio production called the Perks Project, an adaptation of the novel The Perks of Being A Wallflower in March 2010. She is currently researching the benefits of Fitzmaurice Voicework for actors with anxiety and stage fright.

Rebecca Reyes Nolasco ’04 (dance) married Norm Nolasco in April 2010, in Buffalo Grove, Ill. Her fellow classmate, Sarah Crimmins Coolidge ’04, was a bridesmaid. Rebecca currently works at an experiential marketing agency and has danced in several ballroom dance performances while living in Chicago for the past three years. DeBorah Ann Palmer ’02 (English) taught a creative writing class, Art Through a Historic Lens, as part of York College’s Continuing and Professional Education division in April. Palmer is employed by the Metropolitan Museum of Art in the security department.

Lacey Price ’06 (English) is a tenured fourth grade special education teacher at Sag Harbor Elementary School in Sag Harbor, N.Y. Price received her master’s degree in literacy education from Dowling College in Oakdale, N.Y.

Julia Sandra Rand ’06 (theatre arts) successfully completed her thesis on the American playwright Wendy Wasserstein, and received an M.A. in English from Monmouth University on January 14, 2011. Rand was inducted into Sigma Tau Delta, the International English Honor Society, in 2009. Her future plans include teaching, performing and writing. Rand looks forward to performing her play Sunrise, Sunset or Breakfast with Julia in new venues. The last
The Psychology Alumni Society (PSYA) was founded by Gloria Stevens ’02, an MMC psychology graduate and president of PSYA. PSYA’s mission is to collaborate internally and with other associations to provide mentoring and support, and to promote education and leadership through community outreach. Through the exchange of ideas, active participation, and networking, the society seeks to foster a nurturing environment, to empower individuals by having a collective voice, and to celebrate members’ accomplishments and milestones.

Officers of PSYA are graduates of Marymount Manhattan College who majored in psychology and who are able to fulfill the duties of an officer. PSYA officers are Gloria Stevens ’02, president; Jessica Libroia ’03, vice president; Susanne Mueller ’00, ambassador; Wally Padillo ’01, treasurer; Elena Ferrer ’03, communications director; Teresa Curmi ’03, public relations director; and Hannah Anderson ’04, secretary. PSYA officers play a major role in the success of the society’s vision to encourage students by offering them a forum to learn, develop and meet others who have chosen a career path in psychology.

PSYA hosts events on a quarterly basis, and in 2010, the society collaborated with Psy Chi to present a scholarship award to a recent psychology graduate. A “Psychology Panel” event will be held in October, followed by a “movie night” in December. Event dates and topics may change throughout the year to adjust to the needs of members and students. Visit the PSYA Web site at www.mmcpsychologyalumni.com to learn more about upcoming events or to become a member or friend of PSYA.

performances, in June 2010, were at the Gene Frankel Theatre in New York City as part of the Planet Connections new play festival. Harper Spero ’08 (communication arts) has worked in online marketing and public relations since graduating. She lived in Tel Aviv, Israel, from October 2009 to January 2010, and has exhibited photography that she captured while living abroad. Spero has returned to New York City and is working in client services at Buddy Media, a Facebook marketing agency. The photos from her exhibit and more of what Spero has been up to can be found on www.harperspero.com.

Aubrey A. Strickland ’05 (communication arts) has been teaching, choreographing, and producing dance in New York City and throughout the country since graduating. The company she co-founded, Amalgamate Dance Company (ADC), celebrates its fifth anniversary this spring. ADC recently launched The Charity Project, an ambitious effort to promote further use of the arts in cause-related fundraising and corporate communications. Strickland is an associate producer in multimedia at Christie's Auction House where she works with some of the greatest works of art in the world. She is also collaborating with director Michel Gondry on a feature film starring some of her teenage dance students from the South Bronx. Strickland recently was engaged to Jean G. Daval.
As the first woman to be nominated by a major political party ticket for vice president of the United States, Geraldine Ferraro ’56 built a lasting and important legacy as a national icon for women inspired to enter the world of politics and public service.

On March 26, 2011, Geraldine Anne Ferraro ’56 passed away in Boston at the age of 75, due to complications from multiple myeloma, a blood cancer she battled for 12 years.

She earned a bachelor’s degree in English at Marymount Manhattan College in 1956. Then, while working as an elementary school teacher by day, Ferraro put herself through law school at night, earning a law degree from Fordham University in 1960. After working as a prosecutor in the Queens County District Attorney’s office, she was elected to the House of Representatives from New York’s Ninth Congressional District in Queens in 1978. In 1984, Ferraro ran for the vice presidency alongside presidential candidate Walter Mondale. The Mondale-Ferraro team was defeated by Republican incumbents President Ronald Reagan and Vice President George H.W. Bush.

Since her run for the vice presidency and throughout her career as a public servant and political advocate, Ferraro remained loyal to Marymount Manhattan. In 2006, Ferraro celebrated her 50th reunion and was awarded the Pere Gailhac Award, which is given annually to a graduate who has demonstrated continuous service to the College.

In 1990, Ferraro established a scholarship in memory of her mother, Antonetta Ferraro, who urged Ferraro to attend college despite her own hardships as a widow. Alumna Kimberly Bredvad Vinton ’04, one of 25 Marymount Manhattan students who received the scholarship, values the impact that the scholarship has made on her life. “Although I know that Geraldine Ferraro did many great things in her life, this scholarship is the one thing that has made her a part of my life forever and of many other college freshmen in New York,” said Vinton, who is now a specialist for adult education with Education Service Center in her hometown of San Antonio, Texas. “My mother worked hard and encouraged me to step out and do something different with my life, more than she was able to do in hers. I hope the College is able to continue this scholarship tradition to honor the dedication and love of single mothers and parents for their children.”

In 2007, Marymount Manhattan presented Ferraro with the President’s Medal. Established in 1984, the President’s Medal recognizes outstanding individuals who have distinguished themselves through service in their professions and communities.

One of Ferraro’s last visits to the College was on June 12, 2009, when she was the keynote speaker for the “Dialogue In/As Action” conference, which was hosted by The Network for Peace Through Dialogue in collaboration with Marymount Manhattan.

(Clockwise from Bottom Left): Congresswoman Geraldine Ferraro ’56 (far left) discusses an article with her fellow MMC newspaper staff members in 1956, and is pictured in her Marymount Manhattan senior portrait. President Judson R. Shaver, Ph.D., awarded Congresswoman Ferraro the President’s Medal in 2007. Congresswoman Ferraro joined then New York State Senator, now U.S. Secretary of State, Hillary Rodham Clinton when she was awarded an honorary degree at the College’s 56th Commencement in 2005.
The conference, which took place in the Theresa Lang Theatre, provided audience members with an opportunity to learn about the art of dialogue, and its value, through Ferraro’s personal experience in politics and everyday life. “Dialogue was the key, and still is, to understanding political matters and reaching an agreement where both parties are happy,” she said in the interview. Ferraro served as a U.S. Ambassador to the United Nations Commission on Human Rights from 1993 to 1996.

In 2010, the Division of the Sciences at Marymount Manhattan was the recipient of a Congressionally-directed grant through the Consolidated Appropriations Act of 2010. The intention of this award was to create the Geraldine Ferraro Center for Education Excellence in Science, Technology, and Math. The center, established to honor Ferraro, seeks to expand student exposure to a broad range of pre-professional laboratory and clinical experiences by increasing the number of Marymount Manhattan students engaged in faculty-mentored research activities.

The Ferraro Center hosts the New York City Partnership to Advance Science Programs (NYCPAS), which offers collaborative research opportunities between Marymount Manhattan science faculty and undergraduate students with New York City high school science teachers and their students. Through the NYCPAS Program, MMC facilitates 15 research projects with New York City high schools, which will be presented during a high school research symposium at Marymount Manhattan in the fall.

Marymount Manhattan’s archives are home to the Geraldine Ferraro Papers, a collection of written works by Ferraro including various speeches from 1979 to 2008, and letters in support of causes she advocated. They are housed in the Thomas J. Shanahan Library.

Ferraro was married to real estate businessman John Zaccaro. During their 50-year marriage, they had three children. She is survived by her husband, her three children—Donna, John Jr. and Laura—their spouses, and eight grandchildren.

Sister Margaret (Sr. Ferdinand) Wiener, RSHM, 83, a retired member of Marymount Manhattan College’s faculty, known for her extraordinary dedication to all her students, died at Marymount Convent in Tarrytown, N.Y., on January 8, 2011. Sr. Margaret, associate professor of mathematics, came to the College in the 1950s. Thereafter, she worked in the library at the College for several years. Sr. Margaret also taught at Marymount School of New York, New York City and Sacred Heart of Mary Academy in the Bronx. She was a Religious of the Sacred Heart of Mary for 62 years, and was an advocate for social justice and peace.

“I remember her devotion to her students and to the College for 47 years,” said Professor Emeritus of English John Costello. “So many of our students, especially the returning ones, had told us that her low-key approach freed them from their fear of math and made it possible for them to succeed, not to mention graduate. I recall one faculty development project when I visited her Developmental Math class; I marveled at the clarity of her teaching and at the perseverance it took to repeat the kind of drills her students needed. She was a woman deeply committed to her spiritual and ethical values through action.”

Sr. Margaret is survived by her sister-in-law, Joan Wiener of Albany, N.Y., her brother-in-law William Lowell of Silver Spring, Md., and numerous nieces and nephews.

Jane Neary Betz ’57 (art) of Metchen, N.J., passed away on October 15, 2010. Betz was an artist, and she loved sharing her watercolors, acrylics, pastels, mosaics and other work with everyone around her.

Connie Provenzale Neeley ’66 passed away in October 2010.

Patricia Padden Higgins ’68 (English) of Skaneateles, N.Y., died on December 14, 2010. Higgins was an educator and taught in the Auburn School District, at Eisenhower College, and at Skaneateles Central Schools for many years. She was a communicant of St. Mary’s of the Lake Church in Skaneateles and was a volunteer confirmation course instructor.

Kateri Freaney Cooke ’59 (French) died on September 10, 2010.

Barbara Johnson ’61 (English) passed away on January 20, 2011. Her husband, Tom Heissenbuttel, thanks all of Johnson’s classmates who sent her notes while she was in hospice care. A memorial service was held in Melbourne, Fla., and her ashes were spread in her beloved Colorado mountains.

Thomas C. O’Brien, the husband of alumna Gail M. O’Brien ’60, passed away on December 6, 2010, after a long illness. He was a professor emeritus in mathematics education at Southern Illinois University, Edwardsville, Ill., where he directed The Teachers Center Project, a federally funded program designed to strengthen the teaching and learning of elementary school mathematics. He authored more than 80 papers and dozens of textbooks, some of which were translated into Hebrew, Portuguese, Icelandic and German. In 1978, he was named the first NATO Senior Research Fellow in Math and Science.

Susan Whitney ’80 (philosophy) passed away on January 25, 2010, at her home. Whitney was the former director of the Department of Human Resources’ Adult Day Care Program in the Town of East Hampton, N.Y.
The Tyranny of “Clickocracy”

The online and social media revolutions have affected American politics and journalism, as well as unleashed a juggernaut toward democracy within countless nations around the world. Are all these changes good for the body politic?

By Dotty Lynch ’66

Are you sure you want to publish this?” A big flag appeared on the computer screen of my colleague Walter Shapiro as he prepared to post the obituary he had written of legendary political reporter David Broder. The question was part of a new widget installed by his employer, Politics Daily, to alert reporters that the SEO (Search Engine Optimization) scores for their articles were weak. In the case of the Broder obituary the SEO was a zero, which meant that the likelihood of it getting high up on the list of aggregated Web sites was poor.

“Had I started the column saying, ‘Lady Gaga and Charlie Sheen acted crazy on the day veteran Washington Post political reporter David Broder died,’ my SEO score would have zoomed even though it would have made no sense,” Shapiro told my Political Communication class at American University. And if he decided to skip Broder’s passing and just write about Lady Gaga, it would have been even higher.

For those of us who have worked in journalism for more than three or four years, this new way of determining journalistic priorities is, to say the least, jarring. For years, editorial decisions have been based on journalistic values of importance and relevance. Despite the quest for ratings and circulation wars, reporters and columnists were generally shielded from the numbers. But with the decline of newspaper readership and advertising revenue and the huge changes in the way people get their news, journalists are being asked to tailor their topics to the demands of the marketplace, and those who try to fight it risk being left in the dust.

Some of this “clickocracy” is appealing. Why should elite editors from Manhattan and Georgetown make decisions on what the public “needs to know?” How about letting readers decide what they care about by the number of hits a story gets? This sounds beautifully democratic but often people don’t know what interests them until they read it, and many will argue that letting the marketplace decide has led to the dumbing down of the news.

Finding a sustainable economic model for gathering and reporting news is one of the biggest challenges facing journalism today. The New York Times has upped the ante by charging for online articles as they do for the print stories. No longer can people get unlimited access to The Times unless they pay a fee or have a paid print subscription. Others are looking to foundations and private donors to support good journalism. At American University, our Investigative Reporting Workshop is using that model to support projects like exposés into the lobbying campaign of the nuclear energy industry and what was really behind the economic meltdown. Other organizations like ProPublica are using a similar model.

The Pew State of the News Media 2011, an annual report on the status of American journalism, found that with the exception of print media most news organizations improved their revenue in 2010 and some of the attrition in newsroom staffs has eased. More Americans are accessing news but are doing it in different ways. Social media, such as Facebook and Twitter, are being used to alert people to stories, and in 2010, for the first time, more people got their political information from the Internet than from newspapers, although TV still leads as the major source.

Campaign 2012 is shaping up to be a techno-palooza. Consultants are experimenting with a political version of Foursquare to engage people in social activism by giving them bonus points for volunteering or grassroots organizing. John McCain, who didn’t even own a BlackBerry in 2008, is now sending Twitpics out over his smart phone, and new apps are being developed every day for government and campaigns.

I confess to clinging to the old journalistic values but being in love with Google. I started on my BlackBerry during the Wisconsin primary in 2004 and have never looked back. (Although my husband has banned it from our bedroom, and I have to resort to sneaking furtive peeks in the bathroom in the middle of the night!) The ability to get and transmit information instantaneously is addictive, and the idea of “doing it the old way” is unappealing as well as impossible.

My students live in the moment, and Facebook, Twitter, YouTube are their reality. But as informed citizens, we need more than instant gratification, and some ideas are more complex than 140 characters can handle.

So Ms. SEO, I am happy that Shapiro published his memories of David Broder even though you scored it low. A life like Broder’s, whose reporting was marked by integrity and hard work, is worth reading. I just hope there will continue to be news organizations that have the guts and financial resources to “just say no” to all Lady Gaga all the time.

Dotty Lynch ’66, M.A., is a political consultant for CBS News where she was the Senior Political Editor (1985-2005). She is an Executive-in-Residence at American University where she also directs a new M.A. program in Political Communication. Lynch graduated from Marymount Manhattan with a bachelor’s degree in sociology.
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