

DEMO4

FOR ALUMNI AND FRIENDS OF
COLUMBIA COLLEGE CHICAGO

FALL 2006

ARTS + MEDIA = CULTURE



PUT IT ON THE BOARD

With alums Lozano and Szyal at the controls, sports fans get more than just the score

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CAN YOU HEAR US NOW?

Community Media Workshop teaches nonprofits how to make themselves heard

16

VIEW MASTERS

Photojournalists show us the pain, the joy, and the complexity of the world

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create...
change

UP CLOSE

with...

CONVERSATIONS
IN THE ARTS
PRESENTED BY
COLUMBIA COLLEGE
CHICAGO

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the conversation. For more information
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A series of conversations with iconic cultural
figures about their lives and art ...

Richard Roundtree

Thursday, February 15, 7:30 p.m.

The Dance Center of Columbia College Chicago / 1306 S. Michigan Ave.

Best known for his starring role in *Shaft*, Richard Roundtree has been a force in the entertainment industry for more than 30 years. He has appeared in more than 70 feature films including *Seven*, *Once Upon A Time ... When We Were Colored*, and *Steel*.

Salman Rushdie

Wednesday, March 14, 6:00 p.m.

Harold Washington Library / 400 S. State St.

The author of *Midnight's Children* and *The Satanic Verses*, Salman Rushdie is one of the world's most respected and controversial writers. In both fiction and nonfiction, Rushdie uses his unique upbringing and personal history to make bold statements about life. His latest collection of essays, *Step Across This Line*, centers on themes of religion, culture, and politics in an age of rapid modernization.

Jane Alexander

Thursday, April 26, 7:30 p.m.

location to be announced

A Tony and Emmy Award winner and four-time Oscar nominee, Jane Alexander has starred in dozens of movies, including *The Great White Hope*, *All the President's Men*, *Kramer vs. Kramer*, *Eleanor and Franklin*, and *Testament*. Her stage credits include *Shadowlands* and *The Sisters Rosenweig*. She was Chairman of the National Endowment for the Arts from 1993 to 1997.

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FALL/WINTER 2006/2007

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COVER

Lee Greenberg (B.A. Photography, '05)

Emil, 2005. Archival ink-jet print, 22 x 22 inches

Emil Pawlick, 67, understands the expression, "Age is relative." Pawlick, a heptathlete, holds a list of track-and-field records that encompass the entire spectrum of the sport. Pawlick and others like him are among a rare breed of individuals who pursue sport and a healthy, active lifestyle in their old age. Lee Greenberg says, "I worked with Emil and other masters track and field athletes as part of my senior thesis project in photography. My intent was to capture athletes as heroic individuals and suggest that age really is relative."

dear readers

As we were wrapping up production on this, our third issue of *Demo*, I got a call from Bill Parker, a 1948 graduate of Columbia's television program. Parker is one of several alumni interviewed by Mara Tapp for "Radio Days," her feature looking back at Columbia's role as a training ground for broadcasters of the 1940s and 1950s (see pages 12 – 19). After graduating from Columbia, Parker enjoyed a decades-long career in broadcasting in Upstate New York as the beloved star of local children's television programs including "TV Ranch Club," "Captain Galaxy," and "The Officer Bill Show," as well as several radio talk shows.

As we talked about Columbia College then and now, Parker told me a story about a trip he and his wife made to Chicago a few years ago. They were leading a tour group on a trip from Upstate New York, through Windsor, Canada, then down to Chicago for a few days. In Chicago, the group spent an evening taking in the entertainment at Tommy Gun's Garage, a dinner theater that stages a lively, crowd-pleasing rendition of a 1920s vaudeville show, replete with flappers and gangsters. "There was part of the show," Parker told me, "where the actors got 'volunteers' from the audience to come up and participate in an old 1920s radio show. My group pushed me up there, and I played along pretty well, I think."

"Well," Parker continued, "the young actors caught on that I'd perhaps done this before." After the show, they asked Parker about his background, and he told them about studying broadcasting at Columbia in the 1940s, and his subsequent career. "They said, 'You're kidding!'" said Parker. "It turned out they were all theater students at Columbia, working in the show at Tommy Gun's to pay for school."

Columbia College has changed dramatically since Parker was a student here, yet a common thread of creativity and determination runs through its alumni, from his small cohort of pioneering broadcasters to the some 2,000 students who graduated this past May. This issue concludes our first year of publishing *Demo*, and we've enjoyed the opportunity to tell the stories—and demonstrate the contributions—of some of those alumni, students, and others whose hands and minds have formed Columbia's culture of creativity over the years. We look forward to bringing you many more.

But first, we want to know what you think. **Please take a moment to complete a short online reader survey at www.colum.edu/alumni.** The survey gives you, our readers, a chance to tell us what you like—or don't—about this publication. It should take less than ten minutes to complete. If you don't have Internet access, please send us a note or give us a call, and we'll get a printed copy of the survey to you.

Regards,



Ann Wiens / Editor

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What do you think? Please send letters intended for publication to:

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Letters must include sender's name and contact information for verification purposes. We reserve the right to edit letters for length and clarity.

dear friends:

The arts are big business these days. A recent book published by Rutgers University Press suggests that this country's arts, media, and entertainment industries generate more than \$850 billion in economic activity each year. The arts have become integrated with all aspects of our economy—from web design and animation to automobiles, dentistry, and food services.

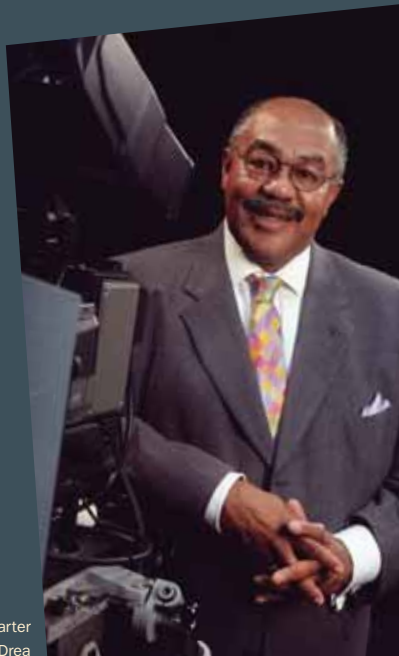


Photo of Warrick Carter
by Robert Drea

At Columbia College Chicago, we prepare students to play leading roles in these industries. Columbia alumni are journalists in Atlanta and filmmakers in Hollywood, writers in New York and advertising executives in Miami, arts managers in Chicago, and a host of places in between. They operate scoreboards at sports arenas and run film festivals in Dallas.

Parisa Khosravi was one of two successful professionals honored as Alumni of the year for 2006. Parisa left Columbia in 1987 to begin working for CNN in Atlanta, where, today, she is vice president in charge of international newsgathering for the CNN News Group. In her 19 years with CNN, she has played a central role in covering the most significant international news stories of our time—including the collapse of Communism in Eastern Europe, the genocide in Rwanda, the Asian Tsunami, Tiananmen Square, the Israeli—Palestinian Conflict, and both Gulf Wars. Her work has earned numerous awards, including a Peabody, an Emmy, a DuPont Award, the Edward R. Murrow Award and two Overseas Press Club Awards.

Our second awardee was **Peter Teschner**, one of the most sought-after film editors in Hollywood. Over the past two decades, he worked on more than 30 projects, including, most recently, the box-office hit *Borat*, but also *I Spy*, *Legally Blonde 2*, *Charlie's Angels*, *Dr. Doolittle*, *Private Parts*, and *Deadly Weapon*.

When parents come to me during college open houses and ask whether there are jobs to be found for their sons and daughters who want to be “artists,” I answer with an unqualified “yes!”

There are jobs in the arts. But equally important, I tell parents, there are opportunities to make a difference in the world, to change attitudes or effect social change. There are opportunities to bring the world to our doorsteps, to use one's artistic eyes to help others see the changing world around us. And there are opportunities to provide a place of respite when news of war and famine and disease and destruction threaten to overwhelm our sensitivities and deaden our creative spirit.

Warm regards,

Warrick L. Carter, Ph.D.

President, Columbia College Chicago

CriticalEncounters:

HIV/AIDS

www.colum.edu/criticalencounters

CriticalEncounters is a college-wide examination of the ways important social issues affect, challenge, and change our thinking as a culture. Through a year-long series of events, exhibitions, and curriculum, Critical Encounters invites the college community and the public to explore and reflect on an important social issue. This year, Critical Encounters examines the ongoing implications of HIV/AIDS. Through this multifaceted examination of a single, complex topic, we can better understand the impact of that focus in relation to our roles as artists, communicators, and media makers.

PUBLIC EVENTS & EXHIBITIONS

Dress Up Against AIDS / November 20, 2006 – January 4, 2007

Glass Curtain Gallery, 1104 S. Wabash Ave.

An exhibition of dresses constructed of condoms by Brazilian artist Adriana Bertini.

Picturing Hope / November 8, 2006 – January 7, 2007

Hokin Gallery, 623 S. Wabash Ave.

Photographs by children affected by HIV/AIDS. Presented in partnership with the AIDS Foundation of Chicago.

World AIDS Day Program / December 1, 2006, 6:00 – 7:30 p.m.

Conaway Center, 1104 S. Wabash Ave.

The international day of recognition and remembrance is marked by a program featuring appearances by writer Dan Savage, the Chicago Gay Men's Chorus, and Vida/SIDA executive director John Colon.

Visit www.colum.edu/criticalencounters for additional events and information.

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AIDS Foundation
OF CHICAGO

News from the Columbia Community

DanceAfrica Chicago Artistic
Director "Baba Chuck"
Davis, DAC festival 2004.



DanceAfrica to Move to DuSable Museum

After 15 years of producing DanceAfrica Chicago (DAC), the largest festival of African and African-American arts and culture in North America, Columbia College will transfer presenting responsibilities to the DuSable Museum of African American History in the coming year. "The size and scope of this program is no longer sustainable in its present form by the college," said President Warrick L. Carter, adding that the college believes "this kind of community arts and cultural program is best 'owned' by the community itself."

The festival has cost the college more to present than it has brought in for the past four years, which led administrators to the decision that those resources might better serve students and the college mission in other capacities.

Following the distribution of a request for proposals to invited community organizations last spring, an advisory panel of college representatives, DAC community leaders, sponsors, and community volunteers reviewed submissions from groups willing to assume presentation responsibilities for the year-round program and festival. The DuSable Museum emerged as the strongest candidate to continue DAC's mission and presentation.

"It is our expectation that the DuSable Museum will retain DanceAfrica Chicago's unique spirit of engagement with the community," said Carter, "but we also believe they will transform the cultural celebration and find innovative ways to preserve and maintain the vitality of the festival."

The college will remain a financial sponsor of the festival and assist the new DanceAfrica presenter in making an effective transition. Dr. Charles "Baba Chuck" Davis, who is also the inspiration and creative force behind the Washington, D.C., and New York versions of DanceAfrica, is expected to continue as its artistic director.

Fire Destroys Historic Sullivan Building; Disrupts Classes, Displaces Faculty and Staff

The college evacuated five of its academic buildings north of Balbo Drive on Tuesday, October 24 as a five-alarm fire raged through the vacant Wirt Dexter Building at 630 South Wabash Avenue, across the street from two central academic buildings. The building that burned, built in 1887 and designed by noted architect Louis Sullivan, was not a Columbia property. It was completely destroyed.

The fire appeared to start slowly at around 3:00 p.m., but grew in intensity throughout the afternoon and evening, keeping firefighters working for nearly 24 hours straight to battle the blaze. The evening of the blaze, five academic buildings were closed, affecting 209 class sections. By morning, all campus buildings except 619 and 623 South Wabash had reopened. Closures of those two buildings, however, continued to affect up to 200 class sections daily, until the buildings could be safely reopened the following Monday. More than 900 college employees were displaced from their offices.

A five-alarm fire destroyed the historic Wirt Dexter Building on Wabash, shutting down two Columbia buildings for several days. Photo by Josh Culley-Foster ('03).



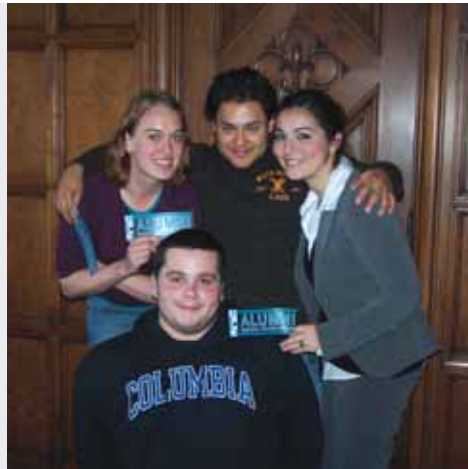
The building was the second historically significant Sullivan structure to be lost to fire this year (along with Pilgrim Baptist Church on the city's South Side). Known as the George Diamond building for the famous steakhouse it once housed, the six-story structure had been deteriorating since Diamond's death in 1982. The college had explored the possibility of acquiring it several years ago, but determined the asking price was unrealistically high given the building's condition.

College Forms Student Alumni Association

One day you're a student; the next day you're an alum. To promote a greater sense of connection between the two, Columbia's offices of alumni relations and student leadership have formed a new joint organization, the Student Alumni Association (SAA). "We wanted to increase the level of engagement of our alumni with the school," said James Kinser ('05), associate director of alumni relations. "The Student Alumni Association is a way of creating that—we have a student population here that is engaged and excited about the school, and we thought they could help generate that engagement among our alumni as well."

The SAA is already working to bring students and alumni together at college events such as the "Conversations in the Arts: Up Close With..." lecture series, events at the Portfolio Center, and others, giving students an opportunity to network through alumni channels as well as giving alumni a glimpse of the college today. "Columbia has a rich history that a lot of current students don't know about," said Kinser. "The SAA can help bring that history to life, to create a bond between past and present, and connect current students with a tradition they will always be a part of, and can return to in the future."

For information about participating in the SAA, contact James Kinser at 312-344-8640 or jkinser@colum.edu.



The Student Alumni Association executive board, from left: Erin Nathan ('08), Peter Catrambone ('07), Courtney Wylie ('07), and Jeff Garceau ('08). Photo by Vanessa Torres ('07).

Minority Student Enrollment Increases

The college saw a significant increase in overall enrollment this fall, with numbers up 6.1 percent from fall 2005. This jump was accompanied by an increase in minority student enrollment, an area that has challenged the college in recent years. Columbia saw increases in minority applications for fall across the board: 20 percent for African Americans, six percent for Latinos, and 14 percent for Asians/Asian Americans. This increase in applications translated to increased enrollments as well, with a 4.1-percent increase in the number of African-American students enrolling this fall, a 2.7-percent increase in Latino student enrollment, and a 9.1-percent increase in the number of Asian students.

Board Approves Exploration of State Street Property Acquisition

At its October meeting, Columbia's board of trustees authorized the college to begin the acquisition process for a vacant, city-owned property at 1632 South State Street to accommodate anticipated campus expansion. The authorization allowed for the expenditure of earnest money reflecting the college's intent to construct a state-of-the-art media production center (MPC) on the 40,000-square-foot site. The proposed MPC would include sound stages, a motion-capture studio, and production and administrative facilities to support the college's moving-image programs in film and video, television, and interactive multimedia. Students in disciplines ranging from dance and theater to arts management, art and design, and cultural studies would have use of the facility as well.

The college is expected to appear before the City's development commission in early 2007 to present its plans for the site as part of the formal process by which the City sells lands. No terms of the proposed land sale have been released.

CCAP Awarded \$2.9 Million to Create Parents Information Resource Center

Columbia's Center for Community Arts Partnerships (CCAP) was awarded a grant under the United States Department of Education Parent Information Research Center Program (PIRC) totaling \$2,975,559 over five years.

Over the past five years, CCAP has established arts-based Community Schools partnerships in six Chicago Public Schools, developing and implementing programs designed to meet the needs of students living and learning in high-risk urban environments. CCAP's proposed PIRC will utilize this successful structure to provide opportunities to parents of children in these communities and to address the underlying issues that form barriers between families and schools.

In addition, this grant, which involves a partnership between CCAP and the Department of Early Childhood Education, will support documentation and distribution of the methodologies the college develops, ensuring that educators and families throughout Illinois can access the resources created through the project to develop their own site-specific strategies to improve student achievement statewide.

Columbia Partners with Nano TV to Produce Hollywood's First Wireless Film Festival

Bridging leading-edge technology, creativity, and education, the Third Screen Film Festival (TSFF) debuted on dozens of tiny screens at the Museum of Television and Radio in Beverly Hills in October, and on more than a million others over the past few months. A new partnership between Columbia College and Nano, America's first short film channel available wirelessly on MobiTV, TSFF showcased films produced for the "third screen"—mobile phones and other wireless hand-held devices. The festival, directed by Jon Katzman, head of Columbia's Semester in L.A. program, allowed one million-plus viewers to vote for their favorite film as part of a contest that was open to student filmmakers, amateurs, and professionals alike.

In addition to providing a new forum for filmmakers, the festival put the Columbia name in front of millions of film lovers and introduced a crowd of industry executives to the college's innovative Semester in L.A. program. The festival drew the attention of the *Hollywood Reporter*, *Daily Variety*, *The Los Angeles Times*, and the *New York Times online*. Among the attendees and panelists at the October 26 awards presentation were David Gale, executive vice president of new media with MTV Networks; Virginia Heffernan, television critic for the *New York Times*; and Suzanne Zizzi, senior vice president of Lion Rock Productions. Panelists also included James Choi, manager of movies with IFILM; Chris Gore, founder of FilmThreat.com; and Daniel Tibbets, executive vice president of GoTV Networks.



Fashion Design student Crystal Hughes ('08) screens a film on a handheld device for David Kronke of the *L.A. Daily News* at the Third Screen Film Festival. Photo by Lee Salem.

From June through October, nearly 1,000 filmmakers submitted entries, which could then be viewed on Nano-equipped cell phones, portable devices, or online, and shared via email or blogs. Viewers had the opportunity to vote online or via text messaging, powered by Mozes.com. On award night, a panel of judges viewed finalists on cell phones at the Museum of Television and Radio, text messaging their votes in real time to award the \$3,000 jury prize to Matt Paige of Santa Fe, New Mexico, for his 90-second film, *Pumpkin*. The festival's top prize—a \$10,000 filmmaker grant—was awarded to Todd Spence of Glendale, California, for *The Lost*, which garnered the most votes overall. Other winners included Tim Saccardo of Hollywood for *Slideshow*, and brothers Pedro and Ramiro Castro of Chicago for *The Great Poker Chase*. Winning films may be viewed at www.thirdscreenfilmfestival.com.

Columbia Ranked Among Top Colleges for Entrepreneurship by *The Princeton Review*

In a recent survey published by *The Princeton Review* and *Entrepreneur* magazine, Columbia was ranked among the top 25 undergraduate schools in the country for entrepreneurs. Criteria used to determine the rankings—in a survey of more than 700 colleges and universities—included the entrepreneurial emphasis of the curriculum, mentoring, experiential learning, faculty credentials, and the success of graduating students and alumni. Columbia, which offers its Arts Entrepreneurship and Small Business Management Program through the Department of Arts, Entertainment and Media Management, is the only institution to make the list that does not offer its program through a school of business. The complete rankings (Columbia is number 16) were listed in the October issue of *Entrepreneur*.

Art + Design to Launch M.F.A. Programs Focused on Sustainable Design

Responding to changing best practices in the larger architecture and design community, Columbia's Department of Art and Design will refocus its M.F.A. programs in Architectural Studies and Interior Architecture, beginning in fall 2007. Reflecting evolving practices in the field and recent shifts in municipal building codes and industry standards from the federal level down, the program aims to educate future designers to understand practices of sustainability and the belief that sustainability is paramount to current practice of architecture and design.

Chicago has positioned itself on the leading edge of sustainable design, with several architectural firms among the most respected practitioners in the field, enhancing the value of the program's location at Columbia. "The new program benefits our students and the community in so many ways," said Sabina Ott, chair of the Department of Art and Design. "Not only will they encounter a rigorous curriculum, but the program will operate much like a laboratory within Columbia and the city. Students will be working with our own Office of Campus Environment to develop green buildings on campus, and communicating with the City's Department of the Environment, as well as with other schools and community organizations. We see our graduate students working in the field as they actively participate in the 'greening' of America."

A woman with dark dreadlocks is lying on a bed. She is wearing a white, thin, lace-like top. Her hair is voluminous and styled in dreadlocks. She is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall. The text "margaret in motion" is overlaid on the image in a white, lowercase, sans-serif font.

margaret in motion

“I was introduced to a form of magic.
I had never seen a dance before, and I thought, wow!
these people are floating and flying.
I didn’t know what ‘postmodern dance’ meant,
but I wanted to be a postmodern dancer.”

Many little girls dream of becoming ballerinas. But tutus and tights didn't impress Margaret Morris (B.F.A. Dance Choreography, '05) when she joined her cousin in ballet class on Chicago's South Shore. Seven years old at the time, she opted for the tumbling class, where she could wear shorts and t-shirts. Then a fall drove her away from the dance studio altogether, until Nana Shineflug's Chicago Moving Company gave a performance at Morris's elementary school.

She was struck by Columbia alum Shineflug's ('85) unconventional partnering: women lifting men; women engaged in athletic or deeply personal duets. Although she was attracted to postmodern movement, Morris chose to major in a different area of the performing arts—classical voice—which she had studied as a teenager at the tuition-free Merit School of Music, and then at Illinois Wesleyan University before transferring to Columbia College Chicago. After taking a dance class at Columbia, however, she was hooked, and enrolled in the dance program.

Morris devoured her fundamentals, composition, contact improv, and dance-writing classes. And she took advantage of every student choreography opportunity. She entered her work in the American College Dance Festival throughout her time at Columbia, and two of her psychological works—*Dptych* (addressing the splintered aspects of schizophrenia) and *To Faith and Circumstance Resigned* (structured improvisation questioning one's purpose in life)—were selected to perform at the national festival. She graduated in 2005 and was recently awarded a prestigious \$15,000 Chicago Dancemakers Forum grant—generally awarded to mid-career artists—and she's only been dancing six years.

This past spring, Morris, 25, completed a six-month LinkUp Residency at Links Hall, an intimate, experimental performance space in Chicago's Wrigleyville neighborhood that fosters young choreographers. Her quartet, *In Tongues*, debuted there. The piece is a perfect example of her interest in dance's "capacity for healing." As if being touched by the Holy Spirit, each dancer gradually becomes consumed by ecstatic tremors. Torsos constrict along the spine, then release, giving the sense that an invisible force is passing through the body. In performance, Morris hopes to give audiences a transcendent experience: "to open up those little chambers in a person and allow them to think about what makes life meaningful." She continues her exploration of spirituality and contemplative practice in a new full-length piece, *Laying of Hands*, scheduled to premiere in spring 2007.

The dancer-choreographer seems to have an innate connection to the supernatural world. One evening, before transferring to Columbia, she was practicing her singing alone in the chapel at Illinois Wesleyan when a storm broke out. As she held a high note, bright lightning flashes and a loud thunder clap added to the drama. This near-mythic moment of clarity tapped into her buried desire to make dances. "I realized I wanted to be *making* work, but I'm not a composer," recalls Morris, who evokes a serene dynamism in person. "I wanted to be a choreographer. Maybe someday I would combine dance and voice. But my feeling was, I gotta go learn to dance now."

As if speaking through the storm's energy, Shineflug came to Morris's mind. So she sought out the established holistic choreographer at the Chicago Moving Company's base in Hamlin Park. Shineflug, on faculty in the Interdisciplinary Arts and Theater departments at Columbia, taught her about finding her chakras and energy. Dance, for Morris, became a journey of internal discovery, not a series of prescribed steps:

"Through movement, everything synthesizes in this amazing way. I feel connected to an intelligent power that's bigger than me but also a part of me. It's magic."



Lucia Mauro is a dance critic and arts writer whose work appears in the *Chicago Tribune*, *Chicago* magazine, and on Chicago Public Radio's "848." She also hosts the monthly "About Dance" program at the Chicago Cultural Center. **Erika Dufour** ('97) earned a B.A. in Photography at Columbia. In addition to her fine-art photography, she maintains a commercial photography business in Chicago. See more at www.erikadufour.com.

PUT IT ON THE BOARD... YES!



WITH ALUMS LOZANO AND SZYNAL IN CONTROL, SPORTS FANS GET MORE THAN THE SCORE WHEN THEY CHECK THE BOARD.



BY **William Meiners** ('96)

PHOTOGRAPHY BY **Corey Minkanic** ('04)

High above the gawking crowd, seated before a wall of small televisions tucked into a seventh-floor room, Sergio Lozano ('90) calmly quarterbacks cues into a headset. Lozano is the director of scoreboard operations for the United Center. It's no small operation. When the Blackhawks play, he's directing up to 16 people—four camera operators, CG character generators, replay operators, directors, switchers, and a slew of other technically sound individuals. Make that 18 folks when the Bulls play. All for the show within the show—the show 20,000 fans are watching play out across the United Center scoreboard.

Chicago sports fans have long managed to entertain themselves irregardless of the talent levels of the teams placed before them. They've shown up in droves for the (mostly) afternoon games at Wrigley Field to watch the Cubs—barren of a World Series title now for nearly a century—if only for a beer (or several), a brat (or two), and a seventh-inning sing-along to “Take Me Out to the Ballgame.” And long before da Bears, Jordan's Bulls, and last year's stunning White Sox, a Chicago sports aficionado could honestly claim that he, or she, took to the various fields and stadiums just for the shared experience of the crowd.

These days, however, the crowd may be a little more demanding regarding what it considers worthwhile entertainment. Remember the old line about going to a boxing match and having a hockey game break out? At a late-September Chicago Blackhawks preseason game, one might have sworn that a fashion show had busted loose in the United Center. Sure, with the power-play goals, the fierce board checking, and the nosebleed fights on the ice, even the fans with the nosebleed seats got to experience some old-time hockey. But from the Ice Crew (the spandex-clad female skaters who clean up ice shavings with snow shovels during timeouts) to the scoreboard watchers looking for their own mugs displayed at superhuman size before God and everybody, the spectators' present game-day experience could be a testament to attention deficit disorder.

“Basically, we're putting on a show for 20,000 fans in the arena,” says Lozano, who earned a B.A. in Television from Columbia College in 1990. “It involves directing the game, shooting the game with our own cameras, showing our own replays, along with stats and graphs, and entertaining the fans during timeouts.”

With much of the show pre-scripted after working closely with representatives from the other teams, Lozano's crew's challenge is to take the script and produce it from a video standpoint. “We create whatever needs to be created,” he says, “making sure we have the right graphics for certain shots.”

On this September Sunday, when the Hawks are just warming up the preseason ice, the Chicago White Sox are playing their last game of the season at U.S. Cellular Field. Directing the scoreboard operations there is another Columbia grad, Jeff Szyal ('83). From a two-tiered room perched above the press box and behind home plate, he orchestrates the efforts of some 22 to 25 technicians on a day he describes as the most “non-normal game” of the year, with much of the scoreboard activities focused on end-of-the-season fan appreciation and giveaways.

For both alums, the prestigious director positions mark the culmination of work begun even before their days in Columbia's studios. In the '70s and '80s, Szyal, then Lozano, each took eagerly to the same television production class at Curie Metro High School on Chicago's South Side. “One of my goals was to be the next voice of the Chicago Blackhawks,” says Szyal, who discovered that although he lacked the pipes for radio, he had a passion for the camera work that takes place behind the scenes.

The United Center scoreboard offers a show-within-the-show during a pre-season Chicago Blackhawks game. Inset: Sergio Lozano ('90) directs scoreboard operations from the control room.

An earlier graduate of Columbia's Television program, John Stephens ('77), taught Szyal, then Lozano at Curie. He recalls their enthusiasm: "They did something that everybody should do, and that is start when they're young enough." The early start for Lozano and Szyal, according to Stephens, came when they took advantage of the equipment at a brand-new high school, where they first began shooting sports with portable cameras. It was "gorgeous equipment," Stephens says. "It was like walking into CBS or NBC. And they were smart enough to really see a future in it."

Szyal's career began to take shape while he was still at Columbia, when he started freelancing at places like the CBS affiliate in Rockford, and shooting sporting events for a brand-new network called ESPN. "Though I learned a lot of this in hindsight," Szyal says, "my Columbia teachers had first-hand experience of what the business was all about. They were also excellent teachers who cared for their students."

After graduation Szyal returned to Curie to assist Stephens in the television production class that so inspired him. He started a television club for students. "I taught them how to announce, shoot, and do a live production," Szyal says. He would also first cross paths with Lozano there.



Szyal began working home games for the White Sox in 1984, juggling that with his teaching schedule and some work for the Board of Education. As the old Comiskey Park was standing on its last legs at the end of the 1980s, Szyal was offered a position that would take the video scoreboard to new levels in the new Comiskey Park, which opened in 1991. (It was renamed U.S. Cellular Field in 2003.)

Meanwhile, Lozano was finding his own success. He held an internship with NBC sports while in college, and started working with Szyal and the Sox shortly after graduation. And as the old Chicago Stadium gave way to the United Center in 1994, Szyal recommended Lozano for the director position in the new home of the Hawks and the Bulls.

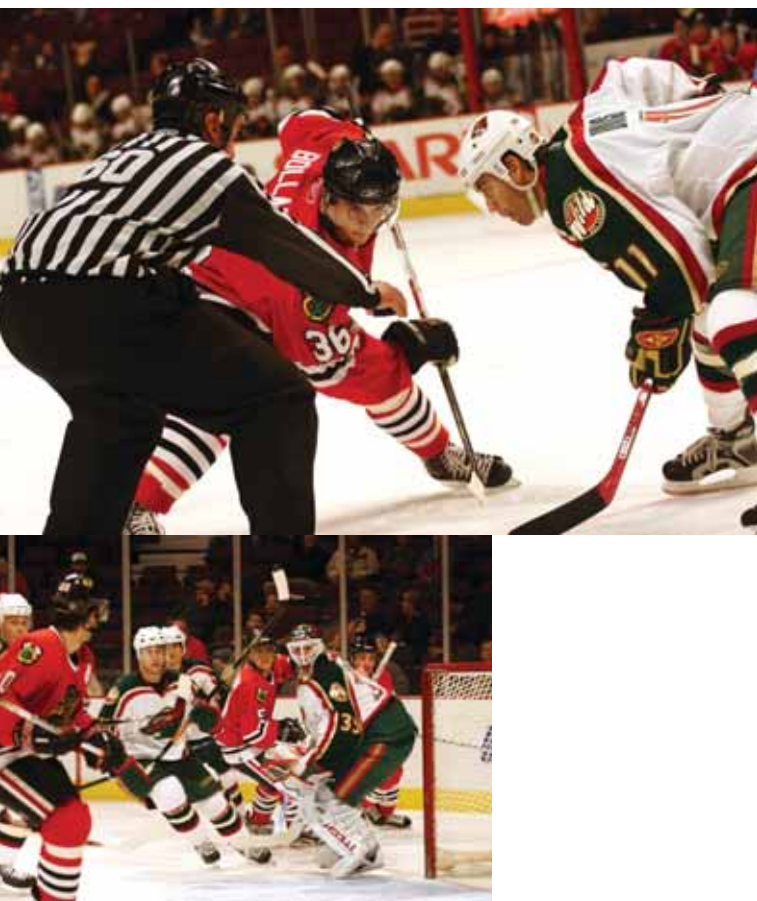
They still work together from time to time, with Szyal occasionally behind a camera at the United Center, and Lozano running replay at Cellular Field. Game days for both men can be long, and the off-season offers a chance to discover and install the latest technologies to push the entertainment value further. After all, as Szyal maintains, "People have found that sports are a place of entertainment, more than a sporting event."

The Chicago Blackhawks vs. the Colorado Wild at the United Center, September 21, 2006. The Hawks won the pre-season match 5-2.



The scoreboard at U.S. Cellular Field.

Left: Director of Scoreboard Operations Jeff Szyal ('90, center) and his crew (all Columbia alumni, from left): Justin Tuazon ('03, animation and video specialist), Roman Farias ('04, graphic producer and video editor), Szyal, Rocco Fusco ('02, digital video editor and producer), and Melanie Ramsay ('02, production).



On the South Side, the last home game is a winner for the crowd as the Sox beat the Seattle Mariners 12-7 in a slugfest, and a bunch of fans walk away with appreciation tokens announced on the big screen. But a World Series repeat—within the week—would prove itself out of reach.

On the West Side, one season is turning to another. The Indian summer weather outside feels a little too warm for a hockey game, but the Blackhawks fans inside the half-crowded stadium seem pleased with the scoreboard operations. Just before the national anthem, a video montage shows a rapid-fire history of the Hawks, one of the six original National Hockey League teams. The final score finds them superior tonight to the Colorado Wild, with a goal count of five to two. And though they probably don't keep stats for it, smiles by the hundreds—a few of them even old hockey-busted—have splashed across the enormous United Center screen. There's little doubt that these good times are especially gratifying to a couple of Columbia grads pulling the technical strings in studios behind the scenes.

For two lifelong Chicago sports fans well versed in the art of video entertainment, this bodes well for job security in positions they love. Though Lozano doesn't get much of a chance to cheer for his Bulls or the Hawks when they're playing at home, "There are certain moments of a game you can enjoy," he says. "But everyone has their role in our production, so you want to keep everyone in line. We take great pride in the show we put out there."

Szyal boasts of a similar allegiance and philosophy when it comes to working with the White Sox, his favorite baseball team. Baseball lacks the near-constant action of hockey and basketball, so Szyal, who's also the team's official historian, says they work hard to keep the fans interested between innings. "Our job is to educate and entertain the fans," he says. "They're here first and foremost for the game, but we supplement that game with interesting facts, trivia, and music."

William Meiners ('96) earned an M.F.A. in Fiction Writing, and makes a living as a senior writer for Purdue University's College of Engineering. He's also the editor-in-chief of *Sport Literate*, a Chicago-based literary journal that had its genesis in a graduate class at Columbia. Meiners's trials and tribulations as a 40-year-old immersion journalist impersonating a rookie semi-professional football player for the Lafayette Lions can be found at www.sportliterate.org/blog1. **Corey Minkanic** ('04) holds a B.A. in Photography from Columbia, where he studied under Pulitzer Prize-winning photographer John H. White. He credits White not only with teaching him the keys to being a great photographer, but also how to live life to the fullest. See more of his work at www.coreyminkanicphoto.com.



When the Elma Stuckey Poetry Board decided to sponsor an annual undergraduate poetry award, they chose Columbia College Chicago's poetry program—the first of its kind in the country—as the one to support.

The Elma Stuckey Poetry Award was established in 2005 in honor of the poet Elma Stuckey, author of *The Big Gate* (1976) and *The Collected Poems of Elma Stuckey* (1987). The award is presented by the English department to two distinguished undergraduate Poetry majors. In this inaugural year, the second-place prize went to B.J. Soloy for his poem, "Nearing Heliopolis." Here, we present this year's Elma Stuckey Poetry Award winner Donna Pecore's poem, "Come with Me," accompanied by drawings by current Fine Art major R. Scott Whipkey. **Donna Pecore** ('07), is a senior Poetry major and native Chicagoan. Pecore tells us: "I will give you a me who found poetry at Weeds, a Chicago tavern where diversity is celebrated and so is life, where I heard words that sang to me their siren song and entered my heart until I was obsessed to put pen to paper. In my late forties I decided to sharpen my pencil, along with my mind ... and found another passion, a passion for learning."

R. Scott Whipkey ('07), is a senior B.F.A. candidate in the Art + Design department. A painter and printmaker, he has received numerous awards, grants, and scholarships, including a 2005 Albert P. Weisman scholarship. His work is derived from his perceptions of growing up in Rockford, Illinois, and describing this new "western land." Whipkey's work may be seen in April 2007 at Columbia's A + D Gallery.

All drawings are pencil on paper, 2006.



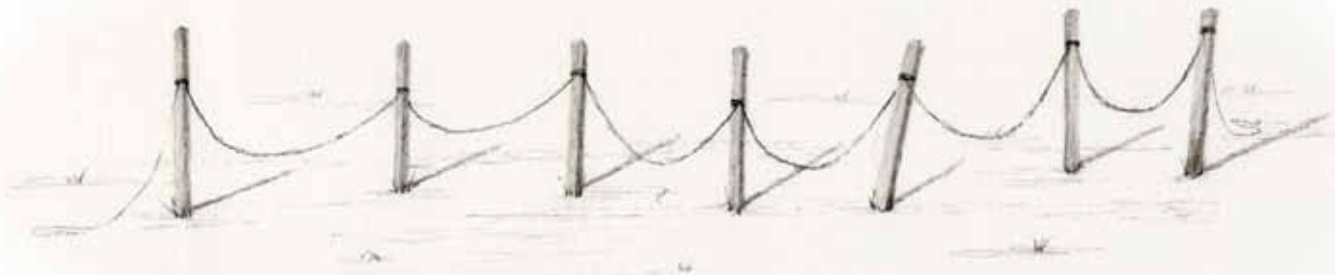
come with me

BY **Donna Pecore** ('07) / DRAWINGS BY **R. Scott Whipkey** ('07)

Bumper to bumper grey grease stained road rides past exhaust framed skyline, heading north, heading to freedom as the traffic thins, as the suburbs blurb, as the line between now and then thins. The sky turning from charcoal tinted whites to light bright sky blue with wisps of white floating by as my destination nears, just past the state line.

Grey geese slice the sky in formation, a physical punctuation pointing in my intended direction. Past a low slung redwood house, attached garage, and prefabricated barn, into the field, I park in line, enter the dark woods, following a line of candle lights, that light the path that leads to a hollow, where I hear "hullo, welcome," and "a ho, where you been, how are you, what took you so long," and so forth.

It is as if I fell back into the womb, the warm comfort of my friends, more than friends, but family, more than an extended family, but my spiritual family. We gossip, we share and compare, we comfort, we forgive, and we pray for ourselves and each other, and more than anything else we celebrate.



Surrounded by trees, and insects, an occasional bird breaks the line of leaves, there flies a red tailed hawk, that's good luck, forget civilization exists, after awhile the world's circumference contains only this hollow, goodbye Columbus. I don't know anything, but here in this circle I find everything.

Do not cross the line between the fire and the pit. Sacred circle I look inside, it's dark in there, is any one home, is anyone in there? This is the place to find that out. This is the place to remember. This is the place through the smoke and the steam that you share, that you care, that you dare, to breathe, to be someone, to become, to belong, to be healed, to be free, to be one, to be. This is the place.

Can you hear us now?

COMMUNITY MEDIA WORKSHOP
TEACHES NONPROFITS HOW TO MAKE
THEMSELVES HEARD.

BY **Micki Leventhal**

PHOTOGRAPHY BY **Evan Berkowitz** ('05)

“It is increasingly challenging to sell your story to a media that is saturated by sleaze, sex, and celebrity,” asserts Mike Burke, public affairs director for the not-for-profit Bounce Learning Network. “It all gets back to voice. You can’t have equal opportunity without having equal voice.”

Burke is also the chairman of the board of the Community Media Workshop, a service organization focusing on public relations and marketing training for not-for-profit organizations. “The Workshop labors tirelessly to assist organizations and individuals whose goals and missions are positive social change,” he explains. “To me, the soul of their work is that they help people find and cultivate their voices and give them the tools—the megaphone if you will—to make sure their voices are heard.”

Community Media Workshop was co-founded in 1989 by Hank DeZutter and Thom Clark, who still serves as its president. The organization has been housed at Columbia since 1993, when it came to the college at the invitation of Lya Rosenblum, former dean of the Graduate School. With a nod from the chairs of the Television, Journalism, Radio, and Arts, Entertainment and Media Management departments—and a handshake agreement with then-Executive Vice President Bert Gall—the Workshop established a home base on the Columbia campus.

Since that time the Workshop has trained more than 16,500 not-for-profit staff and volunteers in the fine art of publicity through its five-week intensive course, Professional Media Relations; its annual Making Media Connections conference; about 25 special-subject workshops annually; and more than 200 custom-designed consultations for agencies in Chicago and across the Midwest. Every day, the Workshop connects community organizations and their issues with the network of print and broadcast journalists who can tell their stories—stories that need to be told in order to educate the public and ultimately influence public policy on issues important to these organizations.

“It is no accident that the Community Media Workshop is housed at Columbia,” says Burke. “Think about the mission of Columbia and the transformative experience of Columbia for so many students who would otherwise not have had access to higher education. And think about the mission of the Workshop, which is to give people voice. To me, what it comes down to is this bedrock American value of equal opportunity. It’s a perfect partnership of shared values.”

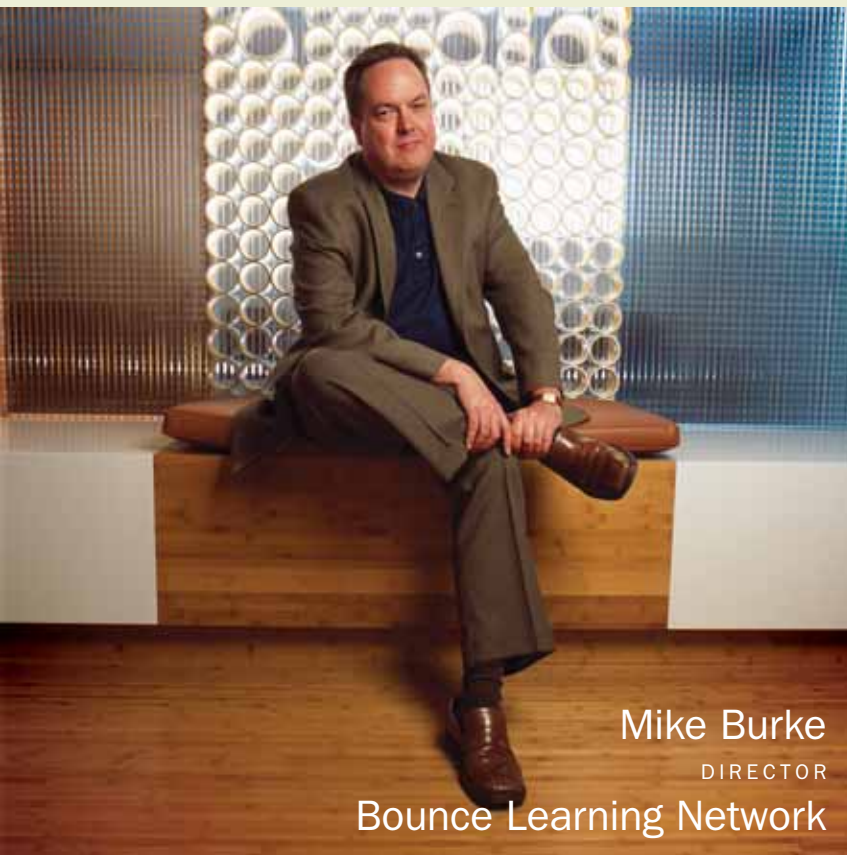
To truly capture the essence

of the Workshop community, you need to attend an annual Studs Terkel Media Awards event, a gathering electric with purpose yet so charmingly nostalgic that you can almost hear Pete Seeger and Woodie Guthrie strumming their guitars in the background. In keeping with this grassroots spirit, for the past couple of years the crowd has been treated to a revival-style sing-along, complete with *Chicago Tribune* columnists Mary Schmich and Eric Zorn on piano and banjo, respectively, and actor/musician Christopher Waltz on guitar. This past spring, clients and supporters of the Workshop rubbed elbows with the elite of Chicago journalism as they joined together in a rendition of “This Land is Your Land, This Land is My Land” that brought tears to more than a few eyes. Nonagenarian Terkel, the quintessential crusading journalist, once again delivered a rousing speech exhorting his colleagues to use their craft to create positive social change.

Journalists who have received the Studs Terkel Award—which recognizes excellence in covering Chicago’s underrepresented communities in their fight for equality, social justice, and political voice—include Alex Kotlowitz, Teresa Puente, John Conroy, Carol Marin, Phil Ponce, Ira Glass, Renee Ferguson, Harry Porterfield, Laura Washington, and a host of others who represent the best practices of the profession.

Not surprisingly, many of the Terkel winners teach in Columbia’s Journalism department. The Workshop maintains a valuable presence in the department, having established two core courses: “Community News” and the graduate-level “Local Government and Politics.” The Workshop also grants a scholarship each year to a Columbia student for a distinguished documentary or journalism project that examines a social issue. In 2006, the \$1,500 award went to Sean Patrick Fahey for his documentary *The Tractor Builder*.

Alton Miller, associate dean of media arts and a member of the Workshop’s board, notes that “they put Columbia College at the center of convergence between newsmakers and journalists. For reformers and public-policy advocates, it’s a resource for getting the message out. For journalists, it’s a standard bearer for intelligent, principled media practices. For students in both arenas, there is no program at Columbia that more strongly promotes the college mission ‘to educate students who will communicate creatively and shape the public’s perceptions of issues and events and who will author the culture of their times.’”



Mike Burke
DIRECTOR

Bounce Learning Network

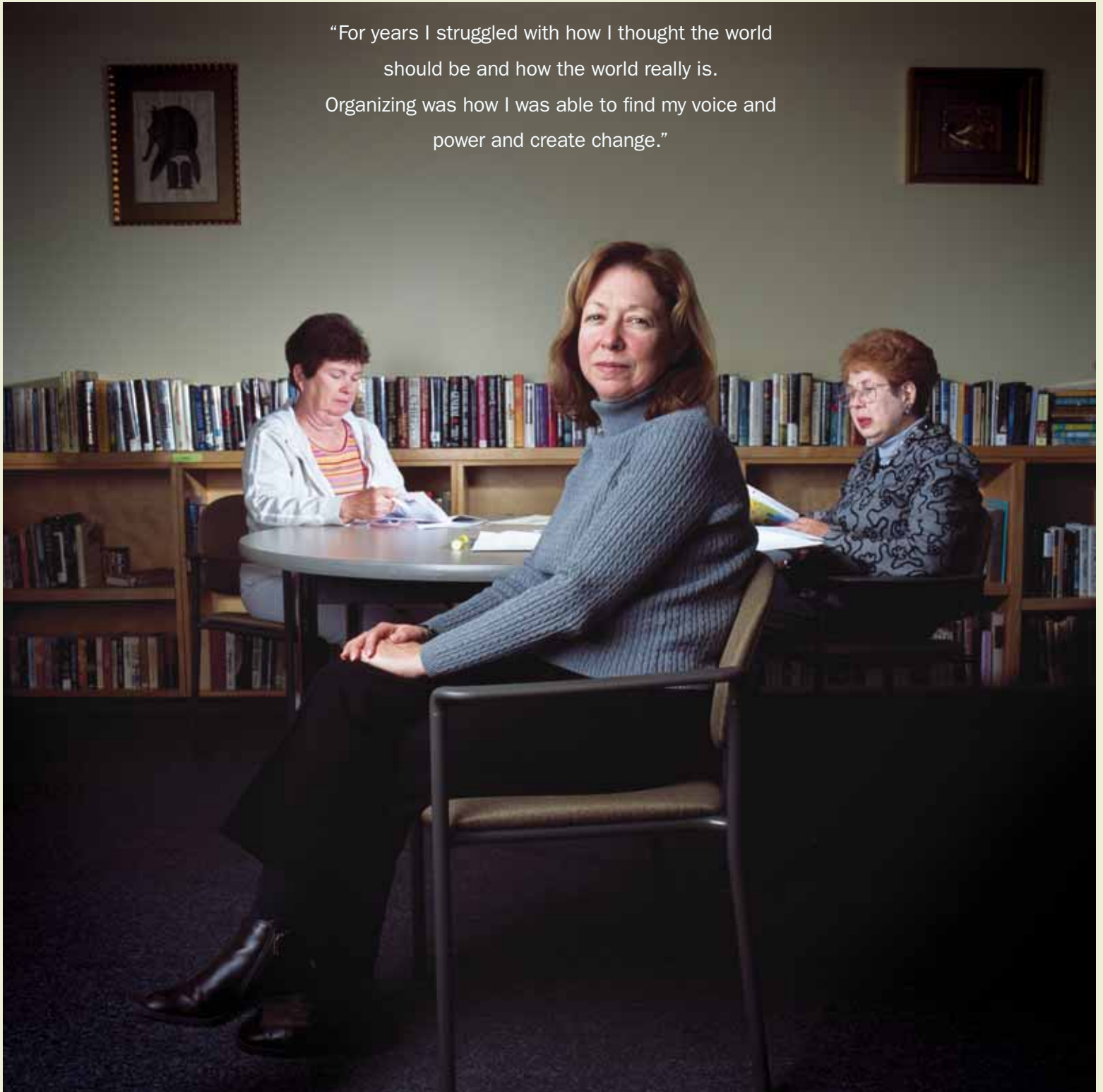
“It is no accident that the Community Media Workshop is housed at Columbia ... it comes down to this bedrock American value of equal opportunity. It’s a perfect partnership of shared values.”

Lori Clark

EXECUTIVE DIRECTOR

Jane Addams Senior Caucus

“For years I struggled with how I thought the world should be and how the world really is. Organizing was how I was able to find my voice and power and create change.”



Visibility in the public media is essential when it comes to affecting public opinion or gaining support for changes in public policy that will enhance the quality of life for citizens of all ages, races, and economic conditions. A closer look at three of the Workshop's client organizations illustrates how it helps those organizations succeed in their missions.

Jane Addams Senior Caucus (JASC), a grassroots senior-citizen advocacy organization, turned to the Workshop in 2005 for assistance in raising awareness of issues surrounding home healthcare for low-income seniors. Community Cares, a program of the State of Illinois, provides personal assistants to help with basic housekeeping tasks so that older adults are able to stay in their own homes rather than being prematurely forced into nursing homes. However, to qualify for this program, seniors had to be on the edge of complete poverty; they were allowed only a minimum of financial assets.*

As part of its advocacy agenda, JASC decided to fight for a reasonable increase in the allowable asset level. "We'd been working on this issue since 2000," says executive director Lori Clark. "In 2004 we succeed in getting the limit raised from \$10,000 to \$12,500, but this was still unrealistically low. We needed to create visibility for this issue in order to influence the state legislators and the budgetary decisions. We needed a strategic media campaign."

Clark and her board of directors secured funding from the Chicago Community Organizing Capacity Building Initiative and turned to the Workshop for expert assistance in developing a customized media strategy to obtain feature placement for their organization and their issue. "The most important thing we learned was how to correctly pitch the right story to the right reporter for the best article, the best results," says Clark.

The results of this media effort were outstanding. JASC obtained feature coverage in the *Chicago Tribune* and the *Chicago Sun-Times*. In April 2006, Governor Rod Blagojevich approved changes to the state budget, increasing the asset cap to \$17,500. JASC also developed important and ongoing relationships with reporters, so that this year's priority—increasing home healthcare benefits for disabled seniors—is already getting feature coverage.

*In 1979 the limit on individual assets (i.e., savings account, stocks, etc., beyond one residence and one car) allowed in order to receive assistance was set at \$10,000, where it remained for over 20 years. In 2004 JASC succeeded in getting this asset cap raised to \$12,500, but that increase was deemed inadequate in relation to the current economy.

"We all pick up the papers and wonder how some of the 'news' made it in," says Clark, who came to JASC after 12 years with the Lake County Center for Independent Living. "For years I struggled with how I thought the world should be and how the world really is. Organizing was how I was able to find my voice and power and create change.

"What is really important about the Workshop is that they provide us with the skills and savvy to bring important social-justice issues, such as giving older adults a voice in determining their own quality-of-life issues, into the public debate. Because after all is said and done, the important thing is the issue. The Workshop helps us get the real stories into the news so that people can get angry and take action."

The Greater Chicago Food Depository is

a not-for-profit food distribution and training center that provides food for hungry people while striving to end hunger in Chicago. The organization distributes donated and purchased food through a network of 600 food pantries, soup kitchens, and shelters to almost a half-million adults and children every year.

Ruth Igoe, the Food Depository's communications director, came to the nonprofit sector after a seven-year career in newspaper journalism and two years in corporate integrated marketing. "I always had a desire to give back to the community and actively volunteered during my time in the corporate world," she says. "My work at the Food Depository marries my commitment to civic life and giving back with my writing and communications skills."

What the Workshop provides for Igoe is a forum, a community with which to share concerns, knowledge, and strategies, plus newly honed skills in public speaking and messaging. "Several of the organizations the Workshop serves deal with poverty and hunger issues," Igoe explains. "We oftentimes have to answer tough questions such as: How can obesity and hunger coexist among the poor? In that example, our challenge is to communicate that obesity is not necessarily a sign of bounty, but may be a sign of limited food options for people with low incomes. People don't understand this and it takes clarity of message to communicate the complexity of this issue. The Workshop provides an environment for the exchange of ideas and insights about how to confront such communications challenges. Some of my most rewarding professional experiences have been spent brainstorming with colleagues in the cozy rooms of the Workshop."

Ruth Igoe
COMMUNICATIONS DIRECTOR
Greater Chicago
Food Depository

“We oftentimes have to answer tough questions such as: How can obesity and hunger coexist among the poor? It takes clarity of message to communicate the complexity of this issue.”



Although he now helps guide the Workshop as its board chair, Mike Burke began his odyssey with the organization in 1990 as a student in the basic Professional Media Relations course. “Despite an academic background in journalism and a job doing member communications for the American Academy of Pediatrics, I had never been trained in media relations, particularly the special needs of not-for-profits,” he says.

Burke’s role as public affairs director at Bounce Learning Network is the latest sojourn in a career of advocacy on behalf of children and education. Bounce provides early care and education for infants, toddlers, and preschoolers from low-income families through its Educare Centers. “I wouldn’t be in my current position today if it wasn’t for Community Media Workshop,” says Burke. “I couldn’t do my job without the ongoing learning their workshops provide.”

Burke particularly values the relationships he has built with journalists through the workshops, conferences, and other outreach events that the Workshop hosts for its clients. It is those relationships that ultimately assist organizations in shifting public opinion and moving their policy agendas forward. In a world where data overload is a constant threat and media is increasingly a reflection of the market-driven economy, the Workshop and its client organizations stand out in their effort to continue “the good fight.”

“Amidst the celebrity buzz and consumer stories, it remains the job of media to tell us the problems facing society,” says Thom Clark, Community Media Workshop president. “But we also push for the follow up—the report on the often-successful community response to those problems. Good news for the organizations we work with can be so much more than human-interest puff pieces, it can in fact truly empower us as citizens to participate in solving the problems and changing society.”

Micki Leventhal is the media relations director for Columbia College Chicago. With a background in feature writing and adult education, Micki turned to the Workshop more than 15 years ago to learn the fine art of public relations. She owes her current career in great part to the skills she learned in those courses. **Evan Berkowitz** ('05) earned his B.F.A. in Photography from Columbia. He is a freelance photographer concentrating in portraiture.



the home-away-from-home team

CHICAGO ALUMNI CONNECT ON HOLLYWOOD DIAMONDS

BY **Chris Coates** ('04) / PHOTOGRAPHY BY **Drew Reynolds** ('97)

The pitcher underhands a cabbage-sized softball to the brawny batter, who taunts him in a thick South Side accent. The batter swings. The bat makes contact with a pitchy “phump,” sending the plump ball spiraling into the outfield for a hit. The crowd roars; score one for the team in red. * It could be a bright summer afternoon on any ball field of Cicero, Grant Park, or Wilmette. Except for the palm trees. And the mountains. And the mustard-colored smog. * Welcome to Los Angeles and Windy City Softball, a scrappy league started four years ago by an ex-pat Chicagoan and Columbia alum who wanted to introduce the City of Angels to the Windy City tradition of 16-inch softball—a peculiarly Midwestern form of the game played with no gloves and a curious, extra-large ball. Today, the co-ed league has more than 15 teams and 200 players, the bulk of them Columbia alumni and Chicago natives.



“Networking happens.”

Team Ditka (from left): Ross Flader ('05), Peter Woods ('05), Brandon L'Herault ('01), Nick Sheptak ('05), Dan Moore ('05) (with bat), Wilfred Gelin ('05), Brett Bulatek ('05)



“It started as our enclave to forget about the L.A. stuff,

like the traffic or job worries,” says league founder Louie Pradt ('96), a screenwriter and the self-designated “league commissioner” who also hoists the Chicago city flag before each game. “This is our little neighborhood.”

It's also a place for 50 or so Columbia alumni, as well as current students in the college's Semester in L.A. program, to gain remarkable access to fellow working professionals in the film and television business. The league boasts a growing list of actors, writers, production assistants, and producers, according to Sarah Schroeder ('00), Columbia's West Coast director of alumni relations and stewardship, who plays second base for the Sting. “Everyone here is in the industry,” Schroeder says.

For Columbia—a college without an athletics department—the idea that its students would turn to sports is admittedly a little ironic, says film and video alum Rachel Krukowski ('04), a player for the Dillengers who participated her senior year in Semester in L.A., Columbia's five-week immersion program for film students. “Once I moved out here, the first thing I did was join this league,” she says. “It's kind of hard to meet people out here.”

Krukowski is now a post-production production assistant on the upcoming talk show *Moochers*, where she works with another Windy City player and fellow Columbia graduate, Derrick Geyer ('04). Pradt says that's not uncommon. “Networking happens,” he says. “We've had people [land] their jobs from this.”

Socializing was the primary reason Pradt, a former Semester in L.A. coordinator and Columbia screenwriting instructor, created Windy City in 2002. At the time, he was playing the more common 12-inch softball for an L.A. league. The locals were fiercely competitive and petty arguments were the norm, he says, and he didn't really enjoy playing in that environment. Pradt recalls thinking, “This is not the way the game is supposed to be played,” and he soon found himself longing for the more amiable, 16-inch variety he grew up with in Glenn Ellyn, Illinois.

Like many Chicagoans, Pradt regarded 16-inch as the de facto form of the game, played in public schools and neighborhood leagues throughout the region, and affectionately immortalized by the late *Chicago Tribune* columnist Mike Royko.

Pradt wanted to bring the game to L.A., so he pitched the idea to a few players from his old league and some staffers at Semester in L.A., who eventually recruited 30 players. The game was a hit. “Every season since then, we've been adding players and adding teams,” Pradt says.

These days, Windy City has 15 teams with such Chicagocentric names as the Sears Power, Team Red Line, and Old Style. They play a pair of 13-week seasons each year on two diamonds in the Studio City district of Los Angeles.

Even after nine seasons in L.A., about eight out of ten players in the league still have some sort of Chicago connection, Schroeder says. “Over the years people started bringing friends,” she adds. “It's really grown quickly.”

The league has also grown through the endless tide of Columbia students coming from Chicago for the Semester in L.A. program, which has its “campus” on the CBS Studio Center lot a mile or so from the Studio City field. Many Semester in L.A. students join the league for the benefit of finding people with similar interests in a city not known as an easy place to make connections, says Brandon L'Herault ('01). “When I first came out here, I really didn't know anybody. This was a place to meet people from Chicago.”

L'Herault, who plays for Team Ditka, now works as a music video producer in Santa Monica and wants to help other Columbia students find their way on the West Coast. "I invited everybody on the team to my office," he says, to show them firsthand how things worked in the industry.

For students, that interaction is a major advantage,

says Film and Video alum Dan Curran ('90), a former Columbia teacher who now works as a screenwriter and plays softball for the Blues Brothers. "I wish [the league] was [in] place when I was a student. You meet a lot of new people," says Curran, who moved to Los Angeles in 1997. "That's the great thing about Semester in L.A. That's the great thing about this league." Krukowski agrees, adding that Windy City helps her remember where she comes from. "It's a piece of Chicago," she says. "It's a piece of home."

Chris Coates ('04) is a staff reporter for the *San Fernando Valley Business Journal* in Woodland Hills, California, covering healthcare, public companies, and tourism in Los Angeles. He served as editor of *The Columbia Chronicle* from 2003 to 2004.

Los Angeles-based photographer **Drew Reynolds** ('97) revels in mixing old and new photographic processes using his 4 x 5 and/or digital SLR cameras. Some of his clients include: *Forbes*, *XLR8R*, *Complex Magazine*, *Thrill Jockey Records*, and *MCA Records*.

Columbia College's championship softball team, late 1940's. Photo: Columbia College Chicago archives.



Sports? At Columbia

BY Amanda Maurer



"Zero fraternities, sororities, football teams, homecoming games. Zero colleges like Columbia," brags a banner in the lobby of the college's main building, the Alexandroff Campus Center. The implication being, if you're interested in athletics, you won't find 'em here.

Columbia had a strong athletics program once, even boasting a championship-winning men's softball team ... in the 1940s. While Columbia's mid-century championships may be forgotten, Vice President of Student Affairs Mark Kelly says athletics have always been a part of the college's history. And students shouldn't be surprised that they're making a resurgence. * Chris Schroeder, a senior majoring in Interactive Arts and Media, helped raise the profile of sports at Columbia by establishing the Student Athletics Association in 2005. The organization oversees the college's sports teams, dubbed the Renegades. Student interest in sports has exploded, and as a result, the number of players on the baseball and soccer teams has shot up this year. There's even talk of launching dodge-ball and volleyball teams. * "The whole idea of sports at Columbia will never overshadow students' true passions," Schroeder acknowledges, "but it is part of the passion of who they are." While there have been some setbacks, such as limited financial support, Schroeder believes the teams are here to stay. * "With 11,500 students, how could we not have students who would want to be active athletically?" says Kelly, who believes the growing number of on-campus residents has contributed to the recent interest in sports. * Who knows—you may find yourself making plans for homecoming weekend someday after all.

Amanda Maurer

is a senior Journalism major and campus news editor of *The Columbia Chronicle*.



view*masters*

“It’s not about pretty pictures,” says photojournalism professor John H. White. “Photojournalism is the tool to help people see their life.” We asked White and seven notable alumni photojournalists to choose some of their own most personally significant images, and to tell us about them in their own words. Their choices exemplify the profession, and show us the beauty, the pain, the joy, and the complexity of our lives in this world.

portfolio:



PHIL VELASQUEZ ('75) graduated with a B.A. in Photography. Born in Frankfurt, Germany, he grew up on Chicago's South Side. From 1977 to 1997 he was a staff photographer at the *Chicago Sun-Times*, and was chief sports photographer his last three years at the paper. He has been a staff photographer at the *Chicago Tribune* since December 1997. Velasquez has won numerous awards, including photo prizes in the Baseball Hall of Fame and the NFL Hall of Fame. His photographs have appeared in *Life Magazine*, *Sports Illustrated*, *ESPN Magazine*, *Sporting News*, *Time Magazine*, *Newsweek*, *People Magazine*, and numerous other periodicals.

July 8, 2003

Chicago skyline.

Photo by Phil Velasquez © Chicago Tribune.

"The Chicago skyline photo was taken from the rooftop of my condo building in the West Loop. My wife Robin saw the storm rolling in over the lake from our windows and alerted me to the eerie light and formation of the clouds. I took several images in a strong wind as the storm blew through the city."

May 20, 2006

Chicago Cubs versus Chicago White Sox at U.S. Cellular Field.

Photo by Phil Velasquez © Chicago Tribune.

"This is Cubs catcher Michael Barrett punching White Sox catcher A.J. Pierzynski after a collision at home plate. It was a huge moment in the Cubs-Sox series, and it set the tempo for the cross-town rivalry. Pierzynski was safe and celebrated scoring, much to the dislike of Barrett, who let loose with a punch. Weeks later at Wrigley Field, Barrett would seek out Pierzynski and apologize for his loss of composure."



MICHAEL ZAJAKOWSKI ('82) got his start in photojournalism at Columbia College, in John H. White's class in 1982. The portfolio he produced there got him a job as a newspaper photographer, which led to a career in photojournalism that has lasted 24 years. Zajakowski has won awards for photography and photo editing, managed a photo staff, been a foreign correspondent, and taught seminars in photojournalism and digital photo technology. Currently he is the picture editor for the *Chicago Tribune Magazine*.

July, 1998

Dharminder Singh holds his cousin Jagjot aloft at a Sikh temple in Merrillville, Indiana. Photo © Michael Zajakowski.

"While working as the director of photography at *The Times* in Northwest Indiana, I was asked to participate in a photo-documentary project sponsored by the Northern Indiana Arts Association. My proposal was to document racial diversity in Northwest Indiana. While I was interviewing the imam at a mosque in Merrillville, he asked if I had been to the Sikh temple, which he pointed to out his window across a cornfield. The temple was a split-level frame house. I felt self-conscious making a cold call to this house, asking strangers to let me photograph them—it's easier to approach people when you work for a newspaper. But after I made an effort at telling them what I was doing and why, the priest, Harpal Singh, invited me in. A few days later as I was photographing part of the family at the temple, Harpal's nephew was holding little Jagjot in the air by her feet in another part of the room. I jumped over and started shooting in the few seconds before he let her down. Jagjot was so captivating, so full of life, that sometimes when I look at this photo it seems that he is holding her down, rather than up."



OZIER MUHAMMAD ('72) graduated with a B.A. in Photography. He has been a staff photographer with *The New York Times* since 1992. He was previously a staff photographer at *Ebony Magazine*, *The Charlotte Observer*, and *Newsday*. In 1986 he shared the Pulitzer Prize in International Reporting with Josh Friedman and Dennis Bell for a series of reports titled "Africa, the Desperate Continent" for *Newsday*.

May 25, 2003

Headquarters Battalion, First Marine Division, southern Iraq.

Photo by Ozier Muhammad © The New York Times.

"I was embedded with the Headquarters Battalion of the First Marine Division with *New York Times* reporter John Kifner and four other journalists. The battalion was moving north through southern Iraq, two days after leaving Kuwait. The weather turned nasty with one of the worst sandstorms in recent memory. Needless to say, the Iraqi forces were delighted, and said it was divine providence that hampered the U.S. forces."



April 22, 2003

Shiite Muslim pilgrims perform the ritual of Tatbir during the first celebration of Ashura in Karbala, Iraq, in 25 years. The celebration was forbidden while Saddam Hussein was in power. Photo by Ozier Muhammad © The New York Times.

"The Ashura holiday brings Shiite Muslims from all parts of the Middle East to Karbala and Najaf, Iraq, to perform rituals celebrating the martyrdom of Imam Hussein, the grandson of the prophet Muhammad. The red blood streaming from the pilgrims' heads is part of the ritual of Tatbir, in which the striking of the crown of the head with a sword symbolizes the suffering of Imam Hussein and his brother Abbas more than 1,400 years ago. * In 2003 I was in Karbala for *The New York Times* with reporter Craig Smith. I pushed for this story with the editor of the foreign desk and John Burns, the Baghdad bureau chief. I was raised in the Nation of Islam. Because of my upbringing as a Black Muslim, and then later Sunni Muslim, I was very keen on covering this Shiite pilgrimage, which was totally foreign to my experience as a Muslim."



ANTONIO PEREZ ('85) graduated with a B.A. in Photography. He has worked as a photojournalist/documentary photographer for more than 16 years, and is a staff photographer with the *Chicago Tribune*. His photographs have been exhibited at The Art Institute of Chicago, Smithsonian Institution, and the Wright Gallery at UCLA, and have appeared in *People Magazine*, *The New York Times*, *Chicago* magazine, and the *Chicago Tribune Magazine*.

March 3, 2006

A Show of Strength. A crowd estimated at up to 150,000 people assembles in Federal Plaza in Chicago to support immigration reform.

Photo by Antonio Perez © Chicago Tribune.

"My good friend Vicente telephoned me and asked if I was going to photograph the immigration rally. "It's going to be huge, with hundreds of thousands of marchers," he said. I took many photos on street level and from atop newspaper boxes, but I knew I needed to get up higher to show the sea of marchers. I was refused entry at two different buildings, but finally, on the third try, someone gave me the okay to photograph from their office window on the thirteenth floor. When I got to the window I knew I had my shot. I leaned out towards the edge of the window, composed, and made the page-one photo. It was a moment that photographers live for, to be a witness to historic events and capture the event for the readers. The sights, sounds, and feel for the thousands of Americans of Mexican, European, African, and Asian descent, all coming together for one purpose, was an experience I won't forget."



MISTY KEASLER ('01) earned a B.A. in photography. A freelance photographer, she contributes to *Harpers*, *The New York Times*, the *London Daily Telegraph Magazine*, *Time*, *Dwell*, *Esquire*, and *Newsweek*, among others. She was awarded the 2003 Lange-Taylor Prize, included in *PDN's (Photo District News) 30 Emerging Photographers* and the book *25 Under 25: Up-And-Coming American Photographers*. The publication of her first monograph, *Love Hotels* (Chronicle Books, 2006), will be followed by a show of the same title at the Museum of Contemporary Photography at Columbia College in January 2007. Her work is included in the permanent collections of the Museum of Fine Art, Houston, The Kiyosato Museum of Photographic Art, Japan, and the Dallas Museum of Art. Her first camera was a Polaroid given to her on her seventh birthday.

April, 2004

Smallest Children's Room, Veritza Orphanage (Veritza, Russia).

Photo © Misty Keasler, courtesy of Photographs Do Not Bend Gallery,
Dallas, Texas.

"I have been photographing orphanages for more than five years now, and this project has had a greater impact on my life than any other. On my first trip to orphanages in Russia I expected I would make images similar to the ones I had seen before from such institutions: loose, grainy, 35-mm images that elicit sadness. But I was struck by a quiet strength in the children, and I began making portraits of them and their living spaces that I hoped would dignify them. I am attempting to strike a balance between bringing exposure to their tough situations and portraying them in a beautiful and dignified manner. The photographs have taken me to several countries and I have documented orphans in many different circumstances, including traditional government-run orphanages in Russia and children living in orphan-headed households in Kenya, where there is no government infrastructure to care for children orphaned by AIDS. Through this work I have developed a heart for orphans and am haunted by the sweet experiences I have had with them. It is my dream to one day have a house filled with adopted orphans."



PABLO MARTINEZ MONSIVAIS ('94) graduated with a B.A. in Photography. He is the son of a migrant laborer and the first of his siblings to be born in the United States. He grew up in Chicago's Mexican-American community of Little Village. After graduation, he began his career as a summer intern for the *Chicago Sun-Times* and was then hired as a staff photographer. Since the fall of 1998, Martinez Monsivais has been a staff photographer for the Associated Press's Washington Bureau. He won the Pulitzer Prize for Feature Photography for the team coverage of the impeachment proceedings during the Clinton Administration in 1999, and has also received awards from World Press Photo, WHNPA, and the National Association of Hispanic Journalists.

October 27, 2004

Marine One helicopter, Saginaw, Michigan.

Photo by Pablo Martinez Monsivais © AP

"Marine One helicopter, with President Bush aboard, blows around the autumn leaves as it makes its landing. As a member of the White House Travel Pool, which means covering each and every arrival and departure, you never know what might happen. You prepare for the worst and hope for the best. This was the latter of the two. The President was on the re-election campaign trail and my day started in Michigan, and would not end until Election Day almost a week later."



May 7, 2002

Colin Powell and Condoleezza Rice in the Oval Office.

Photo by Pablo Martinez Monsivais © AP

“U.S. Secretary of State Colin Powell receives a pat on the cheek from National Security Advisor Condoleezza Rice, in a rare off-guard moment in the Oval Office of the White House. They were attending face-to-face talks between President Bush and the Israeli Prime Minister Ariel Sharon. The meeting lasted more than an hour, but failed to bridge differences on major Middle East Issues.”



JOHN H. WHITE has been teaching photojournalism at Columbia since 1978, but his students will tell you he teaches as much about life as he does about photography. White began his career at the *Chicago Daily News* in 1969, and has been a staff photographer at the *Chicago Sun-Times* since 1978. He won a Pulitzer Prize for Feature Photography in 1982, the first (and only) time the prize was awarded for a body of “consistently excellent work on a variety of subjects,” rather than a single photograph. He bought his first camera “for 50 cents and ten bubble-gum wrappers” when he was a 13-year-old in Kannapolis, North Carolina, and has since won more than 300 awards for his work. His “Portrait of Black Chicago” series, an essay on the daily lives of African Americans, is part of the National Archives, and he has published two books on the life of Joseph Cardinal Bernardin.

September 5, 1981

Baptism, Chicago lakefront. Photo © John H. White / Chicago Sun-Times

“I like to think there are two types of assignments: the *Sun-Times* assignments that you have to do every week—no excuses, you gotta have 'em—and the assignments that you get from life. This picture was one of those. I was at home, sleeping. I thought I heard some singing, and I thought maybe I left the radio on, so I got up to turn the radio off and nope, no radio on, but I knew I heard singing. And then my radar just said, maybe it's singing from the lake, I know I heard it. I went to the lakefront and I got there while they were baptizing. * This reflects the spirit of worship in the church, but it also reflects a culture of people, a racial identity, and a pureness. For me, and for the readers of the papers, it was a glimpse of a moment that's from the heart—instead of someone shooting or the new taxes. It's like playing a song; everybody's got a song. It's not always the picture. It's sometimes just being there.”



February 13, 1990

Nelson Mandela in his kitchen in Soweto, South Africa, two days after being released after 27 years in prison. Photo © John H. White / Chicago Sun-Times

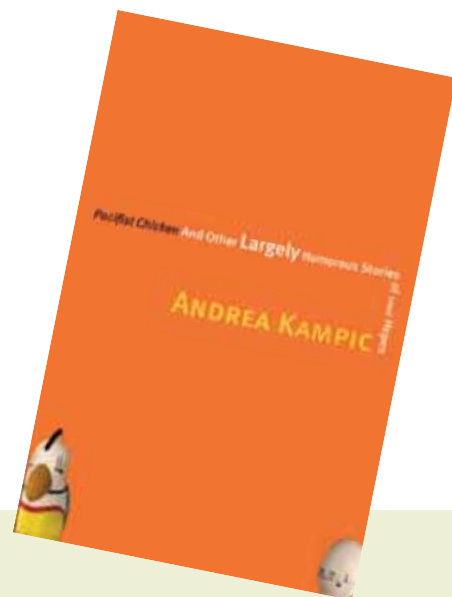
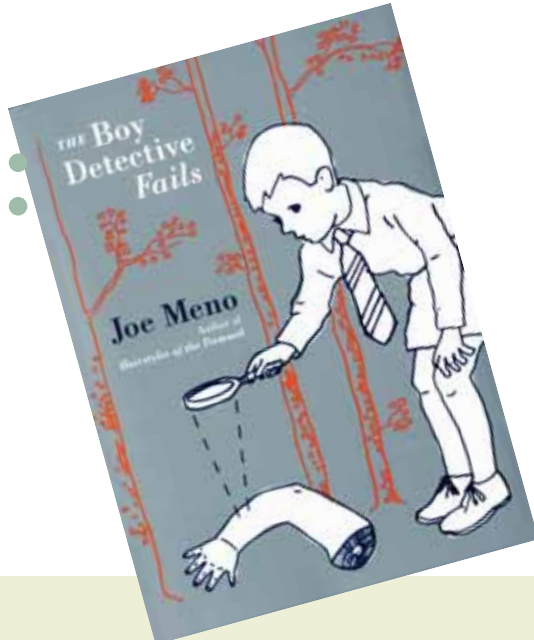
"I went with Reverend Jesse Jackson to South Africa. We were going to go and try to free Mandela. The Saturday before he was released, we were at a rally trying to free him. At the end the South African cops, with guns and dogs, started to surround us and started shooting people. And I saw them shoot ... and I started taking pictures, and they pulled a gun on me to shoot me. But the next morning, Mandela was released from prison, and here I was, out of all the places in the universe that I could be, I was there when Mandela was released. * That Tuesday Mandela went to his home in Soweto for the first time. I went in the house, and I was the only photographer in there. Mandela came in the kitchen to get his coat to go out and greet the world—he was just smiling and putting on his jacket. And that was the moment this photo was taken. This was Mandela in his house for the first time, and that moment was precious to me, and precious to the world, and precious to him. And I could share it with the world—a moment in history."



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The Boy Detective Fails
By Joe Meno ('97)
[Punk Planet Books, 2006. 328
pages, \$14.95 paperback]
reviewed by Guido Mendez

We all grow older. And, as it happens, we realize that much of what we gain is balanced by what we lose. Billy Argo, child detective, is Joe Meno's poster boy for how radically one can change when struggling to balance loss, identity, and ultimately a healthy world perspective. The genre of the child detective provides a perfect Petri dish in which to witness this struggle: ingenuity and idealism alloyed together to deal with a situation that seems bigger than our young hero could ever be expected to overcome.

It all begins with the loss of Billy's sister/crime-solving partner, Caroline, at an early age to suicide. This is hardly an ending befitting a hero's assistant, and we begin to suspect that Billy's greatest challenges will be internal ones. Indeed, his grief is so extreme and his expectations so shaken that following his own flirtation with suicide, he detours from a promising career as astute crime fighter and finds himself in an extended stay at St. Vitus's Hospital for the mentally ill. Now thirty years old and heavily

medicated, Billy resists rejoining the outside world, or even an adult life.

But mystery after mystery presents itself to our emotionally stunted hero. There's the puzzle of the headless house pet of two children whom Billy befriends, and the masked villains who plan to vanish skyscrapers and inconvenient relationships alike. But Billy isn't having it, at least not at first. For him, mystery itself has become unbearable. The presence of inexplicable evils in the world is too much for the not-so-young boy detective. And so, he begins a greater battle within himself, exposing the cracks in his idealism—wounds as palpable as the scars on his wrists.

The boy detective finds that his most consuming battles are less about solving bank heists and thwarting villainous conspiracies than about confronting a realization that nature, with its succession of random occurrences, is truly horrifying. No longer wanting to detect, he begins to fear all mystery. Even the villains seem locked in their battles of circular logic to justify world domination by creating safely reordered evil utopias. Billy is confronted by the possibility that doing evil is actually a more familiar part of our nature than doing good beyond

that which benefits ourselves. This is exemplified in an exchange between the hero and his arch nemesis, Professor Von Golum:

"But why, why did you do the evil things you did?"
Billy asks suddenly.
"Ah, because I could not imagine consequences ..."
the Professor says.

Meno gently but insistently reminds us that some of our most transformative moments as we emerge from adolescence come as the result of increasing awareness of our inability to control most of the events in our lives. Sometimes, finding answers to the questions that haunt us comes at a surprising cost, while on occasion, living without the comfort of neat resolution is part of the natural order of things. Billy eventually comes to a conclusion of sorts about the loss of his sister, and finds that his idealism can no longer play the same unchallenged role in his expectations of other people or himself. Many of us have come to similar conclusions when confronted with the cataclysmic events of recent years, both culturally and individually. Meno offers us a sweet but relevant cautionary tale, complete with judiciously employed irony and a relatively happy ending.

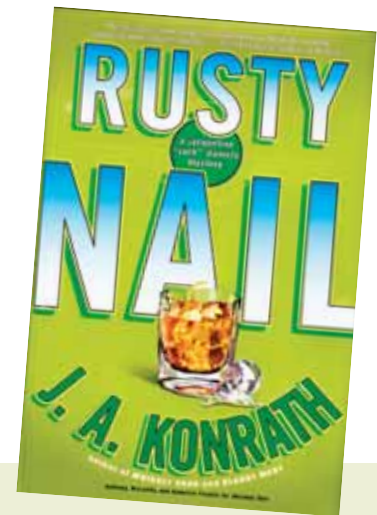
Joe Meno ('97) is a graduate of Columbia's Fiction Writing program, where he is now full-time faculty. Meno's previous books include *Hairstyles of the Damned*, *How the Hula Girl Sings*, *Tender as Hellfire*, and *Bluebirds Used to Croon in the Choir*. Guido Mendez is the art director for DEMO magazine and senior designer in the office of Creative and Printing Services at Columbia.

Pacifist Chicken and other Largely Humorous Stories of small Hopes

By Andrea Kampic ('91)
[Blue Agave Press, 2005. 190
pages, \$13.95 paperback]
reviewed by Ann Wiens

With its friendly orange cover, unassuming size, and scrupulously humble title, Andrea Kampic's debut volume makes no grand claims of depth, profundity, importance, or entertainment value. Which makes the reader's journey through these 23 beautifully written, charmingly odd, and biting insightful stories all the more delightfully surprising.

Kampic sets the tone with the first story, "My Dream Dog." The story's narrator, discouraged by "a series of terrible dates and short turbulent relationships," finds herself lonely



and depressed, “about to give up on finding someone to spend my life with, maybe have children with, a companion.” (You know the feeling, we’ve all been there.) Compared to the men in her life, her dog, Charlie, starts looking better and better. “He . . . was always interested in what I was doing and really listened when I talked about my day; was up for anything, at any time; . . . never complained; gratefully ate anything I fed him; . . . never drank or did drugs; . . . had no religious or political views that I disagreed with (I suspected he was a liberal like me after listening to so much NPR); missed me when I was at work, and was so happy to see me when I came home.” Plus, he’s cute. She begins to wish Charlie were a man—he’d be the perfect man, after all. The next half-dozen pages spin out an offbeat “be-careful-what-you-wish-for” tale about the difficulties involved in teaching Charlie the intricacies of human social etiquette, such as peeing in the toilet (rather than the bushes), using silverware, and “sitting on the couch with his legs, not his arms, on the floor.” This doomed-from-the-start relationship story wraps up with a truly unexpected—and darkly hilarious—twist.

Other stories tell the tales of a group of strategically malicious bath toys,

a man with a motley crew of imaginary friends, a post-utopian amusement park called “Industryland” that recalls the glory days of Gary, Indiana, and the title story, “Pacifist Chicken,” about a cock who not only refuses to fight, but converts all the other roosters to pacifism. The stories have a surreal edge, yet seem absolutely grounded in a banal reality that makes even the most ridiculous scenarios weirdly believable. This is one of those rare books that made me laugh out loud in public—reading on the “L,” waiting for a friend to show up for an after-work drink—and that’s always a good thing.

Andrea Kampic ('91) earned a master's in film writing and production from Columbia, and a journalism degree from the University of Wisconsin, Madison. She has worked in Hollywood as a photographer, camera assistant, and second-unit film director while writing screenplays. This is her first book. **Ann Wiens** is the editor of DEMO, and a painter and art writer.

MP3: Midwest Photographers Publication Project
By Kelli Connell, Justin Newhall, Brian Ulrich ('04)
[Aperture, 2006. 168 pages, \$30.00 hardcover box set]
reviewed by Audrey Michelle Mast ('00)

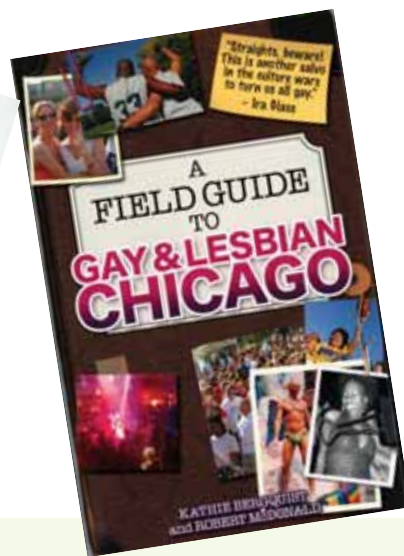
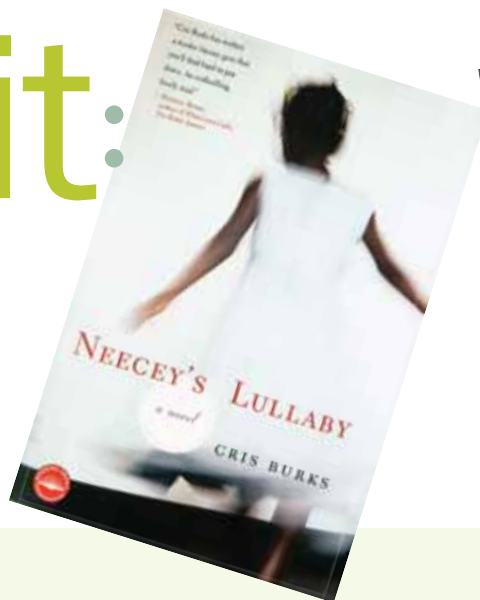
MP3 is an elegant, slip-cased trio of books published by the Aperture Foundation in collaboration with Columbia’s Museum of Contemporary Photography (MoCP). The volume highlights three stellar, emerging artists from the Midwest Photographers Project, a rotating archive established in 1982 by the MoCP to support the work of Midwestern photographers. Recent portfolios by Midwest Photographers Project artists Kelli Connell, Justin Newhall, and Brian Ulrich are the subjects of these 25-page volumes and a recent exhibition at MoCP.

Connell, who is from Ohio, uses a single model and digital manipulation to create provocative, two-person narratives that explore narcissism and gender in relationships. Newhall’s series is a wistful, contemporary road trip down the Lewis and Clark trail. And Ulrich’s *Copia* is a witty, richly detailed exposé of American mores. Using a waist-level, medium-format camera to candidly—often surreptitiously—capture the spectacle of malls, big-box stores, and other overstuffed retail environments, as well as the dazed, overwhelmed shoppers within them, Ulrich presents a heady critique of the culture of consumption in the post-9/11 era.

Brian Ulrich ('04) earned an M.F.A. in Photography from Columbia. A solo exhibition of his works, “Thrift,” runs December 1 through January 6 at Rhona Hoffman Gallery in Chicago. See more of his work at www.notifbutwhen.com. **Audrey Michelle Mast** ('00) graduated with a B.A. in Critical Studies of Film and Video. She is a contributing editor to the weekly online publication Flavorpill CHI, a regular contributor to Pistil magazine, and a former editor of F News, the monthly newsmagazine of the School of the Art Institute of Chicago.

Rusty Nail
By J.A. Konrath ('92)
[Hyperion, 2006. 292 pages, \$23.95 hardcover]
reviewed by Rebecca Mielcarski ('05)

With great descriptions and attention to detail, J.A. Konrath’s *Rusty Nail* is a colorful, comprehensive murder mystery. Konrath gives knowledgeable descriptions of a vast array of topics, from guns, ammo, and the Chicago Police force to fashion designers and martial arts. Although some plot points are rushed or skipped completely, the main characters are witty and engaging.



Lieutenant Jacqueline “Jack” Daniels of the Chicago Police Department becomes involved in a murder case when a hand-delivered videotape arrives at her office showcasing a killer in the act of mutilating a bound woman. The Lieutenant’s professional and private lives are shaken when the killer brings Daniels’s acquaintances and loved ones into the picture.

The story is fast paced, and rife with graphic details of the murders. The descriptions of the imaginative yet believable horrors the victims endure are well written, and the meticulous details linger long after the book is read.

J.A. Konrath ('92) is the author of the Lt. Jack Daniels thriller series, including *Whiskey Sour* and *Bloody Mary*, along with *Rusty Nail*. He has also been published in *Ellery Queen's Mystery Magazine*, *Alfred Hitchcock's Mystery Magazine*, *Writer's Digest*, and other magazines and anthologies.

Rebecca Mielcarski ('05) earned a B.A. in Journalism from Columbia and works as editorial assistant for *DEMO* magazine as well as for *Modern Healthcare* magazine.

Neecey's Lullaby: A novel
By Cris Burks ('02)
[Harlem Moon, 2005. 209 pages, \$12.95 paperback]
reviewed by Rebecca Mielcarski ('05)

Cris Burks’s prose-like style of writing helps connect the reader to the characters’ emotions and experiences. Given the solemn subject matter of this story, that connection is essential. *Neecey's Lullaby* is the story of a girl in 1950s Chicago whose family falls apart. This raw coming-of-age story depicts the abuse and neglect of Neecey and her eight siblings, experienced at the hands of Ruby, their mother. Ruby, who had many children at a young age by various men, abdicates her parental responsibility for fun.

“The wrong move, the wrong word, the wrong look, and Ruby would snatch her by her braids and twirl her around or toss a pot at her like it was a blown kiss.” Such is Neecey’s life.

Through the lies, violence, and suffering, however, shines a glimmer of hope. Neecey’s inspirational lullaby, which is implied, rather than discussed in the novel, keeps her going and enables her to face the demons in her everyday life head on.

Cris Burks ('02) received her M.F.A. in Creative Writing from Columbia, where she wrote *Neecey's Lullaby* as her 600-plus-page graduate thesis. She also taught fiction writing classes at Columbia for several years. Her poetry and short stories have appeared in many publications, including the anthology *Gumbo: A Celebration of Black Writers*, and she is also the author of the novel *SilkyDreamGirl*.

A Field Guide to Gay & Lesbian Chicago
By Kathie Bergquist ('05) and Robert McDonald
[Lake Claremont Press, 2006. 283 pages, \$15.95 paperback]
reviewed by James Kinser ('05)

The title of this book really should be changed to “The best gay friend you may or may not have had who taught you almost everything you need to know about nearly all things gay and lesbian in Chicago.” But I guess “Field Guide” will do. Kathie Bergquist and co-author Robert McDonald have compiled a valuable and expansive resource for anyone from newcomer queers to tired old queens and even straights who either dig the gay vibe or enjoy the occasional visit from their flamboyant cousins.

A little bit of history combined with a whole lot of detail and sprinkled with a few personal anecdotes, this field guide is a virtual romp through the 'hoods, dives, stages, stores, hotels (and more) that are quietly and boldly queer Chicago. Audio walking tours might be overkill, but I wouldn't be surprised if that were next for these two out and seasoned Chicagoans.

Kathie Bergquist ('05) is a graduate of Columbia's Fiction Writing program and is currently pursuing her M.F.A. For the past five years she has also been the City Editor for the *Not For Tourists' Guide to Chicago*. Her writing has appeared in *Girlfriends* magazine, *The Advocate*, *OUT*, *Curve*, and *Publishers Weekly*. She is a freelance contributor and restaurant reviewer for the *Chicago Reader*.

James Kinser ('05) earned his M.F.A. in Interdisciplinary Arts and is the college's associate director of alumni relations.

spin:

Recordings by Columbia Alumni and Faculty

To submit a recording
for consideration in DEMO,
send disc and press release to:

DEMO magazine,
Columbia College Chicago
600 S. Michigan Ave., suite 400,
Chicago, IL 60605.

Priority will be given to recent
recordings on a label.
CDs will not be returned.



Law / Cougar

[Layered Records, 2005. www.cougarsound.com]

COLUMBIA CONNECTION: Horn player/ composer **Joseph Hulbert** ('07), graduate student in AEMM, development assistant in the Center for Community Arts Partnerships

THE SOUND: Experimental/Rock/Electronica

THE WORD: First released to critical acclaim in Europe and the U.K., this album had its American release in October 2006. The group describes the sound as "epic emergency rock." Cougar posts a performance schedule and blogs about their tours on www.myspace.com/cougarsound.



Raw Yang / Fake Fictions

[FP Records, 2006. www.thefakefictions.com]

COLUMBIA CONNECTION: Drummer **Ben Bilow** is a graphic designer on staff at Columbia. Engineer **Gerard Julian Barreto** ('03) is a graduate of the Audio Arts and Acoustics program.

THE SOUND: Pop

THE WORD: Punk Planet's Chris Burkhalter says Raw Yang is "Unpretentious and thoroughly listenable, it sounds like the Fake Fictions had fun recording these songs. More important, it's fun to listen to." Hear samples at www.thefakefictions.com.



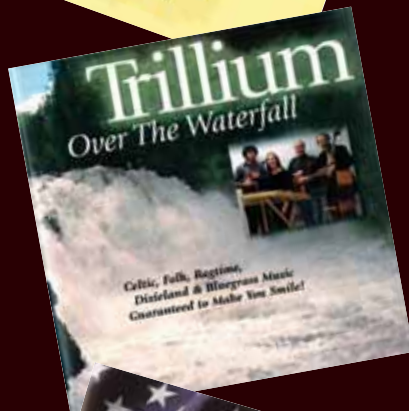
Rick Goldschmidt Sings / Rick Goldschmidt

[Miser Bros. Records, 2006. www.rankinbass.com]

COLUMBIA CONNECTION: **Rick Goldschmidt** ('87) earned a B.A. in Illustration.

THE SOUND: Rock

THE WORD: Goldschmidt's debut release features story-centered songs with Goldschmidt and Robin Wilson, the album's producer on vocals. Guest musicians include Scott Johnson of the Gin Blossoms.



Over the Waterfall / Trillium

[Little Miracles Productions, 2006. www.trilliumtheband.com]

COLUMBIA CONNECTION: Bass and keyboard player **Doug Lofstrom** is the student assessment coordinator in the Music department.

THE SOUND: Folk/Dixieland/Bluegrass

THE WORD: Mainly instrumental, the group samples a wide range of genres. Traditional songs and jazz standards are reworked in Trillium's eclectic style. The group says their songs "represent the synthesis of a lot of creative energy." More at www.trilliumtheband.com



American A Cappella / Bella Voce, directed by Anne Heider

[Bella Voce, 2005. www.bellavoce.org]

COLUMBIA CONNECTION: **Gustavo Leone**, composition studies director and associate professor in the Music department, composed "Art of Birds."

THE SOUND: Chamber choir

THE WORD: A collection of music recorded in concert during the ensemble's 2004-2005 tour season, conducted by Artistic Director Emerita Anne Heider. The group was founded in the Chicago area in 1982 under the name His Majesty's Clerkes, and performs songs from a variety of American a cappella traditions.

Wherever you are,
you are not alone...

*There are Columbia alumni
all over the country!*

Number of alumni by metropolitan area
as of August 24, 2006

Chicago—	50,198
Los Angeles—	2,639
New York—	1,390
Milwaukee—	837
San Francisco—	826
Detroit—	681
St. Louis—	629
Atlanta—	588
Rockford—	582
Phoenix—	545
Champaign/Urbana/Normal—	522
Washington, D.C./Baltimore—	476
Kalamazoo/Battle Creek—	464
Miami/Ft. Lauderdale—	456
Minneapolis/St. Paul—	456
Seattle—	401
Boston—	359
Las Vegas—	349
Indianapolis—	324
Portland—	255
Dallas/Fort Worth—	245
Cleveland—	217
Houston—	172



Dear Alumni,

This fall has been an exciting one for all of us in the world of Columbia alumni relations—we've launched the Columbia Alumni Association & Network (CAAN)! The purpose of CAAN is to help unite the college's 80,000-plus alumni through a national network of chapters. Since we began organizing CAAN last year, I've heard from alumni from all over the country who are eager to reconnect with their classmates and organize alumni groups in their areas.

As I write this letter, we're catching our breath after a flurry of networking events this fall: multiple events in Chicago, an exciting get together in Phoenix, and the official launch of the New York Chapter (check out the photos from these events on page 46). Plans are in the works for events in Atlanta, Denver, and Los Angeles. I have also heard from interested alumni in Austin, Las Vegas, Massachusetts, Minnesota, Nashville, San Francisco, South Carolina, Washington, D.C., and London. The desire to make CAAN a reality is palpable.

Columbia has grown up considerably within the last few years. The school is a recognized force for education, arts, and cultural events, and the Columbia Alumni Association & Network will be a vital extension of the college in areas all over the country, and eventually the world. Please check out the CAAN website at www.colum.edu/alumni/CAAN for more information about events in your area and ways you can get involved. I look forward to meeting you at an upcoming alumni chapter event.

Sincerely,

Josh Culley-Foster ('03)
National Director of Alumni Relations

What are you doing out there? Let us know! Submit your news via the alumni website at www.colum.edu/alumni (click "Online Community" on the main page, then click on "News/Notes"), or email James Kinser at jkinser@colum.edu.

The listings here are edited for length; the website features expanded news and notes.

1950s

Peter Klein ('58) died in Summerfield, Florida, on July 25, 2006. Klein was born in Chicago, and retired to Summerfield from Plymouth Township, Pennsylvania, in 1998. He was employed in the radio and television industries for nearly 50 years for ABC, CBS, and NBC in Philadelphia. During his career, he worked with every president from Harry S. Truman to George H. W. Bush, in addition to many political dignitaries and international celebrities. He was a U.S. Army veteran of the Korean War, and enjoyed treasure hunting, gemology, fishing, traveling, and the theater.

1970s

Raymond G. Baker ('70), a.k.a. Ray Musicbear, has been pursuing a career in music for the past nine years. After his debut CD, *Musicbear: Music By A Bear For The Bear Community*, Baker followed with CDs in both the electronic/dance and show tunes genres. Since then, he has returned to his original genre of folk music.

David Whiskeyman ('76) started the Iowa-based company Whiskeyman Productions in 1994 and since has provided video production services to local, national, and international clientele. For more information visit: www.whiskpro.com.

Diana Johnson ('79) accepted a position at Clayton State University in Morrow, Georgia, as a technology program coordinator. Johnson was previously on faculty at Pasadena City College.

1980s

Peter Teschner, a former student, is the film editor for the comedy *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* that hit theaters in November.

Julie Roberts ('81), a librarian of 21 years, participated in the Out of the Darkness Overnight Walk on Chicago's lakefront, and raised more than \$1,000 for the awareness of suicide prevention.

Robin Reed's ('83) first episode of her web series "Two Minute Sitcoms" is being featured on YouTube. For more information: www.twominutesitcoms.com.

Bob Burgher ('84) was named senior vice president of Doner Mazda retail business in Southfield, Mississippi. He is responsible for regional Mazda business in the United States and directs the agency's teams in Southfield, Newport Beach, and the Mazda regional offices.

Jeanette Hablewitz ('85) opened an art studio, Studio Ashe, this year in the old Pauwela cannery in Maui, Hawaii. Hablewitz paints and gives private lessons in drawing, painting, and mixed-media work. To view her work online visit www.mauicreative.com.

Karl Ochsner ('85) won the 2006 Qwest/AzTEA Digital Classroom Leader Grant. The grant provides video equipment for the Kids Building Character program. The initiative gives students an opportunity to create and edit a one- to three-minute video that teaches character traits to the school community as a part of the weekly video announcements. Ochsner will

be presenting the videos at the Way Out West conference at Arizona State University West in March.

Imants Ozers ('85,'06) is teaching a motion graphics class for the Department of Film and Video at Columbia this fall.

Taggart Siegel ('85) has been producing and directing documentaries and dramatic films for 25 years. His latest documentary, *The Real Dirt on Farmer John*, won 26 film-festival awards around the world and is currently being released theatrically. It debuted on the award-winning PBS series "Independent Lens." Siegel is the executive director of Collective Eye, Inc., a nonprofit media organization based in San Francisco.

Joan (Wojciechowski) Hammel's ('86) album *Joanland* was included in four categories for the 2006 Grammy nominations ballot. Samples can be heard at her website, www.joanhammel.com.

Jacqueline Rivera ('86) currently works at Good Spa in Chicago and has developed a massage technique—the detox massage—that reduces stress, toxins, pain, and cellulite. For more information go to www.goodspa.org.

John Watanabe ('86) is a radio host for two Southern California stations: KDAR 98.3 Christian Radio in Oxnard and KHXY 98 and 99 in Barstow. He also acted in a TV commercial for Charter Communications and Governor Arnold Schwarzenegger's tax reform.

Brigid Murphy ('87, '01) was awarded a Grigsby—annual award for Exceptional Achievement in the Art of Solo Performance—from the Live Bait Theater for her achievement and talent as a solo performer and producer.

Scott Childers ('88) has spent 17 years in the Chicago radio business and completed his third year as assistant program director and mid-day host at WERV: The River 95.9 Aurora/Chicago. He also continues to provide traffic and talk with Dean Richards and Rick Kogan on Sunday mornings on WGN-AM 720.

Tony Rizo ('89) will begin training in November to become an aerial videographer with the United States Air Force. Rizo also finished working as the B camera operator on a reality show pilot called "Speed Demons." Previously he spent three days working for Café FX on a videogame trailer for Sony called The Heist.

Samira (Watson) Robinson ('89, '01) has been teaching as an adjunct professor in Chicago City Colleges, and speaking to and leading spiritual-development forums for women's groups and youth organizations. She launched her own communications consulting business that works with new and small companies, colleges, nonprofits, and public services. For more information visit www.samirarobinson.com.

1990s

Linda Dorman ('90) is the co-owner of the contemporary art gallery Uncle Freddy's Gallery in Highland, Indiana. Information on exhibitions and openings can be found at www.unclefreddys.com.

Tom Gorrell ('90) is the associate director for the Atlas Galleries in Chicago. The gallery features works by classic and contemporary artists including Renoir, Picasso, Chagall, Rembrandt, Whistler, and others.

Rexford Robinson ('90) is the associate editor for *Elite Magazine* and *Chicago Southland Business Magazine*, and real estate editor for the *Daily Southtown*. He is also working on a band/recording project and serves as the lead singer, slide guitar player, and songwriter.

Jerry Vasilatos ('90) finished editing ten segments for the new Reelz Channel series "Breaking In," produced by fellow alum **Kevin Leadingham** ('98). "Breaking In" spotlights film crew personnel during their first days working on film sets and their responsibilities in different departments. Vasilatos has also started editing the feature film *Frankie D*, produced and acted in by Todd Bridges ("Diff'rent Strokes"), which is being shot by fellow alum and award-winning cinematographer, **Michael Goi** ('80).

Jeffrey Wehrmeister ('90) has been working in Lemont, Illinois, with the United States Postal Service and the National Association of Letter Carriers as a part-time mediator for a dispute resolution team to resolve conflicts before arbitration.

Dan Zamudio ('90) is a featured artist at the Sulzen Fine Art Studio in Chicago. His photographs of neon signs were taken with a vintage toy camera. Details are available at www.sulzenfineartstudio.com.

Andrea Kampic ('91) published her first book, *Pacifist Chicken and Other Largely Humorous Stories of Small Hopes*, through Blue Agave Press. A short fiction collection, each story is illustrated with a photograph by the author. For more information visit www.kampictures.com.

Julian Leal ('91) received an M.B.A. in Business Administration from University of St. Francis and was inducted into Delta Mu Delta national honor society.

Linda Evans, ('92) author of *Sticky Girls*, premiered her comedy act at the Top Hat Theater in Tucson,

Arizona, in May. *Sticky Girls* played at the Jewel Box Theater in New York in July and August.

Walter "Wally" Fronczek ('92) is the dean of liberal arts at Moraine Valley Community College in Palos Hills, Illinois. Previously he served as assistant dean of liberal arts and director of the Fine and Performing Arts Center at that college.

Kyle Bronsdon ('93) exhibited a collection of original music videos, compiled and edited from mid-century Prelinger Archive film reels, at Dinnerware Contemporary Arts in Tucson, Arizona this fall. The exhibition was titled "dis-BORDER-solve." For more information visit www.swingdrummer.com.

Paul Bronsteader ('93) won a National Sports Emmy Award for work with NBC Sports as an associate producer for the 2004 Olympic Games in Athens, Greece.

James Hemphill ('93) directed the award-winning independent film *Bad Reputation*, which premiered in Los Angeles in September. Fellow alum **Ward Porriell** ('93) was the producer of the film. For more information about the movie visit www.badreputationmovie.com.

Rob Renzetti ('93) was nominated for an Emmy in the category of Outstanding Animated Program (for Programming One Hour or More) for his executive producing and directing work on "Escape From Cluster Prime," a Nickelodeon production.

J.D. Sievertson ('93) was nominated for an Emmy in the category of Outstanding Picture Editing for Nonfiction Programming (Large team entries- Primarily multi-camera productions) for his editing work on "Survivor."

Linda Casey ('94) was promoted to editor of *SCIP: The magazine for Small Commercial Print Shops and In-plant Printing Operations*. SCIP, which

launched in September, covers issues of importance to owners of small print shops as well as managers of corporate in-plant print centers.

Brian Greene ('94), of the acclaimed Vagabond Players Theatre Company in North Hollywood, California, in association with The Raven Playhouse, recently performed in *The Balcony Scene*. Additional information is available at www.thevagabondplayers.com. Greene also appeared as George Ullman in the short film, *Daydreams of Rudolph Valentino*, directed by Massimiliano Trevis.

Patricia (Karamouzis) Kara ('94) returned for a second season as one of the briefcase-wielding models on "Deal or No Deal." She is also a special correspondent for "Extra."

Michael Palmerio ('94) just signed with The Criterion Group to be represented as a Los Angeles-based motion picture editor. Palmerio edited the film *Pittsburgh*, starring Jeff Goldblum, Ed Begley Jr., Illeana Douglas, and Moby, which is currently in negotiations for theatrical distribution. He also contributed to *Nice Bombs*, which took best documentary honors at this year's CUFF. Palmerio edited for *Surviving Eden*, a film that stars Cheri Oteri, Peter Dinklage, and Jane Lynch that debuted in limited theatrical release in September.

Mya (Howard) Baker ('95) won a finalist Telly award for her documentary *Silence: In Search of Black Female Sexuality in America*. Baker was featured on the VH1 show "Can't Get a Date." She received a grant from the CDC and Jill Florance Lackey and Associates to do a needs assessment on black, male, ex-offenders with HIV/AIDS in Brooklyn. She also plans to work on a documentary titled *Black Males: The penal system's connection to HIV/AIDS*.

Shelby Croft ('95) joined the WISN-TV Channel 12 team in Milwaukee as a news anchor and reporter in October.

She is co-anchor weeknights at 6:00 p.m. with Terry Sater and provides live reports during "12 News at 10."

Alicia DeLaPeña ('95) recently showed a series of her paintings at the Gallery Cabaret in Chicago.

Adrian Fulle ('95) is in post-production on *Trail of the Dead* for Universal Music Group. He wrote, directed, and produced the feature-length horror/western starring Danny Trejo, Art LaFleur, and Brad Greenquist. Fulle also agreed to produce and direct the web series "The Bikini Bandits Go to College" for Brighton Productions and Gyro Worldwide, and is producing the feature-length documentary, *The Young Americans*.

Dean Gonzalez ('96) moved to Los Angeles and started a career in film editing at Sunset Edit. He has cut a variety of shoots, including JCPenney commercials, music videos for Aerosmith, Slayer concerts, and feature films. Gonzalez also writes in an online forum for AVID students.

Adam Holmes ('96) is a digital supervisor/cinematographer at Imagi Services of Hong Kong. His latest project, *Teenage Mutant Ninja Turtles*, a 3-D animated film, was recently released. Previously Holmes worked on *Superman Returns* both as a pre-visual animation supervisor and on-set in Sydney, Australia, as a visual effects and second unit camera assistant.

Bruno Bonugli ('97) authored the Iron Horse Entertainment website, www.ironhorse-ent.com, through which his demo reel, an award-winning short film, and other pertinent information can be viewed.

Connie (Raddle) Hilliard ('97) landed her full-time dream job, accepting a position in talent payment at Talent Partners in Chicago. She will also be working part-time with the Chicago Bears as a fan service representative.

Alen Petkovic ('97) was nominated for an Emmy in the category of Outstanding Main Title Design for his work as producer/creative director on the *78th Annual Academy Awards*.

Yusaku Mizoguchi ('98) completed the screening of four films—*Noise*, *Void of the World*, *Untitled Depression*, and *Terminus of the World*—at the Los Angeles International Short Film Festival. *Noise* was featured on the Independent Film Channel in July, and is now the official selection at ShockerFest Film Festival.

Nilwona Nowlin ('98) is pursuing a bachelor's of music education and graduate certificate in nonprofit management at North Park University in Chicago. Since she left Columbia, she has traveled the Southeast on two tours of duty with AmeriCorps*NCCC, was a case manager at a youth shelter, an administrative assistant for a youth pastor, and a teacher for children and teens in theater, creative writing, and religion.

Laura (Bella) Patton ('98) was crowned the 2006 Ms. Plus America in Monroe, Louisiana. The Ms. Plus America crown is awarded to the contestant with the highest overall score in the interview, photogenic, sportswear, and evening gown categories. Patton is committed to her platform, *Making a Difference: Dedicated to Enriching the Lives of Young People in a Positive Way*. She finished recording the inspirational/motivational CD for the book, *Empowering Affirmations*.

Jennifer Rossini ('98) ran 26.2 miles in an AIDS Marathon in Italy and raised \$3,800 to help people living with HIV/AIDS. To learn more about her experience visit <http://runnerla4119.blogspot.com>.

Lucy Smith ('98) recently released a jazz album, *Movin' On*. She also hosts a monthly musical showcase, "Sunday Songs with Lucy Smith," at the HotHouse in Chicago. For more information visit www.lucysmithjazz.com.

Danielle Beverly's ('99) feature-length documentary *Learning to Swallow* (2005) screened in more than a dozen international film festivals. In September she toured with the film as one of six filmmakers chosen for the 2006/2007 southern circuit. In June Beverly was selected for the CPB/PBS Producers Academy at WGBH Boston, where she learned about creating national PBS programming from veteran public television documentary makers such as Ric Burns.

2000s

Robert Eichelberg ('00) won first place in *Beginning Magazine's* spring 2006 fiction writing contest for his story *Espousing Dostoevsky*.

Andrew Smith ('00) was promoted to production supervisor of Worldwide Technical Services at Walt Disney Studios in Burbank, California.

Elizabeth Woods ('00) joined

the staff of Marwen, a not-for-profit organization that provides high-quality visual arts education, college planning, and career development—all free of charge—to Chicago youth in grades six through 12. She is the coordinator of alumni programs and is an alum of Marwen's program. Woods also works part time as gallery coordinator for Translucent Chocolates, a Chicago-based chocolate company that specializes in custom-color chocolates for corporations, individuals, and special events.

Anthony Arduino ('01) is a photographer and relationship manager for Dealer Fusion in Rosemont, Illinois. He is also a freelance videographer for Poetic Productions and Stockyard Films in Chicago, both of which were created by Columbia alumni and current employees Mike Leber, **Keith Jorgenson** ('01), and **Ken Czechanski** ('01). For more information visit www.stockyardfilms.com and www.poeticweddings.com.

ALUMNI

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Artwork by Jamie Elizabeth Hudrlik ('04)

Aaron Munoz ('01) is shooting *The Gadarene Swine* in Florida this fall, and next spring will be appearing as Michael in *The Pillowman* at The Studio Theatre in Washington, D.C. For more information visit www.mypace.com/bigumz44.

Lee Scheier ('01) premiered his comedic play *Transference* at Chicago's Mercury Theater on November 7. The performance centers on Dr. Sidney Levine, who has developed a new high-speed transference technique to cure even the craziest of patients. Directed by Jeff Lee (*The Lion King*, *Tarzan on Broadway*).

Thomas Evans ('02) co-starred as the pretzel vendor on episode two of this season's "The Office" that aired September 28 on NBC. Since moving to Los Angeles, Evans has gained representation with the Gage Group, Inc., and worked behind the scenes on a special for Comedy Central and the Academy Awards.

David Sexton ('02) was promoted to production engineer from freelance engineer at WFLD TV Fox Chicago.

George Zwierzynski ('02) finished his first independent sitcom pilot, *La La Land*. The trailer for the show played in September on IFC's *Media Lab Shorts Uploaded* and the entire pilot was screened at the Chicago International REEL Shorts Film Festival. For more information: www.shouldbeontv.com.

LaSonja Hill ('03) was hired as an English teacher at Morrow High School in Morrow, Georgia. She was formerly an administrative assistant at Kaiser Permanente in Sacramento.

Kelsie Huff ('03), co-creator with **Meg Graves** ('02) of Muffin Basket Productions, presented *Muffin Basket Cases* in September. *Muffin Basket Cases* was a series of theatrical workshop performances demonstrating "that women as a strong unit are funny ass, no matter what their perspective or how different they are." The performances also featured Columbia

alums **Kendra Stevens** ('04), **Jillian Erickson**, **Jennifer Huffman** ('01), and **Laura Hamm** ('03).

Sabrina (Cutinelli) Malano ('03) accepted an independent agent position at AIG/American General in Illinois. She was ranked second in the Mid-America region for premiums paid in April of 2006, her third month with the company.

Clint Studinger ('03) lives in New York and works for Jazz at Lincoln Center as a manager in the marketing department.

Sarah Zimmer ('03) was awarded the Elizabeth A. Sackler Museum Educational Trust scholarship from Studio Art Centers International (SACI) for study during the 2006-2007 academic year at SACI in Florence, Italy.

Anni Holm ('04) was selected as a featured artist during Chicago Artists Month in October, an annual celebration and recognition of local visual artists sponsored by the City of Chicago's Department of Cultural Affairs. Other alumni and student artists featured include **Jeremiah Barber** ('06), **Kazuki Eguchi** ('07), **NyokMei Wong** ('06).

Justin Kulovsek ('04) accepted a position at Nielsen Media Research in Chicago as a training coordinator/video specialist. He is responsible for all online trainings and assisting in the development of video training materials. Kulovsek was formerly employed at the Museum of Broadcast Communications as a video consultant, producing and editing media for the new museum.

Natalie McCray ('04) began her fashion career as a suit designer for Bill Blass, and is now an assistant for eveningwear designer Gustavo Arango. McCray is also developing her own women's luxury sportswear line.

Damian Rodriguez ('04) is the script coordinator with MyNetwork TV for Fashion House.

Brian Ulrich ('04) had a solo show in San Francisco at the Robert Koch Gallery; was featured in the group exhibition "Point of Purchase" at DUMBO Arts Center in New York; and was one of three artists in "MP3" at the Museum of Contemporary Photography at Columbia. The latter show coincided with the release of Ulrich's first book of photographs, *MP3: Copia* (Aperture / the Museum of Contemporary Photography).

Mary Farmilant ('05), who worked as a nurse for 14 years before earning her M.F.A. in Photography, presents "Hospital," her series of ten large-scale color photographs of the former Columbus Hospital in Chicago, through January 19, 2007, at Chicago's International Museum of Surgical Science. The images were taken from 2002 to 2005 as the building awaited demolition. For more info visit www.maryfarmilant.com.

Shannon McGinnity ('05) was promoted to talent manager at Melanie Greene Management in Los Angeles, where she works with such well-known actors as Paul Bettany, David Duchovny, Craig Ferguson, Lucy Davis, and Frances Fisher.

Chris Roberts ('05) is the administrative assistant at the National Vietnam Veterans Art Museum in Chicago. He completed his first public art installation as a part of the Greektown Urn Project. His work was included in the Around the Coyote fall art festival, and his second solo gallery exhibition this year will take place at ARC Gallery, also in Chicago.

David Tuber ('05) has been promoted to storyboard artist at Shadow Machine Films in West Hollywood. Tuber will be working on two of Cartoon Network's Adult Swim programs, "Moral Ore" and "Robot Chicken."

Annick Wolkan ('05) and **Rebecca Doppelt** ('05) have completed a fine cut on their first documentary feature film, *Take a Bow*, which focuses on

students at a school for mentally disabled children in Bartlett, Illinois, who put on a musical play each spring. The pair is hoping for a mid-December finish date, but is currently seeking completion funds. For more information visit www.takeabowfilm.com.

Nick Aleck ('06) accepted a position as a production assistant with "Til Death," (Sony Pictures Television) in Los Angeles.

Evrod Cassimy ('06) released his independent R&B/pop single *Everything Evrod* this summer. For more information visit www.everythingevrod.com.

Constance Carbone's ('06) short documentary film, *Hemenway*, will screen at the New York International Independent Film Festival in November. *Hemenway* is the story of four young men who struggle to make their passion a career. The film was shot over the course of a single week in spring 2006.

Allyson Dykhuizen ('06) started a private knitting school, The Sweatshop of Love, and offers two-hour knitting sessions for up to four students. She also offers more complex classes in her Logan Square neighborhood. Details are available at www.thesweatshopoflove.com.

Cara Sabin ('06) joined Chicago-based performance and dance group The Seldoms in their presentation of *Wall of Invisible Difference* in September. The performance utilized solo and ensemble action in a confined space in front of a 12-foot painting at FLATFILE gallery.

Lena Waithe ('06) accepted a position at the front desk of Media Distributors, one of the leading distribution companies in the entertainment industry. She is also working on the upcoming season of "The Real World" as an assistant to the story editors.

Dawoud Bey (Photography) and **Bob Thall** (Photography) are among 45 photographers included in “Photographs by the Score: Personal Visions Twenty-Some Years Apart” at the Art Institute of Chicago through January 14. The exhibition compares works created by each artist 20 years apart, examining the photographers’ ability to incorporate life experiences in their work.

Bob Blinn (Academic Advising) debuted his film *Sax & Violins* at the Chicago International REEL Shorts Film Festival in September. *Sax & Violins* is a short film that asks the question, “Why isn’t man kind?”—a glimpse of man’s violence from the beginning of time.

Adam Brooks (Art + Design) and **Mathew Wilson** (Art + Design), the artist duo Industry of the Ordinary, were among the featured artists who performed “ambient happenings” at @rtNight, the city’s kick-off party for Chicago Artists Month in October.

Mario Castillo (Art + Design) was invited to participate in a National Printmaking Portfolio published this fall by Notre Dame University’s Institute for Latino Studies. His work is included in an invitational Day of the Dead exhibition at the Irish Cultural Center in November.

Tim Cozzens (Interior Architecture) is participating in a November symposium on the future of interior design education. The Council for Interior Design Accreditation Board of Directors invited 15 individuals to help describe priorities for future interior design curriculum.

Diane Delin (Music) is artist-in-residence at the Cavalcade of Music Foundation’s renovated Skokie Theatre Performance Center. Delin performed there in June with her quartet for WTTW’s live PBS broadcast, “Centerstage.” She and the quartet also performed at the Kingston Jazz Festival in New York this summer.

Laura Downey (Dance Movement Therapy) will present a workshop at the American Dance Therapy Association’s

annual conference. Her topic is eliminating shame and promoting self-esteem in dance technique classes through the use of Laban Movement Analysis concepts.

Ron Fleischer’s (Film + Video) Animation Production Studio class (2004/2005) had its film, *QUIXOTE*, accepted into the 2006 Midwest Independent Film Festival. He was the executive producer of the film.

Paula Froehle (Film + Video) won the Kodak Faculty Scholars grant to produce a new short titled *Lizard Christmas*, an adaptation of Cristina Peri Rossi’s short story. The final film will combine live action with CGI and motion control techniques.

Scott Hall (Music), director of the Jazz Studies program, produced a CD by Mark Colby, *Speaking of Stan: A Tribute to Stan Getz*. Hall is also the music director for the Chicago Jazz Ensemble.

Terrence Hannum (Art + Design) presented “Evocation,” a three-channel video projection and a series of recent photos at 40000 in October.

Ted Hardin (Film + Video) was invited to screen his documentary *One More Mile: A Dialogue on Nation-Building* at the Global Fusion conference in Chicago. This year’s theme was “Nation, State, and Culture in the Age of Globalization.”

Paul S. Holmquist (Dance Movement Therapy) has been named an ensemble member of the Lifeline Theatre. Holmquist has appeared on the Lifeline stage in *Strong Poison* and *The Talisman Ring* (2005), and directed the KidSeries production of *Rikki-Tikki-Tavi* and other “Just So” Stories.

Barbara Iverson (Journalism) and **Suzanne McBride** (Journalism) were awarded a New Voices grant for their citizen journalism project, “Creating Community Connections.” They will work with students on how to cover “hyperlocal” news, encourage community activists and others to write about their neighborhoods, and create

a web portal for alternative, community, ethnic, and other local news sources.

David Jones (Anchor Graphics) and **Marilyn Propp** (Art + Design) presented their two-person show “Union/Opposition” at Louisiana Tech University in October, and at Gallery Mornea in Evanston in November.

Friedhard Kiekeben (Art + Design) showed his latest wall installation, *Cascade*, at the Ahlbergshallen Museum in Ostersund, Sweden in October. An accompanying publication, *New Work*, includes an introduction by Columbia’s Art and Design chair **Sabina Ott**.

Erin McCarthy (Liberal Education, Cultural Studies) was awarded a 2006 Postsecondary Teaching Award from the Oral History Association. In 2004, she established a partnership with Chicago’s Hellenic Museum and Cultural Center, in which students interview members of the Greek–American community. This work has grown into an archive of community history at the museum, which nominated her for the award.

Laurence Minsky (Marketing Communication) has revised and expanded his book, *How to Succeed in Advertising When all You Have Is Talent*, for a second edition forthcoming in January. Published by The Copy Workshop, the book gathers expertise from creative leaders in the industry, offering their stories and advice in their own words.

Amy Mooney (Art + Design) will have her article “The Performative Act of Portraiture” published in the thirtieth-anniversary issue of *Callaloo: Journal of Visual Culture*.

Michael Paxton (Art + Design) has work included in the publication *New American Paintings, volume 65*, published by Open Studios Press.

Sheldon Patinkin’s (Theater) production of Cormac McCarthy’s play *The Sunset Limited* was produced in June at Steppenwolf, and in New York in October.

Rod Slemmons (Museum of Contemporary Photography) has been named Honored Educator by the Society for Photographic Education and will present a lecture at the national conference in March. He will teach a graduate seminar on Contemporary Photographic Theory and Criticism for the School of the Art Institute of Chicago this spring.

Joe Steiff (Film + Video) co-wrote and directed a collaborative feature-length film produced by Split Pillow entitled *soulMaid*, which screened at Chicago Filmmakers this fall. Each filmmaker did one fourth of the film, building off the story and characters established by the previous writer/director(s). Steiff wrote, directed, and edited “Chapter 4: Wiped Clean.”

Barbara Robertson (Theater) and **Kirsten Fitzgerald** (Theater) were nominated for Joseph Jefferson Awards, along with alumni **A.C. Smith** (’86), **Brian Herriott** (’92), and current design graduate student **Grant Sabin** (’05).

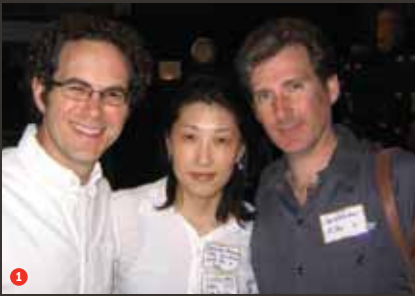
George Thompson (Art + Design) spoke at the Society of Typographic Aficionados annual Typecon Conference on the topic: “Gutenberg’s Box or how Johan Genzfleisch invented the parking space.”

Chuck Webb (Music) completed the score for the feature-length film *Pieces of a Dream*. The film has won critical acclaim at major film festivals, and is now screening around the country.

Bobbi Wilsyn (Music) performed and taught at the Sant’ Anna Arresi Jazz Festival in Sardinia, Italy in August.

Richard Woodbury (Dance) received critical notice for his work on the Goodman’s production of *King Lear*. He received an Ovation Award nomination for Best Sound Design for his work last spring on a production of Arthur Miller’s *All My Sons* at L.A.’s Geffen Playhouse.

Richard Zeid (A+D) will be a presenter at the 2007 Hawaii International Conference on Arts & Humanities.



point&shoot:

Welcome to CAAN: the Columbia College Chicago Alumni Association & Network. Formed this year, CAAN is the college's official alumni network, with chapters in Chicago, Los Angeles, New York, Phoenix, and Atlanta. We held our first round of chapter meetings across the country this fall (check out the photos on these pages).

To find out about upcoming events in your area, visit www.colum.edu/alumni or call 312-344-8611.

CHICAGO: The Chicago CAAN chapter held its first meeting at the Goose Island Brewery on August 30. More than 90 alums came out to discuss what CAAN will do and how to make this organization succeed.

[1] Unidentified alum, **HIROMI SOGO** ('03), **DAVID MARTIN** ('91)

[2] **MARIA SULTEMEIER** ('06), **JUSTIN KULOVSEK** ('04), **NICOLE HOFFMAN** ('06)

[3] **GABRIEL PASTRANA** ('04), **ROXANA PEREIRA** ('03), **MICHAEL UNDERWOOD** ('91), **AL RASHO** ('72)

PHOENIX: There were two reasons to celebrate at B.J.'s Brewhouse in Phoenix on October 16: Columbia's first Phoenix CAAN chapter meeting, and the Chicago Bears' come-from-behind victory over the Arizona Cardinals—the greatest such defensive comeback in NFL history—on “Monday Night Football.”

[4] Holding banner: **RICK DAVENPORT** ('02), **EARLIE JONES III** ('02). Back left row: unidentified guest, **T.S. THOMAS** ('89), unidentified alum, **JENNIFER BARKEY** ('94), **MICHELE FIORENZA** ('91), **ELLIOT ELROD** ('71), **DON FOX** ('85), National Director of Alumni Relations **JOSH CULLEY-FOSTER** ('03), Vice President of Institutional Advancement **ERIC WINSTON**. Front Row: **NANCY SCOTT** ('86), **MICHELLE MUNIES** ('82), **KELLEY DOUGHER**, **DONNA JAGIELSKI** ('89)

[5] **ELLIOT ELROD** ('71), **EARLIE JONES III** ('02)

[6] **DONNA JAGIELSKI** ('89), unidentified guest.

CHICAGO: Chicago alumni took to the “greens” to hit a few balls and tip a glass of scotch at Glenlivet City Links, a nine-hole Scottish links-style miniature golf course constructed in a vacant downtown loft (compliments of Glenlivet).

[7] **LARRY MANDEL** ('70)

[8] **MARGI COLE** ('90), **JOSH CULLEY-FOSTER** ('03), **JUSTIN KULOVSEK** ('04),

MICHAEL UNDERWOOD ('91), **BILL CELLINI** ('94)

[9] **LURLENE BROWN** ('00)

NEW YORK: Like the old Sinatra song goes, if you “CAAN” make it there, you can make it anywhere. Our New York chapter has arrived! More than 35 alums joined chapter president **RICHARD MATSON** ('98) at the Kanvas Cocktail Lounge in Manhattan on October 25.

[10] **MARY ARAVALLO** ('97)

[11] **GINA GAYLE** ('99), **RICHARD MATSON** ('98), **RODNEY CALHOUN** ('01)

[12] **HETTIE BARNHILL** ('06) holds up *DEMO3* (that's her on the cover!)

LOS ANGELES: This past summer, alumni relations and Semester in L.A. hosted the 2006 Los Angeles Summer Screening on sound stage 18 on the CBS Studio Center in Studio City. Guests included Semester in L.A. students, Columbia alumni, guest speakers, entertainment industry professionals, and faculty and staff. Outstanding student films from the Department of Film and Video and the summer Semester in L.A. directing and production design classes were screened and awards were handed out for the best comedy, best drama, and jury prize.

[13] **DAVID MAHLMANN** ('88), **KATHERINE BULOVIC** ('93)

[14] **JOE SIKORA** ('98), **CRAIG GORE** ('98)

[15] **NICK REISE** ('06), **JOHN REILLY** ('06), **ASHLEY PRICE** ('06)

[16] **SHANNAH TRAILOR** ('08), **JULIANNA BRUDEK** ('06)



Columbia COLLEGE CHICAGO

UP COMING EVENTS

SEE MORE AND GET MORE INFO AT
www.colum.edu/calendar
EVENTS ARE FREE UNLESS NOTED OTHERWISE.

DANCE

Noism07

February 1 – 3, 8:00 p.m.

The Dance Center

1306 S. Michigan Ave.

Tickets at www.dancecenter.org

312.344.8300

Jo Kanamori's contemporary Japanese company presents *NINA—materialized sacrifice*, which shows the sustained tension between black-costumed, dominant-male dancers and slow-moving, mannequin-like female dancers.

Association NOA/

Company Vincent Mantsoe

March 8 – 10, 8:00 p.m.

The Dance Center

1306 S. Michigan Ave.

Tickets at www.dancecenter.org

312.344.8300

Men-Jaro features a collaborative piece with composer Anthony Caplan, an ensemble of dancers from South Africa, Japan, France, and the U.S., and musicians of the African Music Workshop Ensemble playing indigenous instruments.



Chicago Jazz Ensemble. Photo by Todd Gustavson



Noism07 (see Dance)
Photo by Kishin Shinoyama

MUSIC

The Chicago Jazz Ensemble

**December 15, February 16,
8:00 p.m.**

**Harris Theater for Music and
Dance at Millennium Park
205 E. Randolph St.**

The CJE performs with special guests
Dee Dee Bridgewater in December
and Ramsey Lewis in February.

December 16, 3:00 p.m.

**HotHouse
31 E. Balbo St.**

**March 15, April 12, May 10,
8:00 p.m.**

**Black Orchid Supper Club
230 W. North Ave.**

Special guests include vocalist Bobbi
Wilsyn, saxophonist Ada Rovatti,
pianist Helen Sung, and legendary
saxophonist Jimmy Heath.

**Tickets and information for
all performances are available
at www.chijazz.com or
312.344.6270.**

THEATER

***Urinetown: The Musical*
Book by Greg Kotis and
Music by Mark Hollmann
February 7 – 18, various times
Getz Theater**

**72 E. 11th St.
Tickets at 312.344.6126 or
www.colum.edu/theater**

Urinetown pokes fun at Broadway while
at the same time paying homage to
the Great White Way and questioning
the possibility of achieving positive
change in the world.

***Paradise Lost* by Clifford Odets
April 5 – 14, various times
Getz Theater**

**72 E. 11th St.
Tickets at 312.344.6126 or
www.colum.edu/theater**

Leo and Clara Gordon are the scions
of a middle-class family, lovingly
attached to extended family and
friends who try to navigate the
rough seas of the 1930s American
Depression.

GALLERIES

**Graphic Reality:
Mexican Printmaking Today
January 13 – February 24
Center for Book & Paper Arts
1104 S. Wabash Ave.
312.344.6630**

www.bookandpaper.org
Each of the seven Mexican
printmakers in this exhibition has
an important role in revitalizing and
promoting the graphic arts throughout
Mexico and the United States.
Sponsored by the International Print
Center New York.

**Pass It On:
Connecting Contemporary
Do-It-Yourself Culture
March 1 – April 14**

**A+D Gallery
619 S. Wabash Ave.
312.344.8687
www.colum.edu/adgallery or
www.diychicago.org**

This exhibition examines the
remarkable breadth of DIY in today's
culture, including self-publishing,
personal journalism, podcasting,
amateur science, architecture and
design, and independent filmmaking.

**Barbara Probst
March 30 – May 26
Museum of Contemporary
Photography**

**600 S. Michigan Ave.
312.663.5554
www.mocp.org**
Documentary, fashion, snapshot,
portrait, and street photography
work together in this exhibition,
accompanied by a book designed
and printed by celebrated German
art publisher Stiedl.

LITERATURE

**Story Week
March 11 – 16**

Various times and locations
Anchee Min, Salman Rushdie, and
Jonathan Lethem headline this year's
Story Week, which features a week
of readings, panels, interviews,
and other events around the
theme "Cities of Words." Complete
schedule and information available
at <http://storyweek.colum.edu>.



Joel Rendón, *La cucarache, la cucarache*, woodcut.
From "Graphic Reality: Mexican Printmaking Today"
(see Galleries)

Urinetown: The Musical (see Theater)

SUCCESS STORY:

MARK BIELLO

PHOTOJOURNALIST
SENIOR PHOTOJOURNALIST
WITH CNN SINCE 1983

ALUM
B.A. TELEVISION, 1983

DONOR
THE ALUMNI SCHOLARSHIP FUND

THE COLUMBIA COLLEGE CHICAGO ALUMNI SCHOLARSHIP FUND

“When I was at Columbia in 1983 it was just a few buildings. But the city, the neighborhoods, the professionals working in the field ensured we weren’t just learning at a classroom level. When I got to CNN right after graduation, I was already a step ahead of the other entry-level employees.

“As an alum, I think it’s interesting and enlightening to stay active and reconnect with the college. And to try to find ways to take what I’ve learned over the years and give back to the students who are just entering the field. I’ve been able to bring some of the new portable equipment we’re using at CNN to show students at the college, and to show them that they’re learning on the same equipment we and others are using in the field worldwide.

“It’s important for us, as alumni, to support the college however we can—with our knowledge, our involvement, and our financial support. That support is crucial to the growth of the college and its programs.”

— MARK BIELLO

SHARE YOUR SUCCESS:

For information or to contribute, visit

www.colum.edu/alumni/giving

or call Joshua Culley-Foster at

312.344.8611

Photo: Jo Atkinson (05)

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