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# HARVARDgazette



Whether working in front of the cameras or behind them, University graduates have an outsized impact on the entertainment industry. Page 11

# Online Highlights

## ▶ FOLLOWING THE GENOMIC ROAD MAP

Harvard President Drew Faust hosted a panel discussion on the legacy of the Human Genome Project Feb. 22 at Sanders Theatre.

▶ <http://hvd.gs/73943>



## ◀ A CALL TO ACTION, AMID ACTING

A.R.T.'s "Prometheus Bound" ties the ancient Greek play to modern human rights. ▶ <http://hvd.gs/74493>



## ▲ DEEP WATER, DEEP TROUBLE

Geophysicist Richard Sears and SEAS Dean Cherry A. Murray view the BP oil spill as a failure of management — but also as an incident that revealed deep regulatory and safety failures.

▶ <http://hvd.gs/74180>



## AVOIDING A 'FISCAL TRAIN WRECK'

House Majority Leader Eric Cantor portrayed the United States as a "fiscal train wreck" and sketched the stark choices that Republicans consider necessary to fuel the nation's economic engine.

▶ <http://hvd.gs/74473>



## ◀ HARVARD LENDS A HAND TO CHILE

The Harvard community has reached out to help Chile recover from last year's earthquake, with efforts ranging from students working on reconstruction during winter break to an upcoming planning meeting involving Harvard faculty members and President Drew Faust.

▶ <http://hvd.gs/74580>

Police Log Online ▶ [www.hupd.harvard.edu/public\\_log.php](http://www.hupd.harvard.edu/public_log.php)

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**COVER STORY**

Harvard College focuses on a liberal arts curriculum that doesn't point students toward specific careers, such as in entertainment. But that hasn't stopped some students from pointing themselves toward Hollywood and New York and making full use of their broad-based educations. Generations of graduates have ignored any career minefields ahead and have made the uncertain transition to the entertainment industry. As a result, the list of performers, directors, and producers with Harvard ties can read like a who's who of making people laugh, cry, and want more. Page 11

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March is in like a lion, and the latest yield of Harvard publications is in no way lamblike. Page 10

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Historian Baktybek Beshimov, a former diplomat and parliamentarian, fled political unrest in his homeland to research and write in Harvard's Scholars at Risk program. Page 14

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The Rev. Professor Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in the Memorial Church at Harvard University, passed away on Feb. 28. Remembrance service scheduled. Page 15

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Since 2006, when work began on a green roof project, sustainability efforts at the Graduate School of Design have grown inside and out. Page 16

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The Peabody Museum's Monni Adams, 90, continues to research and publish in her field, now focusing on African masks. Page 18

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A zero-interest loan gives Harvard employees the boost some need when moves and emergencies call for credit. Page 19

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Last year, the Harvard men's basketball team won the most games in its history. This year, the Crimson are even better. At 21-5, entering the season's final weekend, the team has a chance to clinch its first Ivy crown and NCAA tournament berth. Page 22

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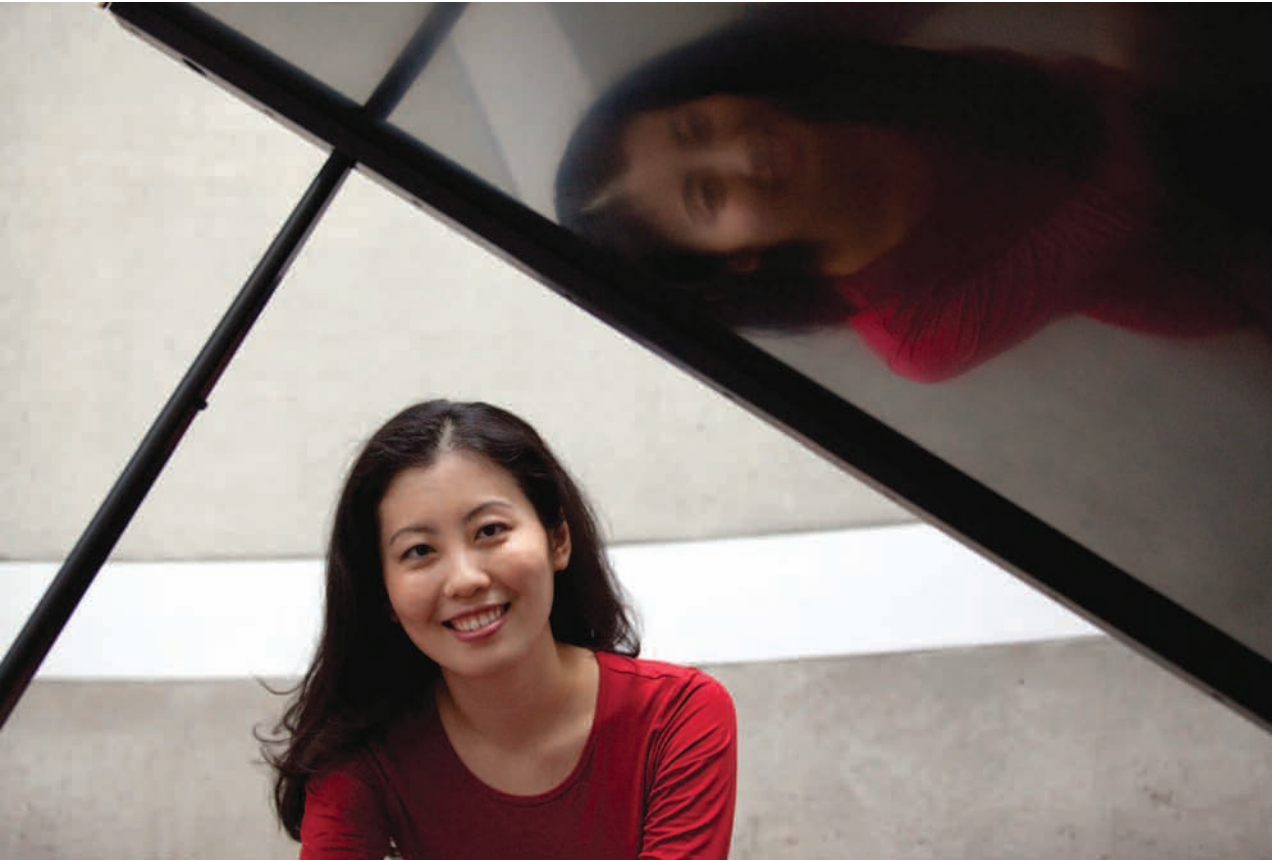
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Chia-Jung Tsay (left) and her adviser, Mahzarin Banaji, the Richard Clarke Cabot Professor of Social Ethics, began considering which fields more strongly emphasize natural talent over hard work and experience. They found that music was the most often cited for natural talent, and business was most cited for hard work.

work and experience. They found that music was the most often cited for natural talent, and business was most cited for hard work.

“Venture capitalists recognize that hard work and background knowledge in the field matter a lot,” said Tsay. “It’s the same for a doctor or a lawyer, where hard work and years of experience are what make us successful. But I think there’s a little more subjectivity in evaluation in artistic fields.”

To test this, Tsay and Banaji brought in more than 100 professionally trained musicians. Each participant was presented with two profiles of two professional musicians, and a sample musical clip to listen to from each musician. The participants were then asked questions about how talented and successful they perceived the performer to be, and how willing they might be to hire this person.

In fact, both clips were the same musical excerpt, and the profiles differed only in their mention of whether the musician had natural or learned talent. The results ultimately showed two effects: “We found even in experts and ostensibly professionally trained musicians, most of them could not tell that the recordings were the same. And on average, people seemed to prefer the ‘naturally’ talented individual, even when they said they believed hard work was more important than natural talent.”

The dramatic results suggest, according to Banaji, “a crucial disparity between what experts espouse, and perhaps even consciously believe, is the best indicator of talent, and how they actually behave.”

This experiment is, of course, only the first in the process. The next step is postulating why this is the case. Tsay intends to study not only different industries and professional fields, but cultures. “How generalizable are these findings? What about in a profession that calls for a consistent, ‘average’ performance? In Eastern cultures, is it all about hard work? Is there such a dissociation?”

Banaji wrote in an email, “Going forward, we need to find ways to get experts to confront their fascination with naturalness, which has many virtues, but surely not enough to set aside solid, objective indicators of talent. Are we able to correct for this bias?”

This leaves the question in the balance: Would people like Sarah Chang, who is a talented musician by any measure, have been anywhere near as financially successful as they are today had they not begun performing as children? It remains to be seen, but it is perhaps fortunate that Chang’s music can still be appreciated by all ages.

## Child prodigies, maybe

Study suggests our assumptions about natural talent can influence our judgments, overlooking and undervaluing the impact of hard work.

By Maya Shwayder '11 | Harvard Correspondent

How do you get to Carnegie Hall? Apparently it takes more than practice.

In 1989, violinist Sarah Chang made her solo debut with the New York Philharmonic. That performance was followed by the release of her first album a year later. Her playing was praised as “miraculous.” The BBC said she played with “verve and intelligence.”

Chang was 10, a true child prodigy.

Child prodigies are a not-infrequent phenomenon in the music business, and have been known to arrive on the public stage with quite a bit of fanfare. Many famous musicians across the centuries have been child prodigies. Mozart and Beethoven, to name two of the most famous, began composing at ages 5 and 14, respectively.

As a musician herself, Chia-Jung Tsay witnessed this trumpeting of child musicians for nearly two decades. “I remember one competition where there was a girl who was 7 or 8, who was physically carried up to the stage by her mother, suggesting this infantile prodigy,” she remembered. “And there are all these programs that called specifically for people

under 15 or under 18. There was such a narrow range wherein people were willing to invest in talent.”

Fields such as music, math, and chess have had a predilection for a long time to seek out the youngest and most accomplished among them. According to Tsay, this is because “we want to seek something that’s inherent to us. We associate accomplishment at a young age with something that comes effortlessly.” But does this desire seek out “natural” talent eventually skew our view of what talent is?

A few years back, a speech by Malcolm Gladwell caught Tsay’s eye. In it, Gladwell spoke about how the National Football League seems to recruit quarterbacks with a natural, stereotypical “quarterback physique,” even if they are not the most qualified for the position. “I got this sense that people are so captivated by the concept of natural talent,” said Tsay, “that it might influence our judgments of the natural performance.”

Tsay and her adviser, Mahzarin Banaji, the Richard Clarke Cabot Professor of Social Ethics, began looking at different domains, considering which fields more strongly emphasize natural talent over hard

# Harnessing your creative brain

Shelley Carson, a researcher in the Psychology Department and lecturer at the Extension School, has penned a how-to book on harnessing your untapped abilities.

By Alvin Powell | Harvard Staff Writer

There are creative geniuses, and then there are the rest of us.

We're the ones Shelley Carson wants to help.

Carson, an affiliate with Harvard's Psychology Department and a lecturer at the Harvard Extension School, has been conducting research into creativity since 1998. She received a doctorate in experimental psychopathology from Harvard in 2001 and traces her work on creativity back to her original interest in mental illness and her realization that many of the most creative minds in history — Mozart, Van Gogh, Newton — had symptoms of mental illness.

"I was fascinated by the number of creative luminaries, both past and present, who exhibited problems with their inner demons," Carson said. "It's difficult to diagnose these people post-mortem, but they certainly had all the symptoms that would lead you to believe they would be diagnosed" with a mental illness.

As Carson conducted her research and reviewed the work of others in the field, she shifted from the viewpoint that there were certain people blessed with creativity and that was that. As she worked, she realized that, physically, we're all wired to be creative, it's just that some of us are better able to access the creative processes in our brains.

"We're all creative. There are genetic influences ... that allow some people to access specific brain activation patterns more easily," Carson said. "When I originally started my inquiries into creativity, I thought that there were creative geniuses and then there were the rest of us. The more you study the brain, the actual physical brain, the more you realize everybody has the creative hardware, but some people find it easier to access it."

In the fast-moving world of the 21st century, Carson believes that creativity is not a luxury reserved for the best artists, painters, and scientists, but rather a basic skill that, if tapped, will help people succeed. And, better still, it can improve if exercised.

"Creativity is the ability to produce work or ideas that combine or recombine elements of information that are stored in our brains or that are coming in from the outside world in novel and original ways, that have a purpose," Carson said. "Creativity is really important today. If you're going to survive and thrive in this rapid-change climate of the 21st century, you re-



ally have to hone your creative capacity."

To help people do that, Carson has penned a book, "Your Creative Brain," which presents something of a how-to manual for your brain's creative side. The book outlines what Carson has defined as seven "brainsets" involved in creativity. Everyone, she says, has specific patterns that they are most comfortable with. By tapping the processes that they don't normally use, new avenues of creativity can be found and applied to everyday life.

Citing the seven brainsets, Carson said that they: connect, reason, envision, absorb, transform, evaluate, and stream. She provides tests and exercises to help determine what type of creative person you are. The book is aimed at the public, designed to reach as many people as possible, Carson said.

She hopes readers take away several messages from the book, including a realization that people really are creative, that the quality is important in this fast-

Shelley Carson: "The more you study the brain, the actual physical brain, the more you realize everybody has the creative hardware, but some people find it easier to access it." Carson provides tests and exercises (top) to determine what type of creative person you are.

changing and high-pressure world, that people by practicing can access different ways of being creative, and that it's important to use various such abilities in phases of a project, for example, when conceiving ideas, planning, and executing.

"Hopefully, it helps people stretch a little bit," Carson said. "The whole premise is that if we can look at the neuroscience literature and see what are the predominant brain activation patterns that highly creative people use when engaged in creative work, we can then mimic those brain-activation patterns or brainsets and hone our own creativity."



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Harvard researchers advance understanding of wound healing, cancer metastasis, and embryonic development. <http://hvd.gs/73945>

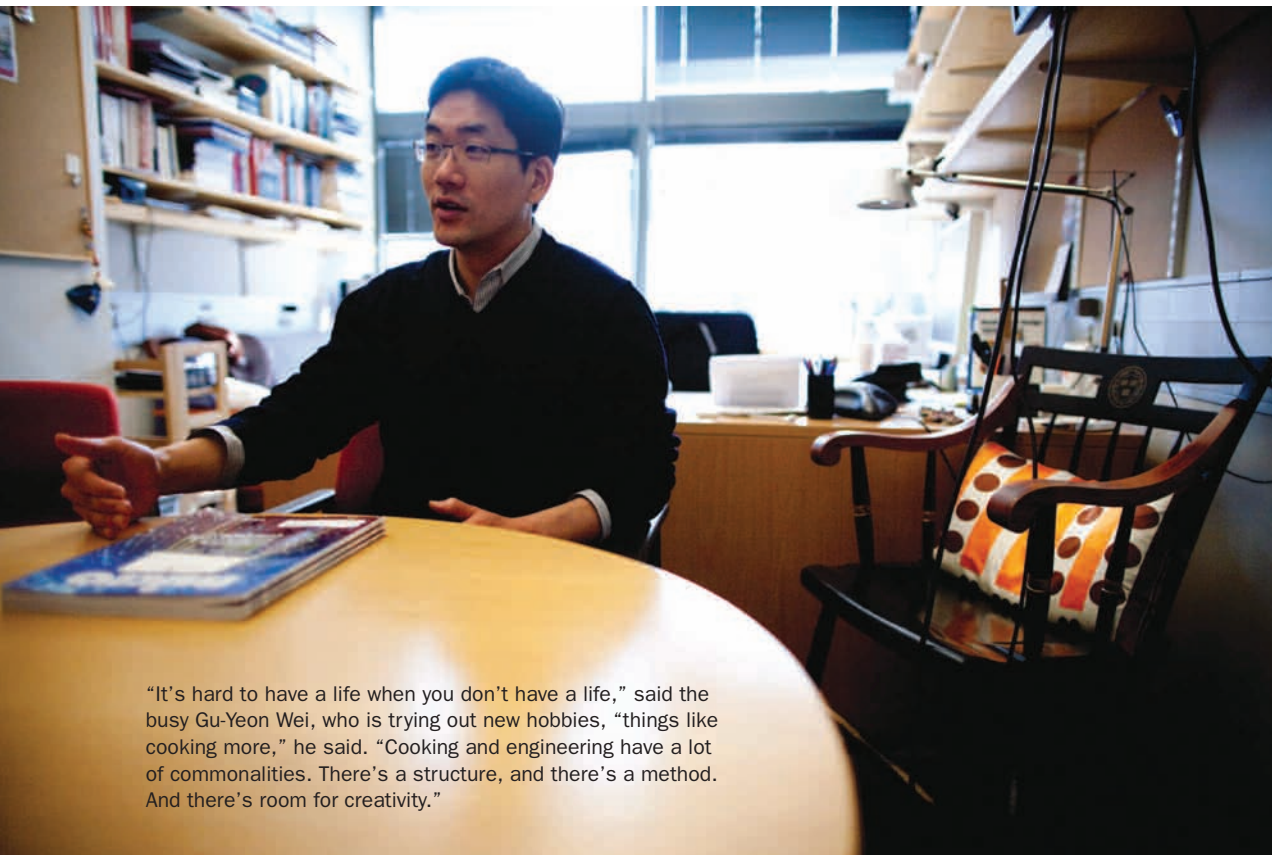


Small changes in the activity of a single pigmentation gene in embryos generate big differences in adult color pattern. <http://hvd.gs/73957>

# Chips, efficient and fast

Professor Gu-Yeon Wei explores energy-efficient computing devices that are fast but draw minimal power.

By Corydon Ireland | Harvard Staff Writer



"It's hard to have a life when you don't have a life," said the busy Gu-Yeon Wei, who is trying out new hobbies, "things like cooking more," he said. "Cooking and engineering have a lot of commonalities. There's a structure, and there's a method. And there's room for creativity."

When in graduate school at Stanford University in the 1990s, Gu-Yeon Wei shared a trailer office near a little kitchen where two other students worked. When they were on the network, he said, everyone's computer slowed.

That little kitchen office was where Yahoo! came from, along with its dotcom-era millionaires.

"I had those same dreams. Why not?" said Wei, who is Harvard's newest tenured professor of electrical engineering.

In 2000, he joined an Oregon start-up just after finishing his Ph.D. coursework. But first he secured a teaching job, and his prospective university employer agreed to wait for him. After all, industry experience is valuable for engineers who design, build, and fix things.

"My boss at the time promised to send me to Harvard a millionaire," said Wei, but a few market corrections soon altered that picture. "I felt very fortunate I had this other job on the table."

"This other job," over seven years, made Wei (pronounced "we") the Gordon McKay Professor of Electrical Engineering at the Harvard School of Engineering and Applied Sciences. Still, he said, "I

learned a lot in those 18 months," including tips on real-world design and production from circuitry experts with decades of experience.

But getting into electrical engineering at all was "a series of accidents," said Wei, who entered Stanford in 1990 with the idea of majoring in physics. First there was the daunting competition, he said, from the "super mini-physicists" already in his freshman class.

Then there was the surprising draw of electrical engineering, prompted in Wei's sophomore year by a course in electrical semiconductor devices taught by James D. Plummer, the current dean of engineering at Stanford.

That course reawakened the appeal of making things. Wei had spent his boyhood tinkering, making plastic model robots, cars, and planes from kits so cheap they cost the equivalent of an ice cream bar. "I loved to pick one up and put it together," he said. "And I never read the instruction manual." Wei also designed his own rubber band shooters and searched for optimal slingshot components.

Then there was Wei's lifelong comfort with math and science, subjects that seemed to transcend the cultural and linguistic boundaries of his peripatetic childhood. "I lived everywhere," he said. His father,

## FACULTY PROFILE

an economist with the Ministry of Finance in South Korea, had a lot of foreign postings. Wei and his three older sisters lived in pre-revolutionary Iran, suburban Virginia, the Philippines, and briefly in South Korea. By then, in sixth grade, Wei's faulty Korean didn't matter in courses dominated by numbers. (In 1990, he finished high school in New Hampshire, at Phillips Exeter Academy.)

At Stanford, Wei's first taste of practical electrical engineering involved working in a "fab," a computer-chip fabrication facility that required donning a hairnet and a clean-room "bunny suit" every day. "Ultimately I decided I didn't like working in fabs," said Wei, with a trace of a smile. "It ruined my hair."

So he decided to go "one layer up" and focus on designing circuits in the Very-Large-Scale-Integration (VLSI) realm. VLSI, a staple of research since the 1970s, refers to combining what were once thousands — and are now billions — of transistors on a computer chip.

Over time, Wei settled on one very hot VLSI issue: power-supply regulation for microprocessors. Circuits have to consume minimal energy for computation, making them easier to cool. But the same circuits in the world of Ultra-Low-Power-Computing have to maintain the high speed necessary for modern devices such as cell phones and computers.

At Harvard, Wei is exploring this low-power, high-efficiency challenge in the Micro Air Vehicles Project. The aim is to design and build robotic flying insects, or "RoboBees," that are robust and agile enough that they might one day perform sensitive and even dangerous tasks like military surveillance and weather mapping. (Many collaborating faculty members, including Robert Wood, are from Harvard's Wyss Institute for Biologically Inspired Engineering.)

"The more efficient it is," said Wei of the tiny robot's power pack, "the longer it can fly."

Wei spends the other half of his research time studying how to reduce the uncertainties of nanoscale modern circuits, where variability is measured in atoms. He often collaborates with David Brooks, the Gordon McKay Professor of Computer Science, who is a specialist in the architecture of the computer systems' underlying circuitry.

And what does he do in his down time? "It's hard to have a life when you don't have a life," said the busy Wei, who just moved to Beacon Hill from Cambridge. But he's trying out new hobbies, "things like cooking more," he said.

"Cooking and engineering have a lot of commonalities," said Wei. "There's a structure, and there's a method. And there's room for creativity."



## America's Eden that wasn't

A new history of science course on the environment moves past the fictions of an unspoiled earlier time to explore the reality of settlement.

By Corydon Ireland | Harvard Staff Writer

In the summer of 1844, author Nathaniel Hawthorne set out into the woods around Concord, Mass., to record his impressions of nature. But his reverie was soon interrupted by the shriek of a locomotive. It was a sound, he wrote, “harsh above all other harshness.”

Moments of similar intrusion are common in American literature, the sudden imposition on a pastoral scene of what critic Leo Marx called “the machine in the garden.” Henry David Thoreau recorded similar moments, as did Mark Twain, Faulkner, Hemingway, Steinbeck, and other writers mourning the loss of an American Eden. In its place, Thoreau wrote in disgust, was the “maimed and imperfect nature” of modern life.

But wait, a new Harvard College course asks: Was there ever an American Eden?

“We read too much Thoreau,” said Conevery Bolton Valencius, a lecturer in history of science. “Them’s fighting words for someone teaching environmental history.” But this semester she’s ready to reveal the past as it actually was in History of Science 132: “This Land Is Your Land: A Survey of American Environmental History,” the department’s first course in the history of the American environment.

In the syllabus, Thoreau appears “as a kind of interloper,” said Valencius, as an aberration in a 19th century nation in which nearly everyone else “sees natural resources as something to be used fiercely.”

In fact, she said, people in Thoreau’s time were more likely to read James Fenimore Cooper, the novelist who so mildly noted the mass killing of passenger pigeons.

“People have used nature all throughout, and before, American history,” said Valencius, who earned her history of science Ph.D. at Harvard in 1998. “We mod-



erns forget that.”

Her fast-paced survey is designed to awaken students to America’s past as a place of ascendant farmers and loggers and land-hungry pioneers. Even the Native Americans had altered the natural world around them, clearing forest tracts by fire to plant corn and beans.

“The past is a different country,” said Valencius. “The environments we live in are not the environments of the past.”

It takes some guidance to get back to that environmental past, and her animated lectures help. In a spacious seminar room in the Science Center, where 20 students from diverse concentrations listened in, Valencius illustrated her points with maps, paintings, and lithographs. She played snatches of song, read from contemporary journals, and — with a little prompting — even mimed what it took to pull a barge along a canal.

From the course pack, students read about the “corn chiefdoms” of early America, Osage land use, the ecology of colonial New England, and the imposition

In “This Land Is Your Land: A Survey of American Environmental History,” course lecturer Conevery Bolton Valencius (left) says, “We read too much Thoreau. The environments we live in are not the environments of the past.”

of “Jefferson’s grid,” a system of lines on a map that express ownership from a distance. (It was an alien idea to American Indians, who drew maps as a series of circles that were never expressions of property.)

They read from the Lewis and Clark Expedition (1804-06), the party of explorers in six canoes and two flatboats that Meriwether Lewis grandly compared to the brave fleets of Columbus and Capt. James Cook. “The United States finds itself, somewhat surprised, in possession of another third of the continent,” said Valencius of that pivotal exploration. “It was not at all clear what had been bought.”

The course races along a timeline marked by other resonant dates. The Land Ordinance of 1785 expressed the central role of the first federal government, said Valencius, to distribute land, and to counter earlier British attempts to limit westward migration.

In 1862 came the Homestead Act, setting the stage for independent farmers to, among other things, upstage the model of Southern enterprises dependent on slavery.

In the period 1900-30, the population of Los Angeles boomed from 100,000 to 1 million. It was a sign that the center of U.S. gravity was shifting to the West, where vast mineral resources awaited fervent extraction.

In the mid-1930s, America busily harnessed virtually all of its rivers for power. Today there are only a few undammed rivers, including the short (150-mile) Buffalo River in Arkansas, where Valencius grew up. (In the course, rivers are a main actor, as America’s oldest transportation routes, as well as its political fracture points.)

Then came 1945, when the first atomic bomb was dropped, and overnight, said Valencius, came “the recognition that we could destroy vast swaths” of the natural world.

In 1962, when the book “Silent Spring” was published, “Americans began to fear their own domestic environments,” she said, and felt a widening unease at the idea that nature was there to be conquered.

By 1970, with the Clean Air Act and the Clean Water Act, the regulatory machinery was in place to temper the environmental costs of modern life. But then came a counterpoint year, 1980, when Ronald Reagan — “the sunshine president from the Sunshine State,” said Valencius — brought with him a new skepticism about federal intervention in environmental issues.

In 2006, the film “An Inconvenient Truth” helped to set off the latest major environmental dispute. Overnight, climate change was being debated even in small-town newspapers, said Valencius, and ordinary citizens were “armed” with facts on a complex issue.

The year 2006 “is not viewed as a marker yet in the history of science,” she said, but it will be.

## The digital pioneers

A Harvard center helps to write the script as the arts & humanities confront an emerging age of digital scholarship.

By Corydon Ireland | Harvard Staff Writer

Open a book to read. Gaze at a painting. Listen to music. For centuries, these private acts were at the heart of scholarship in the humanities, the cluster of academic disciplines that study the human condition.

But now we are in the age of Digital Humanities 2.0, according to authorities at a recent panel of the same name, held at the Barker Center on Feb. 10 and sponsored by the Mahindra Humanities Center at Harvard.

Future digital scholars will explore the meaning of a single work, figure, or period by layering text with images, audio, film, 3D artifacts, markups, and other multimedia resources housed — often untouched — in archives around the world.

Emerging models of such scholarship represent a “rich moment,” said panel moderator Jeffrey Schnapp, a Harvard professor of Romance languages and literatures and director of the metaLAB (at) Harvard, a cross-University center for investigating new forms of digital scholarship.

Humanities 2.0 will offer up new “plausible genres for scholarly exchange,” said Schnapp, and they will likely share four features:

■ **The “animation” of archives:** to process, preserve, distribute, and link archival material in a way that recognizes “visualization as a core feature of humanities scholarship,” he said. “The linguistic will take a visual turn” in this new scholarship, said panelist Peter Lunenfeld, a design and media arts professor at the University of California, Los Angeles (UCLA).

■ **“Artifactual knowledge”:** ways to layer 3D artifacts and other images into more traditional narrative forms.

■ **“Thick mapping”:** adding geospatial layers to arts and humanities scholarship. MetaLAB is incubating Zeega, an open-source toolkit that enables immersive multimedia projects. It’s being developed, in part, at Harvard. And panelist Todd Presner, a comparative literature professor at UCLA, introduced his 10-year project HyperCities, a way of presenting urban histories that layer old conceptions of place with new, interactive ones. “It’s a very, very rich way of thinking about place,” he said.

■ **“Literary genomics”:** a way of using “vastly expanded data sets” to investigate literature and other cultural treasures, said Schnapp. (As reported in the journal *Science* last year, a team of Harvard researchers used a 500 billion-word data set from 5.2 million Google-digitized books to analyze word occurrences between 1500 and 2008.)

Online ►► Full story: <http://hvd.gs/73909>



“Tangible Things” brings together roughly 200 objects, natural and artificial, drawn from Harvard’s massive collections, such as the Hughes-type printing telegraph (above, detail) by Louis-Clément Breguet, c. 1875, from the Collection of Historical Scientific Instruments.

## Putting things in their place

Two professors shake up Harvard’s museum collections with a new course and exhibit that aim to challenge the ways in which tangible things are classified in traditional categories.

By Colleen Walsh | Harvard Staff Writer

In Harvard’s Collection of Historical and Scientific Instruments, curious items are the norm, like the exploding “thunder house,” a small wooden box used to demonstrate the value of lightning rods, or the control console of the Harvard cyclotron, which was the University’s second particle accelerator.

But in the Putnam Gallery, in a display on vision and illusive nature, a giant plastic model of a human eyeball sits near the palette of the American painter John Singer Sargent, the surface of the latter covered in hardened strokes of muted color.

Hidden in several of Harvard’s collections across the University are similar treasured curiosities, part of a new class and exhibit that encourage students and visitors to question traditional categories of knowledge. “Tangible Things,” on view through May 29, is organized in collaboration with a Harvard General Education course, “Tangible Things: Harvard Collections in World History.”

“We are teaching students and visitors about a way of engaging the world and a way of engaging

history,” said Laurel Ulrich, Harvard’s 300th Anniversary University Professor, who helped to develop the exhibit and course.

The core of the exhibition is in the Collection of Historical Scientific Instruments’ Special Exhibitions Gallery. There, visitors can view material categorized as art, history, archaeology and anthropology, science and medicine, books and manuscripts, and natural history, all culled from Harvard’s museums and libraries. They are also introduced to items that can’t be categorized quite so easily, including a tiger skull, a teapot, and a 100-year-old tortilla.

“Some people think these categories have outlived their usefulness. What do you think?” reads a plaque in the display.

Adding a hide-and-seek element to the show, Ulrich and co-creator Ivan Gaskell cleverly inserted a number of “guest objects” into regular displays at the Collection of Historical Scientific Instruments, Harvard Art Museums/Arthur M. Sackler Museum, Harvard Museum of Natural History, Houghton Library, the Peabody Museum of Archaeology and Ethnology, Schlesinger Library, the Radcliffe Institute for Advanced Study, and the Semitic Museum.

Photo by Justin Ide | Harvard Staff Photographer





In the Museum of Natural History's Glass Flowers gallery, intricate replicas of 847 species of plants handcrafted by 19th century glass artisans double as works of art. Nestled in the corner, a Louis Comfort Tiffany floriform vase, circa 1900, from Harvard Art Museums/Fogg Museum fits seamlessly into the collection.

Next door in a case in the museum's Mineral Hall, one could easily mistake what appears to be a gray stone. But upon closer inspection, the calcified specimen, normally found in Harvard's Countway Library of Medicine, is a bladder stone removed from a man in 1809.

Viewing an object from multiple perspectives helps students to engage, challenge their assumptions, explore history more deeply, and make connections between disciplines, said Gaskell and Ulrich. The exhibition and course are based on their work over the past several years with similar undergraduate and graduate seminars that explored how to write history from tangible things. Several items in the exhibit are objects studied by their earlier students.

"We want to encourage students to think about what purpose categorizations serve, how do they function,

how do they enable us to make knowledge claims, but how do they also inhibit us," said Gaskell, Margaret S. Winthrop Curator and senior lecturer on history.

"It's a question of human imagination," he added, "of not taking the line of least intellectual resistance."

In the class, students are required to visit exhibits weekly. "Mostly we want you to look," notes the syllabus. In addition, course participants are required to write two short papers and produce a final project based on a reinterpretation of objects in the exhibit.

The class has been a runaway hit. Last month organizers were forced to relocate its weekly lectures to a larger auditorium to accommodate the 250 students who signed up.

"I just wanted to jump into the class right away because I absolutely love the museum collections at Harvard," said sophomore and organismic and evolutionary biology concentrator Joseph Brancale.

After reviewing a selection of personal items that Gaskell and Ulrich brought to class earlier in the semester, including a starfish, a bronzed baby boot, and a Russian icon, Brancale said he noticed "discrepancies between the [established] categories."

"If you look at the underside of a starfish and you see the radial symmetry and all the little patterns. ... You can apply that to art later on."

At its core, the class and exhibit, said Gaskell, reflect human interaction.

"If we can help students, and anyone who is interested, to appreciate the role of things in human interactions more fully, how those relationships change over time, and how we can understand not only other people who are our contemporaries, but also those who lived before, then I think we will have done our job."

Online ►► "Tangible Things" information: [www.fas.harvard.edu/~hsdept/chsi-tangible\\_things.html](http://www.fas.harvard.edu/~hsdept/chsi-tangible_things.html)

Laurel Ulrich (below, right), 300th Anniversary University Professor, discusses the exhibit with Sara Schechner, David P. Wheatland Curator of the Collection of Historical Scientific Instruments. Ulrich created the exhibit with Ivan Gaskell (above, left), Margaret S. Winthrop Curator and senior lecturer on history.

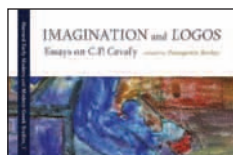


## Cities on a hill

Edward Glaeser was raised in New York City, is an advocate of the metropolis, and upends the myths that cities are unhealthy, poor, and environmentally unfriendly in his book “Triumph of the City.”

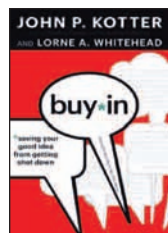
By Sarah Sweeney | Harvard Staff Writer

### HARVARD BOUND



**IMAGINATION AND LOGOS:  
ESSAYS ON C.P. CAVAFY**  
(Harvard University Press,  
October 2010)  
Edited by Panagiotis Roilos

Panagiotis Roilos, professor of Modern Greek studies and of comparative literature, edits this volume of essays by international scholars exploring the work of C.P. Cavafy, one of the most important 20th century European poets.



**BUY-IN: SAVING YOUR GOOD IDEA  
FROM GETTING SHOT DOWN**  
(Harvard Business Press,  
October 2010)  
By John P. Kotter and  
Lorne Whitehead

Understanding attack strategies and how to prepare for them will help get your idea off the ground, according to this book by John P. Kotter, Konosuke Matsushita Professor of Leadership *Emeritus*, and co-author Lorne Whitehead.



**CONSTRUCTING THE INTERNATIONAL  
ECONOMY**  
(Cornell University Press, April 2010)  
Edited by Rawi Abdelal, Mark Blyth,  
and Craig Parsons

Rawi Abdelal, the Joseph C. Wilson Professor of Business Administration, and co-editors parse the ways political and economic forces are interpreted globally by agents, and seek to understand just how the economy is constructed.

Green Acres isn't the place for everyone, especially Edward Glaeser.

Glaeser, who was born and raised in New York City, is an advocate of the metropolis, and he upends the myths that cities are unhealthy, poor, crime ridden, and environmentally unfriendly in his new book “Triumph of the City.”

The Fred and Eleanor Glimp Professor of Economics began thinking about cities when he was just a child. “I found it impossible not to be fascinated by the urban world around me,” he recalled.

“People should be free to choose suburban homes, but the federal government shouldn't be bribing people to leave urban areas. The home mortgage interest deduction does not create a level playing field. It pushes people out of urban apartments into suburban homes.”

In research that estimated carbon emissions associated with living in different parts of the country, Glaeser discovered that it's actually greener to live in the city.

“I find that cities have significantly lower carbon emissions than suburbs because of less driving and smaller housing units, even



“In those days — the bleak 1970s — New York's future seemed far from assured. It has been a great joy to watch that city, and other great cities like Boston, come back.”

Glaeser said humans are a social species, and cities are a natural fit for them despite being highly unnatural.

“Cities are thriving despite new technologies that make it effortless to telecommute from any far-flung spot, because those technologies and globalization have increased the returns to being smart, and we are a social species that gets smart by being around other smart people,” he said. “Cities succeed today by connecting people and enabling them to learn from one another. My 19 years at Harvard have only strengthened my belief that the most complex ideas are best transmitted face to face.”

Glaeser also believes that people should stop idolizing home ownership and romanticizing rural villages.

“I believe in choice, but I also think we should stop subsidizing home ownership,” he

holding household size and income constant,” he said. “I'm an economist, and that perspective leads me to put great value in human freedom. Plenty of people don't want to live in urban areas, and that's perfectly fine with me, as long as people are paying for the social costs of their actions, including any environmental costs.”

“We are a destructive species, and the best thing we can do for nature is to stay away from it.”

City living is more popular than it has been in the past, said Glaeser, in part because cities have become more pleasant over time.

“Cities are great places to play, as well as work. And an increasingly educated and affluent population seems to value the higher-end entertainment that is disproportionately available in cities,” he said.

But is he biased about cities because he hails from the ultimate one?

“Of course.”

# Harvard in Hollywood

As a liberal arts college, Harvard doesn't train its students for jobs in Hollywood. But student clubs, a liaison network, and individual drive prompt some toward entertainment careers, a fact reflected in this year's Oscar nominees.

Actor John Lithgow, a 1967 Harvard College graduate, has this advice for students wanting to follow his path: Don't do it.

Success in the entertainment industry is a gambler's bet, and he said pursuing a career like his "goes against anybody's better judgment."

The College's focus on a liberal arts curriculum doesn't directly point students toward Hollywood. But that hasn't stopped some students from pointing themselves there and making full use of their broad-based undergraduate educations, as reflected in Sunday's (Feb. 27) Academy Awards.

"I basically tell all young people, 'Do not become an actor,'" Lithgow said. "But I also tell them, 'If you're going to be an actor, you're going to ignore what I say anyway.'"

Generations of graduating Harvard seniors have ignored

the career minefields ahead in the arts and made the uncertain trek to Hollywood, New York, and other industry hot spots. Once there, they've hewn their own routes to success, applying the determination and talent shown on campus in Harvard-Radcliffe Dramatic Club productions, during the Hasty Pudding's annual burlesque, in the satiric writings of the Harvard Lampoon and, increasingly, in classes on filmmaking, screenwriting, playwriting, and other performing arts.

"My most basic advice is to enjoy yourself while at Harvard. It's an extraordinary opportunity to get a wonderful education and try your wings as a young artist," said Lithgow, who helped to create Harvard's annual Arts First celebration. "It's the most protected and creative time I ever had."

Even a short list of performers with Harvard roots reads like a who's who of making people laugh, cry, and want more. Among those in front of the camera are Lithgow, Tommy Lee Jones, Conan O'Brien, and Natalie Portman.

Behind the camera are directors and producers for such popular films as "Black Swan," "The Wrestler," "Glory," "The Last Samurai," "Blood Diamond," "Jarhead," and "Memoirs of a Geisha."

In addition, Harvard's position as a top educational institution and a touchstone of American culture has made the University itself something of a film star, from dramas such as "The Social Network," "The Paper Chase," and "Love Story" to more lighthearted fare such as "Legally Blonde" and "Stealing Harvard." On television, the paranormal tales in the show "Fringe" revolve around a hidden Harvard lab. Key characters in film and television often bear Harvard pedigrees, such as Tom Hanks' role as Robert Langdon, a Harvard professor of "symbology," in the film "The Da Vinci Code."

"It's such a center of intellect, curiosity, science," said director Lorenzo DeStefano, who is making a movie starring John Hurt that is based on the scholarship of Daniel Aaron, Harvard's Thomas Professor of English and American Literature *Emeritus*, who edited and published the 17 million-word diaries of American poet Arthur Inman.

## A NIGHT FOR OSCARS

Hollywood's Harvard involvement reached a peak at the Academy Awards, with 2003 alumna Portman taking home the best-actress award for her role in "Black Swan," in which she played a ballerina who loses her grip on reality after winning a coveted role in "Swan Lake." The film netted another Harvard graduate, 1991 alumnus Darren Aronofsky, a nomination for best director. As the birthplace of Mark Zuckerberg's Facebook, the University itself was the backdrop for best-picture nominee "The Social

(see *Hollywood* next page)



## Hollywood

(continued from previous page)

Network,” which won Oscars for best editing, music, and writing of an adapted screenplay.

Harvard understands the draw of the arts for some students. Gail Gilmore, assistant director of the Office of Career Services (OCS), described Hollywood as something of a black box that for years put OCS in a bind, limiting the advice and support the office could give to graduating seniors interested in careers there. But that has changed in recent years, with the advent of an active industry alumni network called — what else — Harvardwood.

In recent years, the University has re-emphasized the importance of the arts to a well-rounded education. The 2008 Task Force on the Arts recommended increasing support for that area, including instruction in arts practice, in the context of gaining a liberal arts education.

“It’s not job training. It’s not film school,” said Robb Moss, nonfiction filmmaker and the Rudolf Arnheim Lecturer on Filmmaking. “It’s film-making, art-making, within a liberal arts background.”

Robert Kraft, the head of Fox Music and a 1976 Harvard grad whose scores have graced such films as “The Little Mermaid” and “The Mambo Kings,” describes his career start as marked by serendipity impossible to replicate. “I can tell you 10 stories about what happened to me, but I can’t tell you how I came to be at that nightclub at 1:30 in the morning, sitting next to a producer,” Kraft said. “How did I get in this chair? I don’t know.”

Elsewhere, graduates of Harvard’s School of Engineering and Applied Sciences have found a home at Pixar Animation Studios, which held an information session on campus last month.

Harvard writers, particularly in comedy, have tickled the nation’s funny bone for decades, penning and producing such programs as “The Tonight Show,” “The Late Show with David Letterman,” “The Simpsons,” “Seinfeld,” and “The Daily Show.”

“They’re absolutely great. To my mind, they have a lot to do with creating the tone of comedy in America ...

that swings between ironic-brainy and daffy-stupid,” Lithgow said.

“I live out in Los Angeles. You can’t spit without hitting a Harvard comedy writer.”

“You don’t even need strong lungs,” agreed 1991 graduate Jeff Schaffer, a Harvard Lampoon veteran and a writer and producer for “Seinfeld,” “Curb Your Enthusiasm,” and the Sacha Baron Cohen film “Bruno.”

Though achieving Hollywood success can be difficult, the rewards can be great, said Schaffer. “The good news is it’s really fun; you sit around all day making people laugh.”

### THE ERA BEFORE NETWORKING

Older alumni will tell you that the Harvard name didn’t help when they were starting out. Lithgow, a former Harvard overseer, struggled mightily to find work after graduating more than 40 years ago and kept his Cambridge roots to himself. Kraft, who struggled in the music business after he graduated 35 years ago, said his pedigree never came up because it wasn’t relevant.

“Saying you went to Harvard as a songwriter ... would sort of be like trying out for the New York Knicks and saying you went to Harvard. So what? You can either shoot or you can’t,” said Kraft, a director of the Harvard Alumni Association.

Hollywood remains a place so magnetic that, unlike many industries, its appearance at college job fairs is a rarity.

“Hollywood is inundated by talent. It doesn’t have to go looking for it,” said 1999 graduate Mia Riverton, an actress and producer who has appeared in such television shows as “Curb Your Enthusiasm” and “The Mentalist.”

Though Hollywood remains as gruff as ever, finding a friendly face there is a bit easier for graduates now, thanks to Riverton and the Internet age. After graduating, Riverton found herself beating her head against that familiar wall, networking like crazy to make connections, and perusing old alumni listings for access. She ultimately connected with alumni Stacy Cohen ’89 and Adam Fratton ’90. The three agreed that finding Harvard alumni shouldn’t be so difficult, so they founded a nonprofit called Harvardwood.

Now Harvardwood maintains a comprehensive website containing everything from contact information to proposed scripts to a calendar of networking events for alumni and students interested in the industry. Alumni have come flocking, 5,000 so far. Harvardwood’s growth, Riverton said, suggests the large number of alums in the industry.

“They’re everywhere. There have to be 10,000 people working in the arts, media, and entertainment,” Riverton said. “The Thursday night NBC comedy block is 80 percent [written by] Harvard Lampoon comedy writers.”

Harvardwood also seeks to help interested students through its Harvardwood 101 program. The program, conducted in collaboration with OCS, offers tours, panel discussions, and office visits with alumni in Hollywood over winter break. Interested students also can extend the experience through internships.

Senior Madeleine Bennett said her three-week internship at Management 360 turned out better than she could have expected. After bringing scripts to actor Tobey Maguire, best known for his film role as Spiderman, she wound up reading the female parts





# The man from Kyrgyzstan

Historian Baktybek Beshimov, a former diplomat and parliamentarian, fled political unrest in his homeland to research and write in Harvard's Scholars at Risk program.

By Corydon Ireland | Harvard Staff Writer

In 1994, Baktybek "Bakyt" Beshimov was the youngest university president in his native Kyrgyzstan when he first visited Harvard. After two awe-struck days, Beshimov stood on a bridge over the Charles River and vowed to bring to Osh State University the same academic freedom, opportunity, and ethical scholarship he had witnessed in Cambridge. "I prayed, and I dreamed," he said.

The dream came true, for a while. During the 1990s, in the first blush of post-Soviet reform, Beshimov made Osh a model of openness, with student exchange programs and an international faculty that by 1996 was 11 percent Western. But the brash young educator was eventually fired and put under house arrest by a national regime skeptical of openness.



After two assassination attempts in 2009, Baktybek Beshimov escaped Kyrgyzstan and came to the United States. Today, the former ambassador is a fellow in Harvard's Scholars at Risk program.

Beshimov remained defiant, and that made him wildly popular in Osh, which elected him to parliament. By 2000, the historian was on his way to India for a five-year tour as Kyrgyzstan's ambassador.

Then came Kyrgyzstan's "Tulip Revolution" in 2005, which ushered in a government that Beshimov feared would embrace corruption again. He ran for parliament, was elected, and became an increasingly lonely voice for democratic reform. A front-page newspaper article showed him dressed as the Statue of Liberty, being "Uncle Sam's agent" and a "spy for the West," he said.

Things got worse. By the summer of 2009, Beshimov had evaded two assassination plots, including what he said was to be a staged car crash on a mountain road.

That August, Beshimov and his wife made separate escapes through neighboring Kazakhstan, and fled to the United States. Last May, following a coup, he was offered his country's ambassadorship to Washington, D.C., but he turned it down. "I

didn't want to be part of an evil system," Beshimov said. He regards present-day Kyrgyzstan as a "puppet regime" in the thrall of Russia.

Today, the former diplomat lives in a suburban Boston apartment with his wife, Fatima Mendikulova, an authority on international trade and development who works at the Harvard Kennedy School. Kyrgyzstan has fallen fast, she lamented, to "the bottom of the world."

Beshimov found refuge last fall in Harvard's Scholars at Risk program, established nine years ago as part of a network of 194 universities in 23 countries.

Harvard has so far sponsored 22 scholars at risk, including a Shakespeare expert from Iraq, a physician-novelist from Burma, and an engineer from Sri Lanka who builds robots that hunt landmines. Beshimov, who is officially a visiting fellow at Harvard's Davis Center for Russian and Eurasian Studies and at the Center for International Studies at the Massachusetts Institute of Technology, is one of the few to speak out.

He is bringing his 20 years of experience as a scholar, army officer, diplomat, and politician to bear on a book that will be ready this fall.

Why are Central Asian regimes becoming authoritarian, failing at reform, and so prone to conflict? Despite strong scholarship on those questions, said Beshimov, no one has yet written the comprehensive story.

Kyrgyzstan and other Central Asian republics of the former Soviet Union are fragile, failing, corrupt, and weak, he said. They make up a tinderbox entangling Russia, China, and the United States that "could become a second Middle East." He said that these Central Asian nations have rejected what democracy can offer: modernization, diversity, human rights, free markets, and limits to corruption. If they fail, added Beshimov, "Islamist forces" will step into the power void.

But his book has a vision too, of how democracy in Central Asia is still possible, he said: "I am still an idealist. I believe in the goodness of people."

In Kyrgyzstan and other former Soviet republics, said Beshimov, there is an understandable nostalgia for an era when people had jobs and when health care, police, and education systems seemed to work.

At the same time, "I have no regrets" about the demise of the Soviet Union, said Beshimov, whose fraternal grandfather was executed in a 1930s Stalinist purge.

As an undergraduate in the 1970s, Beshimov and his friends read forbidden samizdat literature, listened to rock music, and tuned in to the Voice of America. "Information from the West," he said, "opened our minds to many things."

Beshimov was the first Kyrgyzstan politician of his day to harness the power of the Internet for campaigning. From Cambridge, in defiance of geographical distance from his estranged land, he is still using the Web, blogging and writing online articles to bring a message of reform to Central Asia.

"This is underground literature," said Beshimov of the unfettered Internet, a conduit for electronic samizdat. "It changes people."

Online ► [Scholars at Risk: To learn more about the program, http://hvd.gs/74828](http://hvd.gs/74828)



## Rev. Peter J. Gomes dies at 68

The Harvard scholar and Plummer Professor of Christian Morals and Pusey Minister in the Memorial Church was regarded as one of America's leading preachers.

The Rev. Professor Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in the Memorial Church at Harvard University, died from complications arising from a stroke on Feb. 28. He was 68 years old.

Gomes, an American Baptist minister, served in the Memorial Church since 1970. He was a member of both the Divinity School faculty and the Faculty of Arts and Sciences at Harvard. Gomes authored many books, including the best-sellers "The Good Book: Reading the Bible with Mind and Heart" and "Sermons: Biblical Wisdom for Daily Living," as well as numerous articles and papers.

Widely regarded as one of America's leading preachers, Gomes participated in the inaugurations of Presidents Reagan and George H.W. Bush. He was named Clergy of the Year by the organization Religion in American Life in 1998; in 1979 Time magazine called him "one of the seven most distinguished preachers in America." He received 39 honorary degrees and was an Honorary Fellow of Emmanuel College, University of Cambridge.

"We are deeply saddened by this loss," said Harvard President Drew Faust. "Peter Gomes was an original. For 40 years, he has served Harvard as a teacher in the fullest sense — a scholar, a mentor, one of the great preachers of our generation, and a living symbol of courage and conviction. Through his wisdom and appreciation of the richness of the human spirit Reverend Gomes has left an indelible mark on the institution he served with unmatched devotion and creativity. He will be sorely missed."

"No one epitomizes all that is good about Harvard more than Peter J. Gomes," said Henry Louis Gates Jr., Harvard's Alphonse Fletcher University Professor. The pair met in 1991 when Gomes was part of a recruiting committee that helped to bring Gates to the University. Gates quipped it was "love at first sight," and said Gomes had been a loyal friend and adviser for 20 years.

File photo by Kris Snibbe | Harvard Staff Photographer

"He was one of the nation's truly great preachers and one of Harvard's truly great scholars," said Gates, who directs Harvard's W.E.B. Du Bois Institute for African and African American Research. Gates also praised Gomes for his expertise on the history both of Christianity and of Harvard University and for his "keen storytelling capacity."

"Peter has been a powerful presence in the University for more than four decades," said William Graham, dean of Harvard Divinity School, who first met Gomes at Harvard in 1966.

Graham recalled hearing Gomes offer parting words to graduating College seniors during Commencement. Those speeches "are masterpieces, both humorous and moving valedictions. That was something very special for undergraduates," said Graham, John Lord O'Brien Professor of Divinity and Murray A. Albertson Professor of Middle Eastern Studies in the Faculty of Arts and Sciences.

"Peter was a singular voice in our faculty meetings," said Michael D. Smith, dean of the Faculty of Arts and Sciences. "Imbued with a deep knowledge of Harvard's history, his perspective always reflected an attention to the weight of history. No one understood better than he what it means to be a thoughtful and ethical participant in powerful institutional traditions."

Gomes preached and lectured across North America and the British Isles. In 2010, he gave The Princeton Lectures on Youth, Church, and Culture. Harvard University in 2010 elected him Honorary President of the Alpha-Iota Chapter of Phi Beta Kappa. In 2009, he gave The Lowell Lectures of Massachusetts.

In 2007, he was named a member of the Most Venerable Order of the Hospital of St. John of Jerusalem, the oldest order of chivalry in Britain.

In 2005, he presented a series of sermons in St.

Edmundsbury Cathedral, England; in 2004 he gave the convocation address at Harvard Divinity School; and in 2003 he delivered the Lyttelton Addresses at Eton College, England. In 2000, he delivered the University Sermon before the University of Cambridge and the Millennium Sermon in Canterbury Cathedral. In 1998, he presented the Lyman Beecher Lectures at Yale Divinity School.

He also preached at the inauguration of Deval L. Patrick as governor of Massachusetts.

Born in Boston in 1942 to Peter L. and Orissa White Gomes, Gomes was educated in the Plymouth, Mass., public schools. He graduated from Bates College with an A.B. degree in 1965, and he received the S.T.B. degree from Harvard Divinity School in 1968. That year, he was ordained to the Christian ministry by the First Baptist Church of Plymouth.

From 1968 to 1970, Gomes was an instructor in history and director of the Freshman Experimental Program at Tuskegee Institute, Ala. There he also served as a church organist and choirmaster. He came to the Memorial Church as assistant minister in 1970. He became acting minister in 1972, and in 1974 was named the Plummer Professor of Christian Morals and Minister in the Memorial Church. In this capacity, he acted as the University's leading religious officer and spiritual adviser.

Gomes' teaching and research interests included the history of the ancient Christian church, the Bible, homiletics, worship, and the history of the black American experience. He served as acting director of the W.E.B. Du Bois Institute for Afro-American Research at Harvard from 1989 to 1991.

The former president of the Signet Society, Harvard's oldest literary group, Gomes published eleven volumes of sermons as well as numerous articles and papers. In 1996, he published "The Good Book: Reading the Bible with Mind and Heart," which became a best-seller. Gomes described it to the Boston Globe as a book about the Bible "for the average intelligent lay audience, not for seminarians or Divinity School colleagues." In it, Gomes analyzes the historical efforts to misuse the Bible to marginalize Jews, blacks, women, and gays.

A self-described cultural conservative, Gomes stunned the Harvard community and reluctantly made national news when he came out as a homosexual in 1991 in response to gay bashing on campus. "I don't like being the main exhibit, but this was an unusual set of circumstances, in that I felt I had a particular resource that nobody else there possessed," he told The New Yorker in 1996.

"I'm always seen as a black man and now I'm seen as a black gay man. If you throw the other factors in there that make me peculiar and interesting — the Yankee part, the Republican part, the Harvard type — all that stuff confuses people who have to have a single stereotypical lens in order to assure themselves they have a grasp on reality," he said in an interview with the Boston Herald in 1996.

Gomes served as a trustee of the Roxbury Latin School. He was also a member of the Massachusetts Historical Society, the Colonial Society of Massachusetts, and the Advisory Board of the Winterthur Museum, and a sometime fellow of the Royal Society of Arts, London. He had been a trustee of Wellesley College, the Public Broadcasting Service, and Bates College. He is past president and trustee of The Pilgrim Society, Plymouth, Mass.

He is survived by his cousin, Marjorie Daly, and her children, George R. Daly and Viana Daly.

All are invited to pay their respects today (March 3) at the Memorial Church in Harvard Yard from 9 a.m. throughout the day and evening, concluding with a service of compline at 10 p.m. A memorial service for Gomes will be held at Harvard University in the spring.



## From the top down

Since 2006, when work began on a green roof project, sustainability efforts at the Graduate School of Design have grown inside and out.

By Krysten A. Keches | Harvard Correspondent

*This is one of a series of occasional stories on the measures that Schools at Harvard are taking to reduce greenhouse gas emissions.*

The shelves in Associate Professor Christian Werthmann's office hold bags of plant seed and glass jars filled with bits of porous slate and shale. These raw materials are part of an experiment on the terraced roof of the Harvard Graduate School of Design (GSD).

Werthmann, director of the Master in Landscape Architecture degree programs at GSD, was in the process of writing a book on green roofs ("Green Roof: A Case Study," Princeton Architectural Press, 2007) when he first considered the possibility of landscaping the roof of Gund Hall.

"The temperature on a green roof is much lower in the summer than on a black tar roof. If you build a green roof, you can reduce cooling loads on the floors below," said Werthmann. "One of the biggest benefits is the retention of storm water. If you build a green roof correctly, you can retain up to 70 percent of all rainfall on the roof. That means 70 percent less water goes into drains."

It's clear that green roofs can have many positive effects, but because retrofitting an existing roof is very expensive — typically double the cost of building a green roof — they are often cut from building budgets.

"The problem is that you have to take off the existing roof material, bring up soils and materials using

cranes or other hauling equipment, and then install the new green roof," Werthmann said. "This is a test to retrofit the Gund roof with the lowest expense possible."

Since beginning the project in 2006, Werthmann — with help from green roof specialists, a horticulturalist, and student volunteers — has conducted a series of three tests, experimenting with different plants, grasses, and growing mixes to find a cost-effective solution. Once the roof has sufficient plant coverage, Werthmann plans to measure the effects by installing temperature meters and gauging roof runoff. He hopes to launch a website with detailed photographs and results this spring. Despite challenging weather conditions and weight restrictions (in most areas, the roof cannot hold more than two inches of soil), Werthmann has some ambitious ideas.

"I would like to grow vegetables on the roof at the GSD and connect them to the cafeteria," he said. "At the moment, there's not enough fantasy in the green roof discussion. Roofs can be used for many more purposes, and we need to explore them."

Green building technologies are an important part of the GSD curriculum. Werthmann teaches "Green Infrastructure in the Non-formal City," a class that examines how green technologies can be used in slums to improve environmental performance, create public spaces, and generate income.

The Master in Design Studies program added a sustainable design concentration in 2008. About 15 students are currently enrolled in the 18-month postprofessional degree program. Christoph Reinhart, associate professor of architectural technology, serves as the sustainable design concentration coordinator. Over the past year, Reinhart worked with students in the concentration to develop DIVA-for-Rhino, based on a design-iterate-validate-adapt concept and the Rhinoceros modeling tool for designers. The application makes building performance simulation accessible to more architects, and is already being used in major design schools.

"This is a tool based in a CAD [computer aided design] environment called Rhino . . . which allows us to do environmental performance analysis," Reinhart said. "We can now do lighting analysis, glare analysis, and energy analysis within the CAD software. It has been a tremendous success because students don't have to leave the program they use all the time."

Reinhart and GSD students also created an energy model of Gund Hall. It is part of a project supported by the Real Estate Academic Initiative at Harvard University, an interdisciplinary program of real estate research overseen by the Office of the Provost.

"With this model we can predict, based on current weather conditions, the energy use of the building," said Reinhart. "We can then compare our predication to actual, measured energy use."

He added that "by doing this commissioning, you can

help an owner see if a building is actually performing as it should perform. We want to expand this to other Harvard buildings."

In 2008, the University committed to reducing its greenhouse gas emissions 30 percent by 2016 (from 2006 levels, including growth). Kevin Cahill, GSD facilities manager, estimates that the School has reduced its emissions 14 percent since the 2006 baseline, in part by replacing old air handlers with new systems that recover and reuse some of the heat exhausted from Gund Hall.

Facilities staff members have also collaborated with members of the GSD Green Team (founded in 2009) and the student group GSD Green Design to promote composting and recycling.

When students buy materials for model-making — often in bulk — they may use only 10 or 20 percent of it, said Trevor O'Brien, operations coordinator at GSD building services and leader of the staff Green Team. "Now there are three freecycle racks — two in



GSD Dean of Students Laura Snowdon (from left), human resources coordinator Kate Eaton, and Trevor O'Brien, operations coordinator at GSD building services and leader of the staff Green Team, look over a plan showing placement of various green initiatives throughout Gund Hall.

the studio areas — where they can leave materials for reuse."

This summer, O'Brien worked with student Quardean Lewis Allen on a "Green Zone Map," a floor plan of Gund Hall that indicates the location of composting, recycling, and reuse areas. Copies of the map are now displayed throughout the building.

Outside Gund Hall, bike racks are packed on a daily basis. To further encourage sustainable transportation, students Julia Africa, Shelby Doyle, and Erin Kelly were recently awarded an Office for Sustainability (OFS) grant to run a design competition for a solar-powered bike shelter. GSD facilities will help complete the project this year.

"To me, it's all about collaboration," said Cahill. "It's about getting the occupants of the buildings involved in sustainability. . . . It's about getting people to be part of the change."





## STUDENT VOICE

## They're not so different after all

Soldiers in Iraq, students at Harvard are alike in wondering: Where do their lives go next?

By Sayce Falk

The culture of Cambridge could hardly be more different from that of Twentynine Palms, Calif. Six months before my first day of classes at the Harvard Kennedy School, I stepped from a bus into the windswept high desert scrubland of Twentynine Palms, 200 days of patrolling in Iraq just behind me.

The California desert looks a lot like much of Iraq — which makes it an ideal training ground for military units about to deploy — and nothing like Cambridge. The former is a small town dominated by the massive Marine Corps base nearby and filled with a few thousand aggressive young men with clipped hair.

Months later, I drove down Memorial Drive in Cambridge thinking of a joke my father had told me when he heard I had been accepted. It began, “A philosophy-major hippie, a Kennedy, and Will Hunting walk into a bar. ...” That seemed pretty accurate to me, and I prepared to find a difference in people that would make the change in climate seem trivial in comparison.

It wasn't until this year, my second and last, that I began to see more clearly through the veneers of people who are, in the words of one of my professors, “very good at setting up a shell of invulnerability.” Yet what I found wasn't so different from the many young officers I had worked with and for in the military.

The majority of my days in Iraq had run me through with biting doubt and fear, an experience that was both intensely personal and ubiquitous among my friends and fellow officers. As confident as we might have seemed to our subordinates, the truth was that we knew far less than what they assumed. We worried about everything from which route to take on a patrol to why we were even fighting a war. Thinking too long and hard about these topics in solitude can

be depressing, if not downright dangerous; we naturally turned to our brothers in arms for reassurance, explanation, or sometimes just to know that someone else was there and listening.

Though the game, the stakes, and the bets are different at Harvard, the sense of uncertainty as graduation approaches feels very much the same. Where to live? What to do? What is life's purpose? We are, after all, graduate students. In a fair world, questions like those should be reserved for wet-behind-the-ears undergraduates. Yet here we are, older and more knowledgeable but feeling none the wiser.

My classmates have done some incredible things just in the past few months: writing a story that made the front page of *The Washington Post*; starting an organization that may become the Netflix of voting (think about it); publishing a report on private-sector development in Afghanistan. In my head, these people are friends and as lost as I am about the future. But to the rest of the world, they are journalists, entrepreneurs, investors.

Yet to know them is to realize that their shells of invulnerability are as substantial as the second-story storefront facades of Twentynine Palms. Most of them, like me, came to the Kennedy School to figure out what to do next with their lives. No one that I know — myself included — has yet figured that out. Just like my friends in the military, they were struggling through major decisions with no one there to advise, to guide, to mentor.

What we do have, though, is our sense of community — our friendships of the lost. When a potential employer writes back in an email that begins, “Dear Sir or Madam,” there is little else to do but ring up another member of the club and share the tale of woe over a pint of Samuel Adams' best. In that, the community I left behind and the one I found aren't so different after all. Though the hair is longer and the language is a bit less vividly coarse, the desire to make a difference in the world and the concomitant pessimism about our ability to do so are equally present.

Despite our doubts and fears, my fellow officers and I did our days in Iraq as best we could, using hope and faith to fill the gaps where logic seemed to fail. Seeing the successes of the community of my past gives me hope for the community of my present — that despite our enormous debts and our ticking professional clocks, we will prevail as graduates in whatever fields we find ourselves.

And when we find new setbacks in the world beyond the Charles, we'll know whom to call; when we pick up the phone for somebody else, we'll know what to say. Maybe that wasn't the point of graduate school, but if that's what I take from it, well, I don't think I'd trade it for anything else.

Sayce Falk is studying for his master's in public policy at the Harvard Kennedy School.

*If you're an undergraduate or graduate student and have an essay to share about life at Harvard, please email your ideas to Jim Concannon, the Gazette's news editor, at [Jim\\_Concannon@harvard.edu](mailto:Jim_Concannon@harvard.edu).*

## A lifelong love of African art

The Peabody Museum's Monni Adams, 90, continues to research and publish in her field, now focusing on African masks.

By Alvin Powell | Harvard Staff Writer

African art has been a lifelong passion for Monni Adams, an anthropologist and researcher at the Peabody Museum of Archaeology and Ethnology who most recently has been working on African masks and their meaning in local culture.

Adams publishes regularly and is the curator of an exhibit on masks at the Tozzer Library Gallery that runs through March 31. Those around her are amazed not just at her pace, but that she's been able to maintain it at such a high level.

Adams turned 90 in October, with a party and much fanfare at the Peabody, and says she doesn't plan to stop anytime soon.

Though Adams' longevity has brought her attention, Peabody Director of Exhibitions Samuel Tager said it's a mistake to define her by her age. As much as anyone he's ever met, Tager said, Adams lives the life of the mind and is "occupied by ideas every single day."

"Age is an absolutely irrelevant thing for Monni," Tager said. "She publishes the way someone trying to get tenure might."

Adams received a master's degree in 1963 from Columbia University and a doctorate in 1967 on Indonesian art, which became the subject of her first book, "System and Meaning in East Sumba Textile Design." She has published more than 70 articles.

She first saw Harvard in 1970 when she attended a conference at the University and has held a variety of faculty and research positions over the years. She taught art history at Columbia and the Massachusetts Institute of Technology from 1972 to 1974, and then in the mid-1970s was selected for a five-year po-



### STAFF PROFILE

sition as an associate professor of art and anthropology at Harvard and a curator at the Peabody.

She also taught at Wellesley College and the Harvard Extension School from 1980 to 1998. Adams curated a major exhibition in 1982 at the Carpenter Center, "Designs for Living: Symbolic Communication in African Art," which presented an array of objects that typified art in Africa. From 1999 to 2001, she had an exhibit at the Peabody, "Heads and Tales: Adornments from Africa," when she was the Hrdy Guest Curator at the Peabody. She was also a senior research fellow at the Center for the Study of World Religions at Harvard Divinity School from 2002 to 2003.

The Tozzer exhibit, "Masked Festivals of Canton Bo (Ivory Coast), West Africa," grew out of two years Adams spent living among the people of the dense forests in Liberia and the Ivory Coast from 1989 to 1990. The Canton Bo people conduct masked festivals to invite spirits to protect their villages, bless their crops, and improve fertility among their women. Adams published an article on the Canton Bo in 1993, examining women's art — largely restricted to the faces of girls, the walls of houses, and the surfaces of pots — as a way of expressing their control of those areas in their otherwise male-dominated communities.

Her most recent article, in the summer 2010 issue of *African Arts*, reviewed the mask work of the Mano people of Liberia and explores reasons why the creations of the neighboring Dan people tend to be displayed and written about more prominently.

She recounts the career of medical missionary George Harley, who worked in the area and collected masks, at first under threat of death. He amassed hundreds of masks, donating 247 Mano and Dan masks to the Peabody.

Adams says an active lifestyle has paid off. She wakes each morning without aches and pains that plague some of her peers, and she takes no pills. She exercises regularly and lives less than a mile from campus, walking back and forth when the weather permits.

"I'm so glad I found such an interesting subject to pursue that I can still think of articles to write," Adams said. "It's an unending source of ideas and insights as to how people live together."



Photos by Rose Lincoln | Harvard Staff Photographer

### HOT JOBS

#### UNIVERSITY SPEECH WRITER, REQ 23137BR, GR. 058

Alumni Affairs & Development, FT

#### ART DIRECTOR, REQ 23225BR, GR. 057

Harvard Art Museum, FT

#### FINANCIAL ANALYST (COST ANALYSIS), REQ 23230BR, GR. 055

Financial Administration, FT

#### INTELLECTUAL PROPERTY PORTFOLIO COORDINATOR, REQ 22823BR, GR. 057

Office of the President and Provost, FT

#### CHIEF TECHNOLOGY OFFICER, REQ 23098BR, GR. 063

Office of the University CIO (UCIO), FT

#### DIRECTOR, FINANCIAL REPORTING AND POLICY, REQ 23200BR, GR. 060

Financial Administration, FT

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#### HOW TO APPLY

To apply for an advertised position or for more information on these and other listings, please connect to our new system, ASPIRE, at [www.employment.harvard.edu/](http://www.employment.harvard.edu/). Through ASPIRE, you may complete a candidate profile and continue your career search with Harvard University. Harvard is strongly committed to its policy of equal opportunity and affirmative action.

#### JOB SEARCH INFO SESSIONS

Harvard University offers information sessions that are designed to enhance a job-seeker's search success. These sessions may cover topics ranging from preparing effective resumes and cover letters to targeting the right opportunities to successful interviewing techniques. Sessions are held monthly from 5:30 to 7 p.m. at the Harvard Events and Information Center in Holyoke Center, 1350 Massachusetts Ave., in Cambridge. More specific information is available online at [employment.harvard.edu/careers/findingajob/](http://employment.harvard.edu/careers/findingajob/).

### STAFF NEWS

#### BIG APPLE CIRCUS!

"Dance On!" is the colorful 33rd edition of this popular, fun-filled spectacle. Some early bird prices available from O&I. Visit <http://harvie.harvard.edu/perks/event-view.do?eventId=1243> for details.



"I was living at my mom's house at the time and really wanted to get out," said Monique Ocasio (left), who got a rental transition loan. For Marsha Frazier (below), it was an emergency loan when her furnace died the day before Thanksgiving a few years ago. "You never know when there's going to be some other catastrophe that you've got to pay out of pocket for," said Frazier.

## A lift before the move

A zero-interest loan gives Harvard employees the boost some need when moves and emergencies call for credit.

By Elizabeth Gehrman | Harvard Correspondent

Monique Ocasio knows important information when she hears it.

"I went to a new-hire orientation when I first started here in 2005," said the assistant to the resident dean at Currier House. "And one of the things they highlighted was this housing transitional loan. I remember writing that down on a piece of paper because in all my years of employment I never heard of such a thing."

The zero-interest loan, provided by the Harvard University Employees Credit Union through the Harvard Union of Clerical and Technical Workers (HUCTW), is just one of three that union members can get, with no credit check, as long as they have no other loans with the credit union. The rental transition loan Ocasio received is the most popular of the three; it gives employees who are moving from one apartment to another up to \$2,500 to cover their security deposit and first and last months' rent.

"I was living at my mom's house at the time and really wanted to get out," Ocasio said. "I knew I didn't have \$2,000 saved up. One of the things I appreciated most at that time in my life was not only the zero interest, but that there are zero questions asked." So though her credit history was brief, she said, "I didn't have to worry about that interfering with my ability to get the loan."

Marsha Frazier, a faculty assistant at the Kennedy School, used a different kind of HUCTW loan, the emergency loan, when her furnace died the day before Thanksgiving a few years ago. "Fortunately my daughter was cooking Thanksgiving dinner that year," she said, "so that made my life easier. But still, furnaces are expensive, and I didn't like depleting my savings. You never know when there's going to be some other catastrophe that you've got to pay out of pocket for."

Frazier knew about the emergency loans, which also cover up to \$2,500 in expenses, but never considered taking one out until she happened to bump into a union representative and mention the Thanksgiving disaster. "I guess I thought it was for someone in even more dire straits," she said.

Ocasio has used the rental transition loan three

times in her almost six years at Harvard. "It's hard to save up a couple thousand dollars to move," she said.

The third kind of loan is similar to Ocasio's, but is for homeowners rather than renters and covers moving expenses up to \$1,000. Faculty assistant Kate Zirpolo was glad it was available when she bought a new house in Roslindale last April.

"It just made moving easier," she said. "My husband would have been reluctant to hire movers for as long as we needed them. But getting \$1,000 where it wouldn't hurt us in any way was basically a no-brainer."

The money for each of the three loan types is taken directly out of employee's paychecks over the course of a year, so repayment is easier to take. "I don't miss the money," Ocasio said. "It's kind of like if you never have it in your pocket in the first place, then you adjust to it."

From Harvard's standpoint, payroll deductions also mean a very low default rate. "It's hard to get zero-interest loans," said Lynn Wang DeLacey, an HUCTW organizer. "But these are low risk for the University and the credit union, and they benefit our members."

"These loans were established between the University and the union because of Harvard's commitment to exploring creative ways to address the high cost of living in the Boston and Cambridge areas," said Donna Scally, associate director of Labor and Employee Relations and a co-chair, with DeLacey, of the Harvard-HUCTW Joint Housing and Transportation Committee. The rental transition loan is the most popular, with 243 loans made in the contract period from 2007 to 2010. "And getting the loans is a very fast process."

So fast that Zirpolo recalls having a check by the end of the day she applied.

"If you have your ducks in a row," said Ocasio, "you can do it quickly. It's one of the reasons I love working at Harvard. None of my previous employers has offered as much in benefits. There are a lot of hidden gems here."

**Online ► Housing Help From Harvard: Harvard Real Estate Services will discuss housing benefits for Harvard staff and faculty during a HARVie Chat at noon March 10. [http://harvie.harvard.edu/Employee\\_Community/Chats/](http://harvie.harvard.edu/Employee_Community/Chats/)**



## OBITUARIES

### Ernst Badian

Professor of history *emeritus*, 85

Professor Ernst Badian, John Moors Cabot Professor of History *Emeritus*, died on Feb. 1.

After teaching in the universities of Sheffield, Durham, and Leeds in Britain, and at the State University of New York, Buffalo, he was appointed to Harvard's Department of History in 1971, and was cross-appointed to the Department of the Classics in 1973. He became *emeritus* in 1998.

A memorial service will be held on March 22, at 1 p.m., at Harvard Hillel, 52 Mt. Auburn St.

To read the full obituary, visit <http://hvd.gs/73214>.

### Julia Budenz

Poet and Harvard staffer, 76

Poet and Harvard staff member Julia Budenz died in Cambridge on Dec. 11 at the age of 76.

The former nun turned classics scholar was the author of two books of widely praised poetry, "Carmina Carmentis" and "From the Gardens of Flora Baum," the latter work being most renowned.

A memorial poetry reading will be held on March 7, at 5 p.m., in the Woodberry Poetry Room at Lamont Library.

To read the full obituary, visit <http://hvd.gs/72746>.

### Melvin R. Seiden

I Tatti Council member, 80

I Tatti Council founding member Melvin R. Seiden died suddenly on Jan. 14. Council chairman from 1984 until 1989, Seiden was an integral member and an untiring supporter of the I Tatti family, and was honorary curator of visual arts in the Harvard College Library.

To read the full obituary, visit <http://hvd.gs/42574>.

#### ECCLES WINS BOOK AWARD

**Robert G. Eccles**, professor of management practice at Harvard Business School, has been named a winner of a **2010 American Publishers Award** for Professional and Scholarly Excellence (PROSE Award) in the Business, Finance, and Management category for his book "One Report: Integrated Reporting for a Sustainable Strategy," co-authored with Michael P. Krzus.

The book advocates that companies integrate voluntary sustainability reporting with required financial reporting. The awards are given by the Professional and Scholarly Publishing Division of the Association of American Publishers, the national trade association of the U.S. book publishing industry.

#### NEW YORK TIMES COLUMNIST WINS GOLDSMITH

**Frank Rich**, op-ed page columnist for **The New York Times**, will address an audience of students, faculty, journalists, and members of the public on March 7 at **Harvard Kennedy School (HKS)**. The program begins at 6 p.m. in the John F. Kennedy Jr. Forum, 79 JFK St.



Rich will receive the **Goldsmith Career Award for Excellence in Journalism** as part of the annual Goldsmith Awards Ceremony. The Goldsmith Awards are sponsored annually by the Joan Shorenstein Center on the Press, Politics and Public Policy, based at HKS.

Rich's career at The New York Times began in 1980 when he was named chief theater critic. Beginning in 1994, he became an op-ed columnist, and in 1999 he became the first Times columnist to write a regular double-length column for the op-ed page. Rich's weekly essay on the intersection of culture and news draws on his background as a theater critic and observer of art, entertainment, and politics.

Rich's departure from the Times, for New York magazine, was recently announced; his last column will run on March 13.

To read the full release, visit <http://hvd.gs/74434>.

#### HARVARD CLUB OF AUSTRALIA FOUNDATION AWARDS THREE

The **Harvard Club of Australia Foundation** has awarded fellowships to three distinguished Harvard researchers intending collaborative scientific research in Australia during 2011.

Fellows include **Tyler L. Bourke**, an associate of the Harvard College Observatory; **Daniel E. Janes**, a research associate from Harvard's Department of Organismic and Evolutionary Biology; and **Michael C. McCarthy**, an associate of the School of Engineering and Applied Sciences and the Harvard-Smithsonian Center for Astrophysics.

For more on the fellows and their projects, visit <http://hcag.org.au>.

#### KUUMBA SINGERS HOST 13TH ANNUAL WALTER J. LEONARD BLACK ARTS FESTIVAL

The **Kuumba Singers of Harvard College** will host the **13th Annual Walter J. Leonard Black Arts Festival: "How It Feels to Be Colored Me"** today (March 3) through Saturday (March 4).

The festival features several events, including a concert, a performing arts showcase, and panel discussions. All events are free except the Saturday performing arts showcase. Showcase tickets are \$7 and are available at the Harvard Box Office or from any Kuumba board member.

For more information on the weekend and its events, visit <http://www.kuumbasingers.org/baf/>.

#### HMS INSTRUCTOR WINS AWARD FOR ORTHOPEDIC RESEARCH

**Young-Min Kwon**, an orthopedic surgeon at **Massachusetts General Hospital** and an instructor in orthopedic surgery at **Harvard Medical School**, was awarded the **2011 Kappa Delta Young Investigator Award** for his research paper titled "Evidence-Based Approach in Understanding Pseudotumor"

## Newsmakers



Blustery? Who cares! Harvard President Drew Faust tied on her sneaks and a scarf for a 3-mile lunchtime walk as part of "Harvard on the Move," a new initiative designed to build community and fitness among students, faculty, staff, alumni, and neighbors in Cambridge, Boston, and the surrounding area. Faust was joined by Alex Monopolis, a walking and running program coach at Harvard, and dozens of other movers and shakers. For more information about the twice-weekly walks (Tuesdays and Thursdays) and twice-weekly runs (Wednesdays and Sundays), visit Harvard on the Move's Facebook page at [www.facebook.com/Harvard.on.the.Move](http://www.facebook.com/Harvard.on.the.Move).

mors' in Metal-on-Metal Hip Replacements."

The award, given by the Kappa Delta sorority and the **Orthopaedic Research and Education Foundation**, is presented to scientists who are helping to close the gap between basic research and clinical medicine. Kwon will receive \$20,000.

For more information, visit <http://www6.aaos.org/news/pemr/releases/release.cfm?releasenum=982>.



Michael Brenner was awarded the Ledlie Prize.

#### MICHAEL BRENNER AWARDED GEORGE LEDLIE PRIZE

**Michael Brenner**, Glover Professor of Applied Mathematics and Applied Physics at the **Harvard School of Engineering and Applied Sciences (SEAS)**, has been awarded the **George Ledlie Prize** by the **President and Fellows of Harvard College**.

Brenner, who received a Ph.D. in physics from the University of Chicago in 1994 and came to Harvard in 2001 after six years as a faculty member in applied mathematics at the Massachusetts Institute of Technology, was praised for his creative research and his dedication to teaching and learning.

To read the full story, visit <http://hvd.gs/74429>.

#### NEW JOURNAL LAUNCHES AT GSD

**UnderWRITING: The Harvard Student Journal of Real Estate** launched on March 1 at the Harvard Graduate School of Design (GSD).

Underwriting, an annual publication, funded by the Real Estate Academic Initiative and the GSD Real Estate Club, is dedicated to documenting contemporary academic discourse on real estate and provoking dialogue among the diverse disciplines in which urban, economic, political, legal, and spatial issues intersect. For this initial volume, submissions were solicited from students at Harvard's graduate Schools. Work produced during the 2010 calendar year or 2009-10 academic year was eligible for submission.

For more information, email [asacks@gsd.harvard.edu](mailto:asacks@gsd.harvard.edu).

#### UNIVERSITY OF MACEDONIA HONORS HERZFELD

**Michael Herzfeld**, professor of anthropology and curator of European ethnology in the **Peabody Museum** at Harvard University, received an honorary doctorate from the **University of Macedonia** on Feb. 24.

Herzfeld, who is the author of several books about Greek society and culture and has researched there for many years, has also conducted fieldwork in Italy and Thailand.

#### ASSOCIATION OF AMERICAN COLLEGES AND UNIVERSITIES NAMES SKOCPOL A DIRECTOR

At its recent annual meeting in San Francisco, the **Association of American Colleges and Universities** (AAC&U) named seven new directors and elected a slate of new officers.

**Theda Skocpol, the Victor S. Thomas Professor of Government and Sociology**, was named a director.

At Harvard, Skocpol has served as the dean of the Graduate School of Arts and Sciences and as director of the Center for American Political Studies. She has served as president of the Social Science History Association and president of the American Political Science Association. Her research covers an unusually broad spectrum of topics including both comparative politics and American politics.

Information about AAC&U membership, programs, and publications can be found at <http://www.aacu.org>.

#### HKS ESTABLISHES PROFESSORSHIP OF U.S.-ASIA RELATIONS

At a time when U.S.-Asia relations are playing an increasingly important role in ensuring stability and economic vitality for both regions, the **Harvard Kennedy School** (HKS) is establishing a permanently endowed professorship dedicated to this critical area. Launched with a gift totaling \$4 million, the professorship is named for internationally recognized business executive, philanthropist, and patron of the arts **S.T. Lee**. The **S.T. Lee Professorship of U.S.-Asia Relations** at HKS will inaugurate a new area of study with a particular focus on policymaking and diplomatic relations between the two regions.

"Harvard Kennedy School is deeply grateful to Mr. Lee for establishing this endowed professorship," said HKS **Dean David T. Ellwood**. "His generous gift will further the Kennedy School's intellectual capital in Asia, providing for a distinguished and exceptional scholar in the field of U.S.-Asia relations. This growing area of study will inform our faculty, research centers, and students as we prepare them for careers in global leadership."

To read the full release, visit <http://www.hks.harvard.edu/news-events/news/press-releases/pr-lee-professorship-feb11>.

— Compiled by Sarah Sweeney



Some 1,200 people jammed into Sanders Theatre to cheer renowned Colombian-born singer, songwriter, and philanthropist Shakira, who received the Harvard Foundation's 2011 Artist of the Year award on Feb. 26. "Shakira's contributions to music and distinguished history of creativity have been applauded by people throughout the world, and she is greatly admired worldwide for her humanitarian efforts through her Barefoot Foundation, which aims to promote a better quality of life for children in impoverished areas, providing them with education and nutrition," said S. Allen Counter, director of the Harvard Foundation.

Photo courtesy of the Harvard Foundation

## MEMORIAL MINUTES

### Sidney R. Coleman Faculty of Arts and Sciences



At a Meeting of the Faculty of Arts and Sciences on February 15, 2011, the Minute honoring the life and service of the late Sidney R. Coleman, Donner Professor of Science Emeritus, was placed upon the

records. For much of his career, Professor Coleman was the preeminent teacher of quantum field theory in the world.

To read the full Memorial Minute, visit <http://hvd.gs/73998>.

### Leon Eisenberg Harvard Medical School



When Leon Eisenberg came to Harvard Medical School in 1967 as Professor of Psychiatry and Chief of the Department of Psychiatry at the Massachusetts General Hospital, he was 45 years of age and already had behind

him a pathbreaking career in child psychiatry at Johns Hopkins Medical School.

To read the full Memorial Minute, visit <http://hvd.gs/74005>.

### Stuart T. Hauser Harvard Medical School



Stuart T. Hauser, M.D., Ph.D., an internationally acclaimed expert in adolescent development, died at age 70 on August 5, 2008, of complications following surgery for esophageal cancer. He was Professor of Psychiatry at Harvard

Medical School, Senior Scientist at Judge Baker Children's Center, and Co-Director of the Clinical Research Training Program in Social and Biological Psychiatry.

To read the full Memorial Minute, visit <http://hvd.gs/74007>.

## Harvard men drive on to ‘destiny’

Last year, the men’s basketball team won the most games in its history. This year, the Crimson are even better. At 21-5, entering the season’s final weekend, the team has a chance to clinch its first Ivy crown and NCAA tournament berth.

By Paul Massari | Harvard Staff Writer

Coach Tommy Amaker says he couldn’t have predicted the success of the first-place Harvard men’s basketball team. On the other hand, he’s not surprised by it either.

“We’re building a program based on a sound structure, vision, and style of play,” he said. “It’s hard to say what we thought our record would be after losing the best player in the Ivy League, but we did believe that we had a chance to continue to grow.”

### ATHLETICS

Last year, Amaker’s squad won 21 games, the most in the history of Harvard’s men’s basketball program, and was in the hunt for the Ivy League championship through the final weeks of the season. This year, the Crimson are better. At 21-5, the team has already equaled last year’s win total and, entering the final weekend of the season, has a chance to clinch its first Ivy crown and NCAA tournament berth.

Most fans probably wouldn’t have predicted such improvement after the graduation of star guard Jeremy Lin ’10, the first player in the history of the league to record at least 1,450 points, 450 rebounds, 400 assists, and 200 steals. Lin is now playing in the NBA for the Golden State Warriors. To make matters worse, junior forward Keith Wright sprained his knee in June, an injury that required extensive rehabilitation and kept him off the court for months.

“The doctor thought I had torn my anterior cruciate ligament,” Wright said. “I was prepared to sit out the season. Fortunately, it was just a sprain and stress fracture.”

The team welcomed Wright back to action weeks before the start of the season, only to experience another setback. Kyle Casey, last year’s Ivy League Rookie of the Year, broke his foot, sidelining him for training camp and the first month of the regular season.

“It was devastating when Kyle got hurt,” Amaker said. “We didn’t have him for the first four or five games. Then he had to get his conditioning and timing back. It’s only in the last month that he’s rounded into the player he was last year.”

Instead of folding, the Crimson made overcoming adversity their defining characteristic. On a team with no seniors and only three juniors, freshman and sophomore players made big contributions. Amaker said the efforts of lesser-known players such as junior



Oliver McNally and sophomores Christian Webster and Brandyn Curry kept the team afloat early in the season.

“McNally is our vocal leader,” he said. “Webster is quiet and efficient. He hit the game-winning shot against Bryant, then scored a career high at Mercer. These were big road wins for us early on. And Brandyn not only sets the tone for us defensively, but he’s also leading the conference in assists. He makes everyone around him better.”

Wright even turned his injury into a positive. Unable to prepare for the season by playing basketball, he embraced the team’s strength and conditioning programs. As a result, Wright’s scoring and rebounding numbers have nearly doubled, from 8.9 points per game (PPG) and 4.6 rebounds per game (RPG) in 2009-10, to 15.3 PPG and 8.4 RPG this year.

“I felt extra motivation to work hard in the weight room,” Wright said. “I felt like I just owed it to the guys. I wanted to have a big year and to be part of the team’s success.”

The team lost the first game of the season to Colonial Athletic Association powerhouse George Mason, then



Crimson forward Kyle Casey ’13 (left) goes up for a layup past Yale’s Rhett Anderson. Harvard won, 78-75. “It’s hard to say what we thought our record would be after losing the best player in the Ivy League,” said Crimson coach Tommy Amaker (above), “but we did believe that we had a chance to continue to grow.”

Online ►► See complete coverage:  
[www.gocrimson.com/sports/mbkb/index](http://www.gocrimson.com/sports/mbkb/index)

ripped off five straight wins. Casey returned, and the team went on a 10-2 run, losing only to perennial NCAA heavyweights Michigan and Connecticut. Then came an away game against Ivy League nemesis Princeton, a 65-61 loss.

“We had mental lapses and didn’t finish some plays, some passes, and some of our possessions,” said Casey, lamenting an early lead that slipped away and a comeback that fell short.

The Crimson bounced back strongly on Feb. 12 with its most uplifting win of the season at home against a surprisingly strong Brown squad. Down by as much as 24 points early in the second half, Harvard rallied and won going away, 85-78. The victory was the team’s 15th straight win at home, and tied a team record.

“We talked about how much fun it could be to come back and make this win a part of our story,” Amaker said of the conversation he had with his team at half-time. “So we inched our way back. We played in three- to four-minute segments, and then stuck our heads up to see where we were. We cut their lead to 16, then to 10. You could see our confidence growing. It was really the defining moment of the season.”

Now, another defining moment is on the horizon. Harvard ends the season at home on Saturday (March 5). The opponent? It’s Princeton, currently a half game ahead in the Ivy League standings. With a win, the Crimson would tie the Tigers for first place and force a one game playoff to determine which team goes to the NCAA tournament.

Casey said he and his teammates know what a league title would mean for Harvard fans and for the basketball program, but are staying focused and taking things in stride.

“We came here to do something very special, something that’s never been done,” he said. “We’ve been working hard as a team. If we stay focused on what we need to do, we’ll reach the destination. We don’t look at it as expectations. We look at it as destiny.”

In one of the most anticipated men’s basketball games in Harvard history, the Crimson game against Princeton will be broadcast live from Lavietes Pavilion on March 5 at 7 p.m on ESPN3.com.

Photos by Jon Chase | Harvard Staff Photographer

# Calendar

HIGHLIGHTS FOR MARCH 2011

See complete Calendar online ►► [news.harvard.edu/gazette/section/calendar](http://news.harvard.edu/gazette/section/calendar)

su	m	tu	w	th	f	s
	march	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

The deadline for Calendar submissions is Wednesday by 5 p.m., unless otherwise noted. Calendar events are listed in full online. All events need to be submitted via the online form at [news.harvard.edu/gazette/calendar-submission](http://news.harvard.edu/gazette/calendar-submission). Email [calendar@harvard.edu](mailto:calendar@harvard.edu) with questions.



**MARCH 4-5**

**Hollis Frampton's Hapax Legomena.** Harvard Film Archive, 24 Quincy St., 7 p.m. [hcl.harvard.edu/hfa/films/2011janmar/frampton.html#hapax](http://hcl.harvard.edu/hfa/films/2011janmar/frampton.html#hapax).

## MARCH 5

**Insect Planet: Family Festival.** Harvard Museum of Natural History, 26 Oxford St., 9 a.m.-5 p.m. Explore the amazing world of insects and their relatives: Get close to live beetles, scorpions, and centipedes; listen to the sounds of insects communicating; experiment with robots that mimic bugs; and meet the Harvard scientists who collect and study these amazing creatures. Screening of "Vanishing of the Bees" at 2 p.m. Free with museum admission. 617.495.3045, [hmn.harvard.edu/family\\_programs/index.php](http://hmn.harvard.edu/family_programs/index.php).

## MARCH 7

**The Impact of Good Governance on Wealth and Happiness.** Suite 200-North, 124 Mount Auburn St., 4:10-5:30 p.m. Jiehae Choi, Nathan Gamester, & Ashley Thomas Lenihan, Legatum Institute. Free. 617.495.7548,

[bruce\\_jackan@hks.harvard.edu](mailto:bruce_jackan@hks.harvard.edu), [ash.harvard.edu/Home/News-Events/Events](http://ash.harvard.edu/Home/News-Events/Events).

## MARCH 9

**Ash Wednesday Service.** The Memorial Church, Harvard Yard, 12:10 p.m. 617.495.5508, [memorialchurch.harvard.edu](http://memorialchurch.harvard.edu).

## MARCH 10

**Midday Organ Recital: Christian Lane.** Adolphus Busch Hall @ 29 Kirkland St., 12:15-12:45 p.m. Free. Audience members are invited to lunch quietly while listening. 617.495.8286, [sanja\\_cvjeticanin@harvard.edu](mailto:sanja_cvjeticanin@harvard.edu), [harvardartmuseums.org/calendar/detail.dot?id=33887](http://harvardartmuseums.org/calendar/detail.dot?id=33887).

## MARCH 11-27

**The Murderous Art of Claude Chabrol.** Harvard Film Archive, 24 Quincy St. [hcl.harvard.edu/hfa/films/2011janmar/chabrol.html](http://hcl.harvard.edu/hfa/films/2011janmar/chabrol.html).

## MARCH 13

**Gods Take Form: Indian Art at the Turn of the Millennium.** Hall A, Science Center, 3-5 p.m. Laura



**MARCH 11-27**

Weinstein. Part of the series "Indian Society through the Ages." Free. 617.864.5121, [fas.harvard.edu/~sanskrit/outreach.html](http://fas.harvard.edu/~sanskrit/outreach.html).

## MARCH 14

**Visting Artist Workshop: The Elusive Tea Bowl.** 219 Western Ave., Allston, 10 a.m.-4 p.m. Japanese master artists, Tsujimura Shiro and Suzuki Goro along with American artists Richard Milgrim and Jeff Shapiro, will demonstrate throwing the teabowl while discussing

its aesthetic and philosophical relevance to the tea ceremony. Free for Harvard undergraduates and graduate students; \$45 for first-time general public; \$35 for all others. [ofa.fas.harvard.edu/ceramics/teabowl.php](http://ofa.fas.harvard.edu/ceramics/teabowl.php).

## MARCH 18

**A St. Patrick's Day Celtic Sojourn, 2011.** Sanders Theatre, 8 p.m. The 5th annual celebration of Irish traditional music and its connections throughout the Celtic World. Tickets: \$45/\$35/\$25; other discounts available. 617.496.2222, [boxoffice.harvard.edu](http://boxoffice.harvard.edu), [ofa.fas.harvard.edu/cal/details.php?ID=41911](http://ofa.fas.harvard.edu/cal/details.php?ID=41911).

## MARCH 23

**Harvard Origins of Life Initiative: Equipping Planets for Life.** Geo Museum, Haller Hall (Room 102), 24 Oxford St., 4-5 p.m. Ralph Pudritz, McMaster University. Free. [origins@cfa.harvard.edu](mailto:origins@cfa.harvard.edu), [origins.harvard.edu](http://origins.harvard.edu).



**MARCH 5**

Photo by Piotre Naskrecki



## A look inside: Winthrop House

### An invitation to the dance

Winthrop House residents crowded into the House Junior Common Room on a recent Sunday night to attend the inaugural Winthrop Winter Showcase. An impressive array of performances ensued, with dance dominating the evening.

Step dance inspired by African and hip-hop rhythms, jazz styling resembling a 1930s Parisian nightclub, traditional Mexican folk dance celebrating the state of Jalisco, salsa enlivened with the tempos of Cuba, bhangra dance sharing the energetic beats of the Punjabi culture, and Irish dance with its flurry of footwork were all featured. Students who have trained with premier dance companies, such as the Alvin Ailey American Dance Theater and the San Francisco Bal-

let, also presented accomplished performances in modern dance and ballet.

Pianists and vocalists joined the acts, including a self-taught throat singer. Master of ceremonies Max Meyer '12 kept the show effortlessly flowing and managed to take a moment at the piano to dazzle the crowd with his own singing and playing.

Housemasters Stephanie Robinson and Ronald S. Sullivan Jr. made a family night out of the event, attending with their eldest son. Residents crowded onto cozy sofas and chairs or clustered together on the floor, sitting arm in arm to support their fellow students. Following the final act, Meyer led a chorus of cheers.



Photos and text by Stephanie Mitchell | Harvard Staff Photographer

Online ► View photo gallery: [hvd.gs/74704](http://hvd.gs/74704)