



FUNNY BUSINESS

Ivan Brunetti: web
designer by day, superstar
cartoonist by night

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with five hot summer
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FROM RIO TO THE RED CARPET

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Miguel Silveira

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create...
change

UP CLOSE



with... **EDWARD JAMES OLMOS**
CONVERSATIONS IN THE ARTS PRESENTED BY COLUMBIA COLLEGE CHICAGO

PLEASE JOIN US ON:
THURSDAY, OCTOBER 18, 2007,
AT 7:30 P.M.

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Award-winning television and film actor Edward James Olmos comes to Columbia College this fall for the first conversation of the 2007-08 season. Best known for his roles as Lt. Martin Castillo in *Miami Vice*, Jaime Escalante in *Stand and Deliver*, and Admiral William Adama in *Battlestar Galactica*, Olmos is also a dedicated social activist, with a special interest in the problems facing youth. Please join us for this special evening with Olmos in the intimate setting of our *Up Close* series. Olmos will be interviewed by Anita Padilla (B.A. '90), anchor and reporter with Fox News Chicago.

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COVER

Ivan Brunetti

64 Cartoon Characters Doodled from Memory, 2003

Web designer and part-time faculty at Columbia College, Ivan Brunetti keeps a low profile on campus. But to the throngs of indie-scenesters who have pushed alternative comics onto the mainstream radar, he's a legend.

dear readers

Many of us have been out of school for a year, a decade, or longer, but few of us ever completely lose the association of this time of year with “back to school.” As we wrap up production on this issue of *DEMO*, Columbia is in back-to-school mode—guiding hundreds of fresh faces through new-student orientation, and preparing for the return of all our students in a few short weeks. Many of them will be returning from summer internships, quick dips into the “real world” that immersed them, completely, in their professional fields of choice.

I remember my own college internship, a plum gig for an art student, at Holly Solomon Gallery on 57th Street in New York. I spent most of my time updating the resumes of the blue-chip artists the gallery represented. That, and *listening*. I listened as Holly expertly wooed collectors to come into the gallery and cajoled artists to finish up new works. I listened, starstruck, as Mick Jagger and Jerry Hall debated in the next room over which painting to buy. I listened as William Wegman, feeling shy at his own opening, told the bartender and me how he'd rather be just about anywhere else right then. And I learned a lot about a side of the contemporary art world that many artists never see firsthand.

In this issue, Columbia journalism professor Jim Sulski takes us into the workaday lives of five Columbia students who spent their summers gaining similar insight into their future professions. One worked on the set of “The Colbert Report” in New York. Another spent his summer at Warner Bros. Interactive Entertainment in California. One was shooting front-page photos for *The Baltimore Sun*. Two others were here in Chicago, doing research for Pam Zekman’s investigative unit at Channel 2 News, and working with ex-convicts to help them enter the workforce. Each of them has a story to tell. Read them starting on page 16. And if you have a story to tell from your Columbia internship days, shoot us an email—we’d love to hear it.

Regards,



Ann Wiens / Editor

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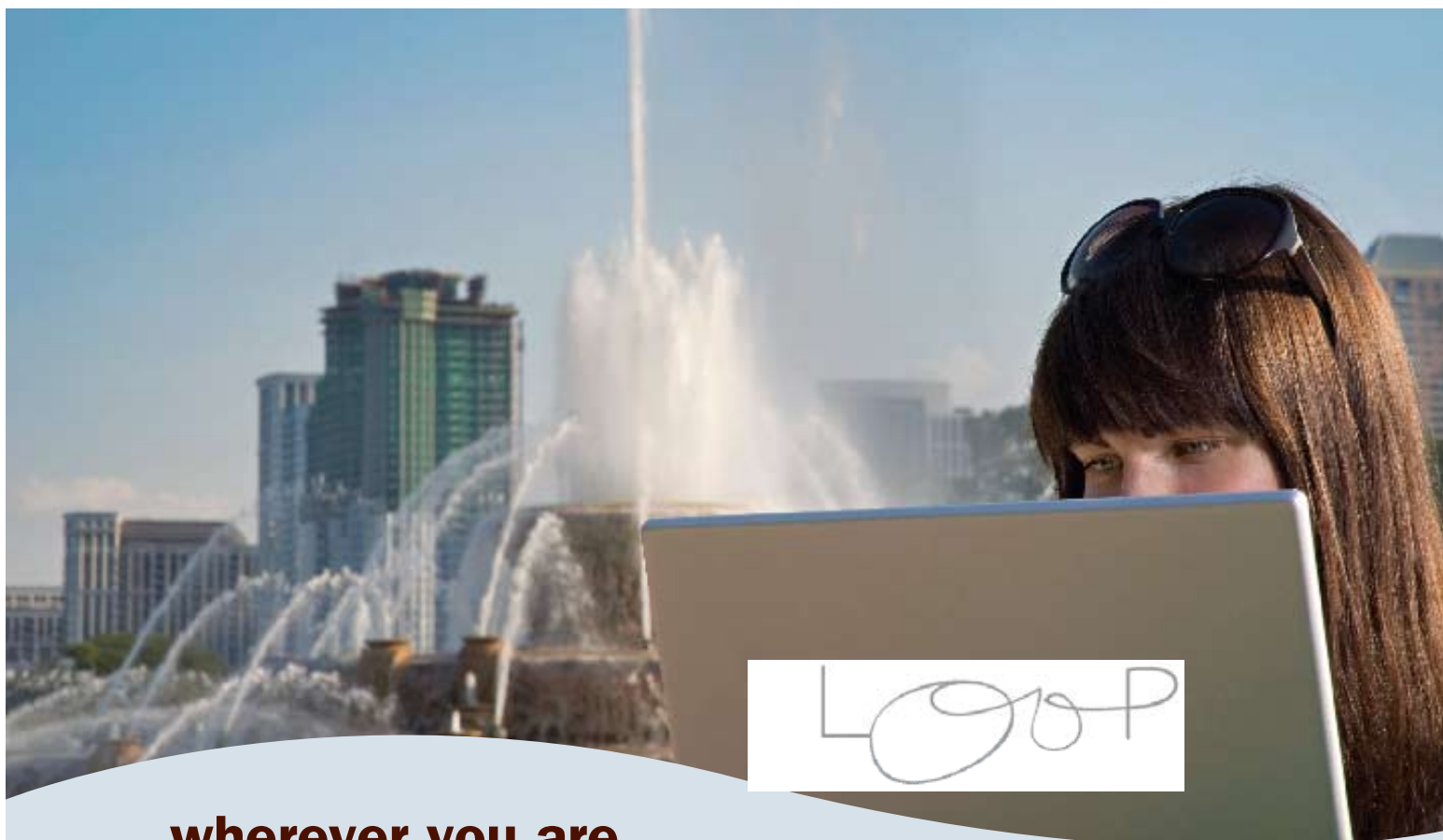
Alfred Szymanski

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To submit news and class notes, please visit our alumni website at www.colum.edu/alumni and click on “news/notes.”

What do you think? Please send letters intended for publication to: Letters to the Editor, *DEMO* magazine, Columbia College Chicago, 600 South Michigan Ave., suite 400, Chicago, Illinois 60605. Or email demo@colum.edu. Letters must include sender's name and contact information for verification purposes. We reserve the right to edit letters for length and clarity.



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news from the columbia community

Dr. Deborah Holdstein



College Names Two New Deans

This fall, Columbia welcomes Dr. Eliza Nichols as dean of fine and performing arts and Dr. Deborah Holdstein as dean of liberal arts and sciences.

Nichols has been vice provost at The New School in New York, where she oversaw faculty hiring, development, promotions, and the university curriculum, and played an active role in the development of by-laws for The New School's eight divisions and schools, which include the Parsons School of Design, the Mannes Conservatory, and the Drama School.

Nichols's previous positions include associate provost at The New School, director of the University Humanities Program, associate dean of Eugene Lang College (one of The New School's divisions), and director of student affairs and academic services. She has been associate professor of language and literature at The New School, and has held faculty positions at William and Mary University and Yale University. She earned Ph.D., M.Phil., and M.A. degrees from Yale University and a B.A. from the University of Pennsylvania.

Dr. Eliza Nichols



Holdstein comes to Columbia from Northern Illinois University in DeKalb, where she was chair of the English department. Previously, she taught at Governors State University, where she chaired the Graduate Council, held the position of faculty associate for graduate studies and research, and headed the university's North Central re-accreditation process.

Her professional accomplishments also include a long involvement with both the flagship journal of Composition Studies, *College Composition and Communication*, which she has edited since 2005, and the Conference on College Composition and Communication. She has published and presented widely on scholarly subjects, ranging from literature to film studies.

Studio Gang to Design Media Production Center

Twenty-nine architectural firms from throughout North America competed recently for the opportunity to design Columbia's Media Production Center, which will be the college's first original-construction building. After reviewing multiple proposals, the college's architectural selection committee chose a local firm—Jeanne Gang & Studio Gang Architects—to head the development.

Emerging as one of the most innovative architectural firms in the country, Studio Gang has constructed a number of local buildings, including the Starlight Theater in Rockford (known for its unique movable roof) and the Chinese American Center in Chicago's Chinatown.

At roughly 40,000 square feet, the Media Production Center will feature two sound stages, a motion-capture studio, and an animation lab. The building is proposed to be built at the southwest corner of 16th and State Streets on a vacant lot currently owned by the City of Chicago. The land sale to Columbia, allowing for the construction of the facility, is on its way to the Community Development Commission and the City Council for approval.

Wind Power to Provide 30 Percent of Columbia's Energy

The college has entered into a two-year agreement with Community Energy, Inc. to purchase 4,410 megawatt hours of electricity, approximately 30 percent of its annual usage, as Renewable Energy Credits (RECs) in wind power. Community Energy, Inc. is a nonprofit wind turbine farm developer.

The shift from traditional sources of electrical power to wind-generated power is expected to save the college about \$1 million in energy costs over the next two years, in addition to upholding the institution's increasing commitment to sustainable practices. The purchase also qualifies Columbia for membership in the Green Power Leadership Club, a national initiative of the U.S. Environmental Protection Agency.



"Hot Head" remote camera head donated by Haskell Wexler

Haskell Wexler Donates "Hot Head"

The film and video department is the recipient of a unique piece of film equipment courtesy of two-time Academy Award-winning cinematographer, film producer, director, and Chicago native Haskell Wexler. Wexler donated a refurbished remote camera head known as a Hot Head to the college.

The Hot-Head is designed to give camera operators the ability to manipulate camera movements by remote control. Wexler, among the first to utilize the equipment, had his original Hot-Head sent to Egripment USA, Inc., to see if it could be restored and donated to Columbia. While full restoration was not economically feasible, Egripment refurbished a Hot-Head of equal quality and donated it to the college on Wexler's behalf.

Wexler's relationship with Columbia dates back to the 1950s. In 1990 the college awarded Wexler an honorary doctorate degree.

College Launches Public Television Series

Students from the television department received hands-on experience last spring, as the college launched "MusiciansStudio," a series of hour-long interviews with musicians and music-industry insiders. The program was taped before a live audience in the Music Center, and aired on local PBS station WYCC last spring.

Hosted by *DownBeat* magazine editor Frank Alkyer, "MusiciansStudio" featured interviews with punk rock pioneer Bob Mould, jazz trumpeter and conductor Jon Faddis, and blues singer Shemekia Copeland, among others. The program began production in March 2006.

The show's one-on-one, conversational format offers an intimate look into the minds of these musicians, and insight into how they succeeded in the evolving and complex music business.

Critical Encounters to Address Poverty and Privilege

Last year the college launched its Critical Encounters initiative with a focus on HIV and AIDS, which aimed to raise awareness of the disease among both students and the community. In the coming year, the initiative explores a new topic: Poverty and Privilege. Cultural studies faculty member Stephanie Shonekan will serve as Critical Encounters Fellow for the 2007-2008 academic year.

During the first year of the Critical Encounters series, the college examined the effects of HIV and AIDS by looking critically at the history and current status of the epidemic through both public programs and curricula. Public events included exhibitions, performances, and lectures.

"Most people view civic engagement as simply voting or volunteering," said Amy Hawkins, 2006-2007 Critical Encounters Fellow and English professor at Columbia. "It is and can be so much more than that. The Critical Encounters initiative gives students the opportunity to understand social problems at a very deep level, and provides them with some of the skills they need to take action and work toward constructive social change to help relieve those problems."

DEMO Receives CASE Award

DEMO magazine, after publishing just four issues, has received a 2007 silver medal in the College and University General Interest Magazines category from CASE, the Council for Advancement and Support of Education. The award, part of CASE's Circle of Excellence awards program, is considered among the most prestigious in the field. *DEMO* has also received top honors in both 2006 and 2007 in the American In-House Design Award program from *Graphic Design USA*.

The college's 2006 *President's Report*, created by the same editorial/design team, received a gold medal in the Individual Institutional Relations Publications from CASE.

Honorary Degrees for 2007 Awarded

A record-setting 2,500 students gathered at Navy Pier and received their degrees at Columbia's 2007 Commencement in May. But for three others receiving degrees that day, the experience was a little different.

The college awarded honorary degrees to three individuals whose work embodies the college's goals, ideals, and spirit. The honorees were recording artist Dionne Warwick, filmmaker Army Bernstein, and Joe Adams, manager and producer for Ray Charles.

New Trustees Join Columbia's Board

This past year, the college welcomed five new members to its board of trustees. The members are Loranne Zeman Ehlenbach, Brent Felitto, Daniel McLean, Susan Downing, and Barry Sabloff.

Ehlenbach, former president of the Zeman Family Foundation, is the director of the John and Loranne Ehlenbach Foundation. She's also the co-manager for Team E-I, a real estate development organization, and Team E-II, which specializes in intellectual property development.

Felitto manages William Blair & Company's banking efforts. Having accumulated over 15 years of banking experience, he joined the Chicago-based investment firm in 1993 and worked in the corporate finance department.

McLean is the president and chief executive officer of MCL Companies, a construction and development firm he founded in 1976. MCL has developed retail stores and residential units in Chicago, as well as development projects in Denver and New York.

Downing is a philanthropist and has been a member of Columbia's President's Club since 2000. She's also co-director of the Columbia College Parent's Fund. Her son graduated from the college in 1999.

Sabloff served as executive vice president and head of the international group for Bank One, where he held numerous leadership roles throughout his 30-year career with the institution. He is the current vice chairman of the board of directors for Marquette National Corporation and Marquette in Chicago.



Roberta and Jeffrey Price,
Price Scholarship recipient
Erin Kaye Sanders, and
Allan and Carla Price

Columbia Gets a Second Life

Joining a list of other higher education institutions, including Stanford and Harvard, Columbia purchased a virtual island in Second Life, a massively multiplayer online game (MMO) populated by more than five million registered users. Columbia used the virtual land to host a nine-story exhibition center that presented student films, time-based work, and other interactive art in conjunction with the end-of-the-year urban arts festival, Manifest.

The project, dubbed Manifest SL, was sponsored by the Office of Student Affairs and headed by the Department of Interactive Arts and Media—which added a degree in game design in the spring of 2006.

Second Life is a three-dimensional virtual world where users create an avatar—a digital alter ego—and interact with others in a digital reality. The game also has a commerce component, conducted via the in-game unit of trade, the Linden dollar, which can be exchanged to U.S. dollars at online Linden dollar exchanges. In addition to the exhibition, Columbia activities “in world” have included publication of *The Columbia Chronicle* and a Spectacle Fortuna parade of costumed avatars.

Sherwood Conservatory of Music Merges with College

The Sherwood Conservatory of Music, a community music school located three blocks from Columbia's Music Center, has merged with the college. The merger will expand facilities and enable both institutions to maximize efficiencies in administrative and academic areas.

The conservatory operated as a college of music education during most of its history, but phased out its collegiate programs in 1986, shifting its focus toward being a community-focused institution specializing in meeting the music education needs of Chicago's urban population.

Sherwood is a member of the National Guild of Community Schools of the Arts, and offers a comprehensive program of music education for amateur musicians of all ages, as well as the opportunity for professional musicians and music educators to continue their educations. Three-quarters of Sherwood's students are primary and secondary school age, and 60 percent of the student body consists of Asian, Latino and African American students.

Price Family Presents Scholarship to Fashion Student

This year's Vivian Price Fashion Design Award was given to graduating senior Erin Kaye Sanders. One of the few scholarships available for fashion design students, this award gives students \$500 for fabrics and supplies to help complete their senior thesis. To be considered for the award, students must have senior status, possess a cumulative 3.0 GPA, and receive recommendation by the Columbia College award selection committee. Students must also be in the top 15 percent of their class, submit a portfolio of their work and complete an essay.

The award is named in honor of Vivian Price, who, along with her husband Milton, created two businesses in her time as a fashion designer. One focused on the design, production, and marketing of frames and other accessories for needle point, and the other was the creation of the Visorette, a sun-visor designed so as not to disturb women's hair-dos.

Price was born in Chicago in 1914 and grew up in poverty. As a young adult, she became inspired to pursue a career in fashion after perusing shops along Michigan Avenue. She began her career in fashion design by creating children's clothing.

Price, who passed away in 2004, was delighted that a scholarship would be established in her name to help make a difference in the lives of worthy fashion design students.

upwardly mobile



Mark Kinsley's innovative laptop mobility cart caught the eye of Apple and took one of the product design industry's top awards—all within about a year of his graduation.

by Mark W. Anderson



“All my life I’ve wanted to create things,” says Mark Kinsley, 26, a 2005 graduate of Columbia’s product design program. “The first time I saw some work by product design students, I said to myself, ‘This is what I want to do—what is this called?’ Turned out, it was industrial design.”

Kinsley was initially attracted to product design for its synthesis of aesthetic beauty and user-driven practicality. But before he could really get creative as a designer, he had to learn how to stop thinking like an engineer. When Kinsley saw those first examples of industrial design, he was enrolled in the University of Cincinnati’s College of Engineering, looking to follow his father’s career path. But he was finding engineering a poor fit. “Engineering wasn’t for me,” he says. “Too much math, too much technical stuff. I was really frustrated, because all I my life I wanted to create things. So when that didn’t work out, I started looking at design schools.”

He found Columbia College, and Kevin Henry, a faculty member in the Department of Art and Design and founder of the department’s product design program. Kinsley caught Henry’s attention from the start. “Mark is an extremely hard worker who is really interested in absorbing everything he can,” says Henry. “He doesn’t seem like he has all of his filters open, but he really does. He just sucks everything in, like a sponge.”

Kinsley started his first—and only—college internship with Franklin Park, Illinois-based Bretford Manufacturing, a maker of specialized and custom office furniture. Within six months, he had parlayed it into a full-time job. A few months after that, he assumed product-design responsibilities for one of the company’s most important projects. About a year later, his first major design project for his first employer won a Silver in the 2006 International Design Excellence Awards (IDEA), among the most prestigious in the field.

The award, co-sponsored by the Industrial Design Society of America (IDSA) and *Business Week*, was for a laptop mobility cart designed for Apple Computers. Apple needed a mobile cart to transport, store, and recharge multiple laptops used for training purposes. And they wanted what might ordinarily be a boxy, utilitarian product brought up to their renowned standards of user-friendliness and sleek design. The project was one of six IDEA finalists worldwide in the field of computer product design.

For Kinsley, the award was an early culmination of a lifelong interest in design. And, perhaps more importantly, it was a validation of his decision to abandon his pursuit of an engineering career and turn his attention to the more free-form, innovative world of product design.

The laptop cart “was a year-long project,” Kinsley says. “I had very talented engineers working with me, but Bretford gave me complete freedom to design what I wanted. Apple came out [to Franklin Park] to see one of the prototypes, and they loved it.” They loved it so much that they decided to consolidate their entire product line for carts under the Bretford banner, launch a brand-new marketing campaign, and assign the company nine other projects over the next few years.

Apparently, IDSA loved it, too. “Winning that award is like becoming a rock star,” says Sean Scott, a colleague and friend of Kinsley’s who runs his own furniture design firm, Chicago-based S2design. “Mark has a passion and a natural talent for design, and for him to win that award is like instant gratification.”

For his part, Kinsley seems a little nonplussed by his rapid ascent and quick recognition within his industry. Even now, he still feels like he’s just left school and barely begun his career. “It’s hard for me to think that I’ve been involved in successful design projects and won awards,” he says. “I’ve been really blessed to grow so quickly. It’s exactly what I’ve wanted to do.”



Above: Mark Kinsley at Bretford Manufacturing. Photo: Corey Minkanic (B.A. '05)
Facing page: Bretford Laptop Mobility Cart and PowerSync Cart designed for Apple Computers. Photo courtesy of Bretford Manufacturing.

Mark W. Anderson (B.A. '06) is an independent writer and journalist based in Chicago. He is co-founder of Red Circle Partners, a consulting firm that provides writing services to nonprofit and grassroots organizations.

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business



Photo by Evan Berkowitz (B.F.A. '05)

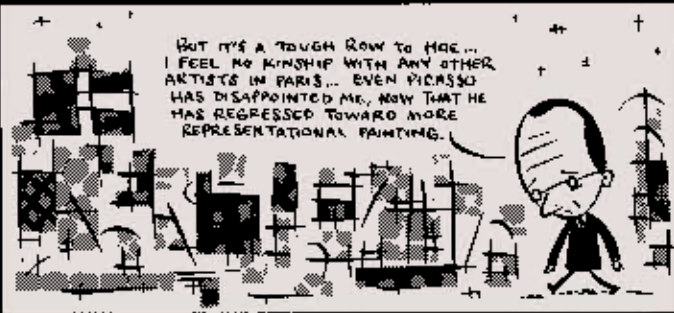
Web designer by day,
superstar cartoonist by night:
the double life of Ivan Brunetti

BY SAM WELLER

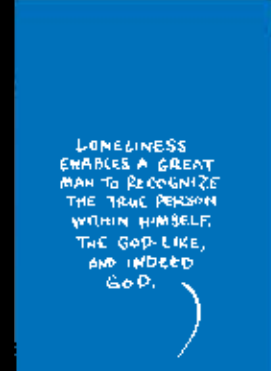
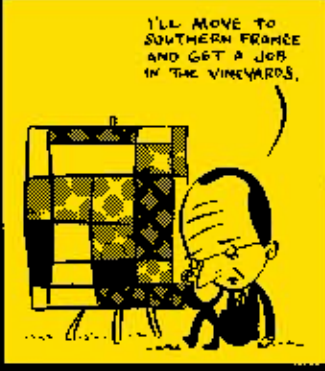
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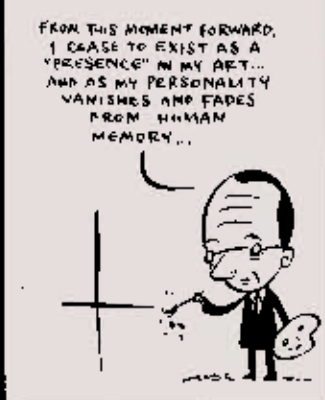
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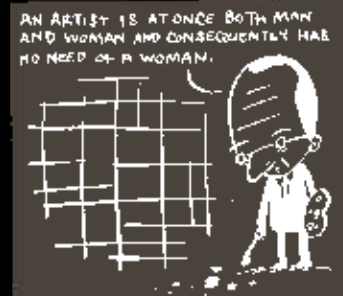
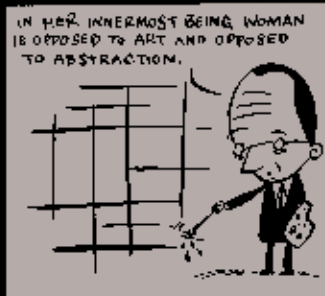
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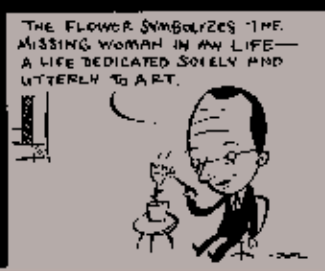
I MUST DESTROY THE SORROW AND BITTERNESS OF MY YOUTH.



HIS NOTES AND CORRESPONDENCE.



I'LL PAINT THIS TRIFLING FLOWER WHITE AND PUT IT IN MY ENTRANCE-WAY.





Ivan Brunetti had only one toy as a child.
It was a cheap teddy bear—just a small, vinyl animal
with a thin coating of fur on it.
“I hugged it so much,” says Brunetti,
“that all the fur came off and it was just a plastic shell.”



Brunetti, 39, invites comparison to a teddy bear himself. He is gentle and shy, sporting a dark, fuzzy, well-groomed beard on his round face. A staff web designer and an adjunct professor in the art and design department at Columbia College Chicago by day, he is also a bona fide rock star in the world of alternative comics. In the four-color hall of contemporary cartoonists that includes the likes of Art Spiegelman, Chris Ware, Daniel Clowes, and the great Robert Crumb, Brunetti is a headliner. He is an icon to the throngs of indie-scenesters who have helped bring mainstream success to the alternative comics genre.

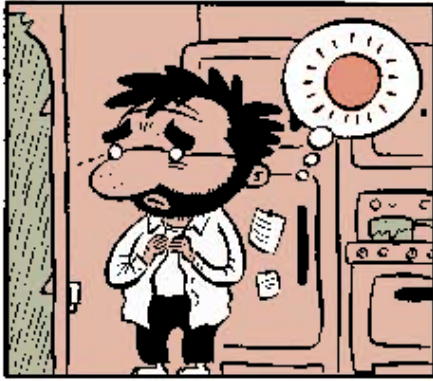
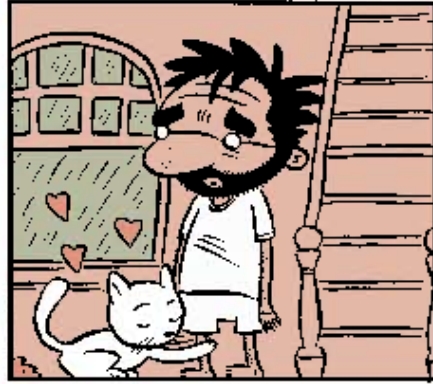
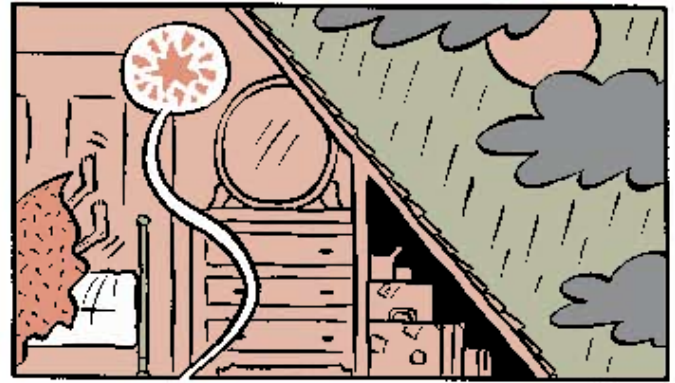
It is a genre that, by most accounts, is in the midst of a golden era of innovation. These are decidedly grown-up comics: introspective, laugh-out-loud funny, self-aware, intelligent, literary, and often boasting a strong cultural conscience. Brunetti and his contemporaries are redrawing the boundaries of graphic narratives and, in doing so, they are redefining the possibilities of cartoon art.

Todd Hignite is publisher of *Comic Art* magazine and the author of *In the Studio: Visits with Contemporary Cartoonists* (Yale University Press, 2006). His book highlights Brunetti, along with eight other current cartoonists. Hignite says each artist in this elite cadre of illustrators was chosen for his “highly individualized aesthetic, immense contribution to the art form’s present and future, and strong connection with the past.”

Brunetti’s reverence for his art form’s past is omnipresent in his work, from his rich, muted palette that references Sunday-comics color ink on yellowing newsprint, to his frequent homages to cartoonists he admires, such as Charles Schultz and Ernie Bushmiller. His sophisticated understanding and deep knowledge of the genre’s history led to his being tapped by Yale University Press to edit the exhaustive, while wildly entertaining, *An Anthology of Graphic Fiction, Cartoons, & True Stories* (2006). An Ivy League press asked *him* to assemble what is ostensibly the *Norton Anthology* of graphic fiction—proof positive of his stature in the field of alternative comics. And he has now signed to edit a second volume.

Brunetti’s own past begins in 1967, when he was born in Mondavio, Italy. His father was a carpenter/house painter, and the Brunetti family struggled amid the Italian economic recession of the 1970s. Perhaps his early stint with toy deprivation (an effect of growing up in abject poverty) somehow played a hand in his lifelong love affair with comic books and toy collectables.

Around the age of four or five, little Ivan, already an introverted kid, picked up a pencil or a crayon or a pen, whatever the case may be, and he began drawing. At the same time, he discovered comic books (mostly Disney books and old westerns), which he quickly learned how to read before ever attending a single day of school. When Brunetti was eight, his family traded life on his grandparents’ farm in Italy for that of Chicago’s industrial South Side, where his father had joined his uncle working in the steel mills. It was a jolt, leaving warm, rural Italy for the chill and congestion of South Side Chicago. Reading and drawing provided a necessary escape. Despite his brutal introduction, however, Brunetti never left Chicago.



Today, Brunetti's resume as a cartoonist is so darned accomplished, if it were posted on Monster.com it would likely cause a complete server meltdown. Along with his semi-regular work for the *Chicago Reader*, he has drawn comics and illustrations for *The New York Times Magazine*, *Mother Jones*, *Spin*, *Entertainment Weekly*, *Fast Company*, *The Baffler*, *McSweeney's*, and a long list of other noteworthy publications. And let's not forget the two stunning *New Yorker* covers he has illustrated this year, or his own self-loathing, dark, disturbing, and often disconcertingly hilarious autobiographical comic-book series, "Schizo," recently collected in its entirety under the moniker of *Misery Loves Company* (Fantagraphics).

Indie-comic superstar Chris Ware heaps high praise on his comic cohort, agreeing that Brunetti was the perfect choice to edit a definitive volume of the very best, most representative graphic fiction. "Ivan is a devoted student of the history of comics," says Ware, "from its early days of Sunday strips and single-panel cartoons to the most recent works of his contemporaries."

There's little doubt that Brunetti is at the apogee of his field. But for his part, the artist is humble about the current state of his meteoric career. "Another cartoonist said it best," says Brunetti. "It's like being one of the best badminton players in the United States."

Between his staff job at Columbia College and the class he teaches at the school, Brunetti is forced to cobble together a sporadic schedule to practice his art. His studio is in the front end of his second-story apartment, a venerable brick building situated just outside the westernmost edge of Chicago's leafy Ravenswood Gardens neighborhood. He shares the space with his wife of two years, Laura Mizicko, who is a studio manager for a commercial photographer, and their three ill-tempered cats.

In the living-room area of the apartment is a drawing table, along with a display of original art and vintage toys Brunetti has collected over the years. He went through a period where he was trolling eBay for just the right items to add to his collection (a compulsion illustrated in his comic "The Unbearable Lightness of Bidding"). Brunetti's toys are meticulously cared for and placed within glass-doored bookcases. His prized trophies include a 1930s bootleg wood Mickey Mouse figurine (the knock-off Mickey toys, he says, "just look odd"), as well as wood Popeye and Felix the Cat figures. Throughout the Brunetti home, there are literally dozens and dozens of antique collectables. His personality can tend toward the obsessive.

By his own assessment, Brunetti is an odd gent. He has been completely candid about his ongoing battle with depression, as well as his regular visits to a therapist—whom he recently enlisted to write the introduction to his collection *Misery Loves Company*. If Brunetti has been compared to a teddy bear, then there is, somewhere lurking inside of him, a dark Teddy Ruxpin that he exorcises in the pages of his autobiographical cartoons.

"He is definitely a tormented soul," says Mizicko, "but he's also one of the kindest, most thoughtful people I've ever met. I think most people see that side of him when they meet him in person, and I think that side is there in his work, too."

It is certainly foremost in his approach to teaching cartooning at Columbia College. "I try to teach the real basic principles that could be applied to any art form," says Brunetti. "I use cartooning to get the students to understand these principles only because that's what I do. I am a cartoonist."



Sam Weller (B.A. '89, M.F.A. '01) is a full-time faculty member in the fiction writing department at Columbia College Chicago. He has won awards for his work with *New City* and has been a frequent contributor to the *Chicago Tribune*, *Punk Planet*, and WBEZ radio's 848. His authorized biography of Ray Bradbury, *The Bradbury Chronicles* (William Morrow, 2005), received the Society of Midland Authors Award for Best Biography and was short-listed for the Bram Stoker Award.



SHAKYAMUNI



TAKE THIS JOB AND

love it

Hot summer internships
give students a cool start.

BY **Jim Sulski**

Tracking down video for satirist Stephen Colbert.

Making sure Superman's cape looks just right.

Locating sources for a TV reporter's investigative piece.

Shooting front-page photos for *The Baltimore Sun*.

Training ex-convicts how to earn an honest living.

This is how several enterprising Columbia College Chicago students spent their summers, gaining hands-on experience in their respective disciplines as they worked in summer internships alongside some of the top professionals in their fields. Their stories are indicative of the range of internships held down by dozens of other Columbia students, most for no money, but all with the goal of gaining vital experience—and maybe a foot in the door—with the industries in which they hope to make their careers.

Here are a few of their stories...

On the first day of her internship at
“The Colbert Report,” **Jennell May** looked up
to find the show’s star standing over her.

“He came over to introduce himself,” May recalls. “I thought that was very classy. He asked me where I was from and when I said Chicago, he smiled and told me he used to live there.”

May, 24, bumps into Stephen Colbert occasionally as she works two days a week as the general production intern on the set of the Midtown Manhattan-based Comedy Central show. She has also met Jon Stewart, star of “The Daily Show” and producer of “The Colbert Report.” And she occasionally assists Colbert’s celebrity guests. But the senior television major didn’t take the internship for the chance to rub elbows with celebrities: She wanted the caché of a distinguished production listed on her resume. “That will be a big deal,” she says. “In fact, a lot of the people who work at the show now used to be interns for the show.”

As an intern, May’s duties run the gamut. “I have the fancy title of ‘general production intern’ but I’m really a gopher,” she says. She gets to put her television production skills to good use transcribing raw footage and helping with post-production. She also finds herself running to the grocery store to stock the studio’s refrigerator with soda, or to Staples for office supplies. And the classic internship duty, fetching coffee for the boss? “I’ve gone to Dunkin Donuts for Stephen’s large iced coffee with skim milk,” she says. “He has to have one every day.”

But there have been plenty of opportunities for her to learn the business. “I spend lots of time sitting in on the executive producer’s writing meetings,” May says. “I also sit in the rehearsals where you can give feedback, and then sit in on the tapings.”



Television major Jennell May with Stephen Colbert. Photo: David Paul Larsen ('07).

The internship has also allowed her time to bond with the show's staff. "Everyone here is so classy and it's such a big family," May says. One of her favorite experiences was a softball game between the staffs of "The Daily Show" and "The Colbert Report." They played in a small park near "The Daily Show" studio. "After the game, we went out for dinner and drinks."

So, what kind of connections does a student need to land such an internship? May tracked it down on her own. "Comedy Central is my favorite network and 'The Colbert Report' is my favorite show, so I began investigating internships back in late 2006 with MTV Networks. [Comedy Central is a division of Viacom's MTV Networks.] The human resources people at MTV called and said they were interested in me as an intern, and then sent my information to the people at 'The Colbert Report,'" May says. "They interviewed me by phone, and called in February to say I had the job."

May hopes her summer work will be a stepping stone to a job in the television industry come graduation in 2008. "I would love to work for a daily production such as 'Colbert' as a writer/producer," she says. "I would love to work for any production that involves comedy and current events."

Jennell May on the set of "The Colbert Report." Photo: David Paul Larsen ('07).





Left to right: Mauricio Rubio. Photo by André Chung/Iris Photo Collective. Graduation day at the United States Naval Academy in Annapolis. Mauricio Rubio took the photo on assignment for his summer internship at *The Baltimore Sun*. It made the paper's front page. Photo © *The Baltimore Sun*.

During a typical week as a photojournalism intern at *The Baltimore Sun*, **Mauricio Rubio** finds himself covering a dizzying array of assignments:

A double shooting in East Baltimore, Morgan State defensive tackle Robert Armstrong training in 90-degree-plus weather, Fourth of July fireworks celebrations over the harbor, and the transformation of a Maryland 7-Eleven into a Kwik-E-Mart for *The Simpsons Movie*.

Unlike internships where students make photocopies and answer phones, Rubio's stint at one of the nation's major newspapers is completely hands on. "They're treating me like a staffer," says Rubio, 21, who works with the newspaper's staff of 22 professional photographers.

The summer work has greatly enhanced the photography major's portfolio. He is especially proud of photos that have made the front page, such as the graduation ceremony of plebes at the United States Naval Academy in Annapolis. "Part of the reason I come back with good photographs," he says, "is that I'm given good assignments."

Rubio says he came across the opportunity through digging, and, nearly a year and a lot of networking later, he landed the internship. He had heard about the *Baltimore Sun* position and others through the National Press Photographers Association. He networked through professionals he knew from the industry, including his uncle, Pulitzer Prize-winner Pablo Martinez Monsivais (B.A. '94) of the Associated Press Washington bureau. Eventually, Rubio talked with *Sun* photographer André F. Chung. He shared his portfolio, some of which he built during his junior year as photo editor for *The Columbia Chronicle*.

"It is imperative to do something like this, and the connections you make are so valuable," Rubio says. He calls the internship "an incredibly valuable learning experience."

"The feedback has really started to change my work," he continues. "When I started the internship, André said I'd shoot like Batman—I would jump in and get out. The internship has helped me understand the meaning of what I was shooting. It's helped me learn to build the photo, and helped me produce images that are meaningful. Your portfolio is only as strong as your weakest image."

In early July, Rubio wrote a column for *The Baltimore Sun* about using his honed skills to gracefully capture a photo of two women grieving over the victims of a double shooting. "I've been learning something new every day."

After graduating in May 2008, Rubio hopes to return to the *Sun*—this time as a paid staff photographer. "I would like to come back—it would be great to come back," he says. "It will also be an election year, and editors will be looking for photographers. But I have no doubt that what I did this summer will help me get somewhere next summer."

"Part of the reason I come back with good photographs is that I'm given good assignments."



Investigative reporter Pam Zekman advises intern Allison Riggio (B.A. '07) in the WBBM-TV/Channel 2 studios. Photo by Andrew Nelles ('08).

Riggio says the biggest benefit of the internship has been working with professionals such as Zekman and Thiessen. “Pam is absolutely great, and it’s wonderful to sit side-by-side with her when she is logging a tape or transcribing an interview,” she says.

“Allison has learned a whole new set of broadcast issues, many of which are applicable to print,” says Zekman. “While much of the job is about the research and the paperwork, she has learned how we tell the story visually for TV.”

Riggio heard about the internship opportunity through Columbia’s journalism department shortly before her graduation in May. “It immediately sounded like something I wanted to do,” she says. Her experience as a *Columbia Chronicle* editor and her freelance work for *The Beachwood Reporter*, an online publication, helped Riggio snag the job. “Although the internship is unpaid, it is worth it for my resume,” says Riggio, who hopes the experience will be a springboard to a job in the fall. “I’ve had to eat a lot of ramen noodles, but what I have learned has been amazing.”

On a warm July day,
Allison Riggio sat quietly in a car on the west side of Chicago,
watching and waiting.

“I’ve had to eat a lot of ramen noodles, but what I have learned has been amazing.”

When the owner of a Chicago towing company suddenly appeared on the street, Riggio bolted. The 2007 journalism grad was trailing WBBM-TV/Channel 2’s Pulitzer Prize-winning investigative reporter Pam Zekman and her crew, which included producer and Columbia alum Simone Thiessen (B.A. '99). The crew was trying to track down the elusive businessman for Zekman’s investigation of reports that cars—towed by the company after being involved in accidents—were disappearing and later being resold in Indiana. “We wanted to hear from the horse’s mouth what was happening,” Riggio says. “We were trying to find out whether someone was preying on people who just got in an accident.” The Channel 2 report led to a police investigation into whether the missing cars were sold illegally.

That surprise street interview was one of many investigative-journalism techniques that Riggio, 22, has experienced during her summer internship with Zekman and her crew. “I have learned so much,” says Riggio. Most of her job duties revolve around conducting research for Zekman. “I often spend time at the county building looking at court cases for information on the subjects we’re investigating,” she says. “Or I might be doing research to see if a business is legitimate. Or I might be working with the Attorney Registration and Disciplinary Commission (an Illinois Supreme Court agency) to check out a lawyer.”

Riggio is also responsible for fielding leads from the station’s investigative tip line. “I call people back for more information,” she says. “A good number of these tips are not legitimate.”

When **Zane Beyer** goes into research mode, his primary source is often a comic book.

“They had never seen a student coming from a game design major, and were impressed with that.”

As a game production intern for Warner Bros. Interactive Entertainment (WBIE), one of Beyer’s tasks is to make sure characters in the company’s video games reflect the same behaviors and personalities they do in the pages of the comic books they originate from.

“For example, I might need to know how the character would react to a situation in the comic to make sure that matches his action in the game,” says interactive multimedia major Beyer, 22, from his office across the street from the WB lot in Burbank, California.

In this case, the characters are usually from the Warner Bros.-owned D.C. Comics universe, home to Superman, Batman, Wonder Woman, and the Teen Titans. Beyer also had to police the nuances of other Warner characters including hundreds of characters from Hanna-Barbera (such as Scooby-Doo) and Looney Tunes (Bugs Bunny and companions.)

Scrutinizing WBIE video games in various stages of production, Beyer works with concepts for multiple game platforms (Wii, PS2, PS3, Xbox 360, and PC), most which will debut sometime in 2008. Some of the games may still be in the “design document” phase, relegated mostly to 80 or so printed pages. “Mostly, I’m testing the concept on paper,” he says. “What I do is take notes as I read through the document, then organize my thoughts and send those to my boss.” In other cases, the design document may come with examples of animation. “Here, I’m determining if the game got the character right—I might note that Superman’s cape is too maroon,” he says.

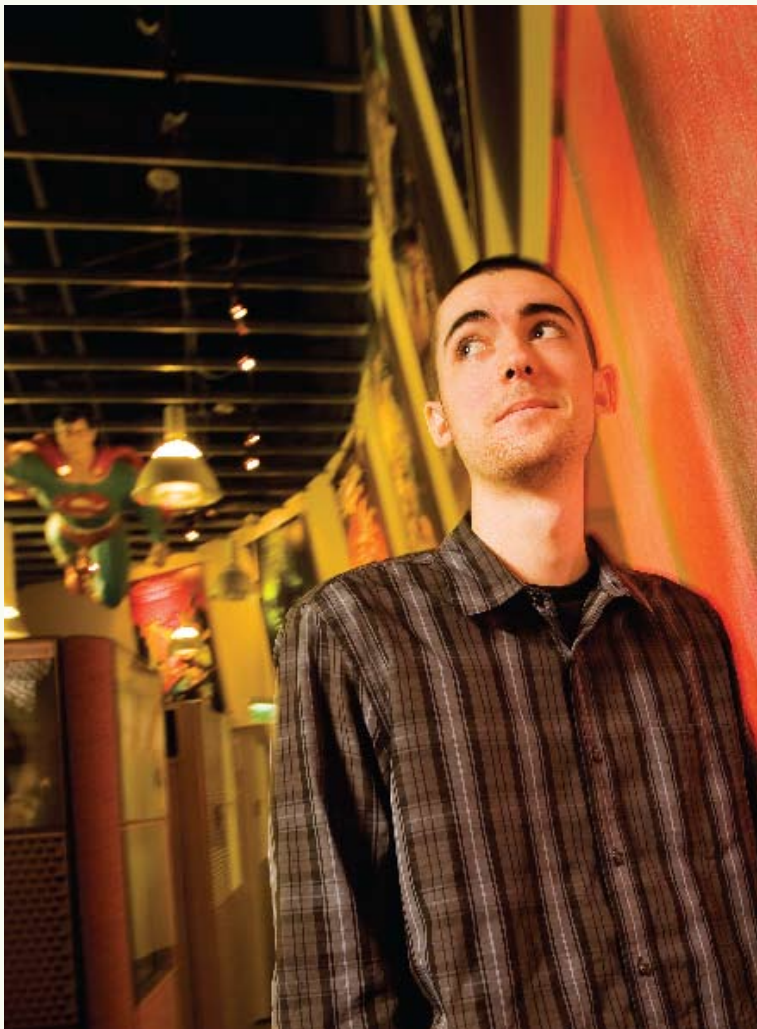
Beyer also gets to test more advanced game concepts. “With some of these prototypes, it might just be a game level with no character movement—just game design and objects,” he says. “With others, it might be a full beta version of the game with characters, weapons, and voiceovers.”

Beyer came across the internship opportunity quite serendipitously. “I actually heard about it through a close friend of my mom,” he says. “It sounded interesting, so I sent in my resume.” Serendipitous, perhaps, but not accidental. Beyer says his choice of study gave him an edge for the position. “They had never seen a student coming from a game design major, and were impressed with that.”

The internship is a perfect match for him. “All I do when I’m at home is talk about video games,” Beyer says. “Now I get to do it for a job. I’ve been gaming since way back—the 1990s. I play mostly PC games and I like interacting with people I don’t know, so I play a lot online. Right now my favorite game is Warcraft.”

His love for gaming may have helped him score the internship. “I put down on my resume that I was a Guild Leader in Warcraft—that is basically the leader of a playing team for the game,” Beyer says. “My boss loved that and thought it meant I had leadership qualities.”

A junior, Beyer is not sure what path he ultimately wants to take in game design. “I was originally at Columbia studying film and photo, and then the game design major popped up, I jumped on it,” he says. [Columbia added a game design major in fall 2006.] “But now I’m not sure if I’m more interested in design, development, etc. But this internship is sure helping me sort my career path out.”



Interactive arts and media major Zane Beyer at Warner Bros. Interactive Entertainment, where he is game production intern. Photo by Drew Reynolds (B.A. '97).

Marsena Holsopple had a simple goal for her summer internship:

“Learn about the subculture of a community.”

So when an opening came up in the human resources department of the Chicago Christian Industrial League (CCIL), which runs a number of programs serving the homeless, the senior cultural studies major jumped at the opportunity.

“My definition of human resources is that we allow people to do their jobs,” says Holsopple, sitting in the league’s airy office at Roosevelt Road and California Avenue.

“We do a lot of mechanical things like making sure they get paid and handling any technical problems with their paychecks. But there is also a big emotional side—such as working with someone whose wages are garnished. You get to really see into people’s lives.”

Cultural studies major Marsena Holsopple at the Chicago Christian Industrial League, where she is interning in the human resources department. Photo © Andrew Nelles ('08).



“Ninety percent of the landscaping hires have a criminal record or history that presents some interesting challenges in the hiring process.”

The human resources opportunity has exposed Holsopple to a number of real-life job scenarios, from hiring to firing. She works with the organization’s landscaping program, an on-the-job training plan in which participants “are placed in a paid work environment” to learn landscaping and grounds maintenance. The program employs about 80 people to maintain green spaces throughout the city, including Columbia College’s sculpture garden at the corner of 11th Street and Wabash Avenue.

“Ninety percent of the landscaping hires have a criminal record or history,” she says. “That presents some interesting challenges in the hiring process. For example, one recent hire was a Chicago man in his early 20s who was worried about his criminal record. He looked depressed during the interviewing process, but he said he had moved away from criminal activity and had cleaned up his life. He said he was taking care of his kids now. When we said that his criminal record did not matter, he went from one mood to another. That made me realize the gravity of the situation.”

The hiring process is “uplifting,” says Holsopple. “It is so fun to interview people, watch how they apply themselves, and see how happy they are when they finally get the job,” she says. “That is really empowering.”

Holsopple has also experienced some of the harsher aspects of human resources management. “It is difficult when you need to work with an employee on something like their wages being garnished,” she says. “And I have seen the emotional distress that comes with people being laid off.”

Holsopple came across the internship opportunity thanks to her networking skills. A member of an online group focusing on people in their twenties and thirties interested in nonprofit organizations, Holsopple investigated a number of postings promoting summer internships. She was impressed with the range of CCIL programs, such as academic and employment training, and a permanent housing program that includes the league-managed single room occupancy (SRO) building in the middle of Columbia’s South Loop campus at 600 South Wabash Avenue.

“The position I have was not posted,” recalls Holsopple. “But there was information posted on the Chicago Christian Industrial League, and I loved their mission statement. And I knew I wanted to work in human resources. And location was important. I knew I couldn’t take on an internship in the suburbs. So I sent in my resume on a hunch.”

The organization called back, interviewed Holsopple, and offered her the position. “This internship has been so great, as I get to do the whole gamut,” says Holsopple, who will graduate after the fall 2007 semester. “If I was in a corporate environment, I might have had much narrower responsibilities. The experience I gain here will make me much more marketable.”

Jim Sulski (B.A. '84) is associate chair of Columbia’s journalism department and faculty advisor of the award-winning student newspaper *The Columbia Chronicle*. He is a regular contributor to CS magazine, *The Chicago Journal*, and other publications.

portfolio:



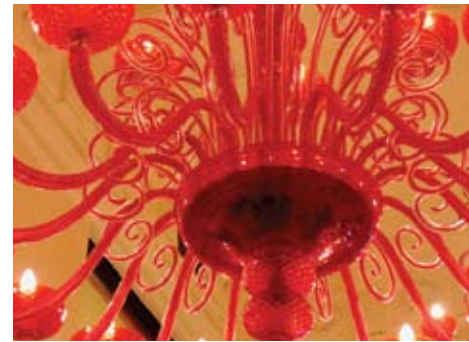


j·term in shanghai

Columbia College Chicago takes its “hands-on, minds-on” approach to education seriously. We like to say the city is our classroom, and our students learn from creative professionals who are producing the culture of our time. But what if the culture you want to study is that of contemporary China? Well, you could take your “classroom” to Shanghai ... * That’s what three Columbia faculty members did during the semester break in January, taking a dozen students majoring in photography, art and design, film and video, fiction writing, radio, and cultural studies 7,000 miles east of Chicago on an international educational adventure. For many of the students, it was their first trip outside the Midwest. They were enrolled in the liberal education department’s new, intensive humanities course, J·term in Shanghai: History, Culture, and Art, developed by **Dr. Elena Valussi** and co-taught by Valussi and photographers **Natasha Egan** and **Liz Chilsen**. * This issue’s Portfolio features some of the images captured during that trip by Chilsen and students **Patricia Borowiec**, **Nureya Namaz**, and **Greg Wenzel**. The students also maintained a blog describing their experiences. We’ve excerpted a few lines here, but you can read the whole thing on the *DEMO* website at www.colum.edu/demo.







Greg Wenzel | PHOTOGRAPHY MAJOR |

"We had a weird and morbid fascination to see how the Chinese do Wal-Mart. What was really interesting was the locally flavored merchandise. This included racks of smoked and unpackaged chickens complete with the head, piles of pig legs, cheap Chinese New Year decorations, and tanks of live fish. It was like the old-style dive shops that line the streets in old Shanghai, but channeled through a Wal-Mart in rural Iowa—similar jobs, crap, and habits."





Nureya Namaz [FILM MAJOR]

"It's not very often when one experiences what it's like to feel accepted in a culture not your own. And I feel that the Shanghainese accept me even though we don't speak the same language or share the same politics. Simply, we are complete strangers who understand one another."





Elizabeth Foley

[CULTURAL STUDIES MAJOR]

"The language barrier is hard sometimes. Yesterday morning before breakfast Kristin and I were walking around near the hotel taking pictures when a police officer began to yell at us. Of course we had no idea what we were being yelled at for. Kristin tried to speak Chinese, saying, 'We speak English,' at which point an older woman who happened to be walking by began to laugh at our situation. Finally I let the officer look through my camera to see the photos I had taken. After reviewing the pictures, the officer pointed down the street and motioned for us to leave."







Luca Valente

[FILM AND VIDEO MAJOR]

"Twelve days in a foreign land where people bundle in layers to resist the cold, find refuge in a park to tickle their lovers, manipulate their way to get the best deal, open their homes with courteous hospitality, keep in check the unwritten limits of their freedoms ... Twelve days in a foreign land? Home."



see & read more at www.colum.edu/demo

A photograph of Miguel Silveira on a red carpet at the Cannes Film Festival. He is wearing a black tuxedo with a white shirt and a black bow tie. He has long dark hair and is looking towards the camera. The background shows other people on the red carpet and the entrance to the festival with the text 'FESTIVAL DE CANNES' visible. The lighting is dramatic, typical of a red carpet event.

from Rio to the red carpet

AN INTERVIEW WITH **Miguel Silveira**

BY **Brenda Erin Berman**

Miguel Silveira, 28,
is the kind of person other people want to work with.
He is decidedly charismatic, passionate about
filmmaking, quick to give credit where due,
and genuinely grateful for the opportunities and
experiences he's had making films in Chicago,
Bangladesh, and Brazil. His enthusiasm is catching.



Above: Namibia Rodrigues in a scene from *Carnaval Blues* and *Namibia, Brasil*.
Facing page: Miguel Silveira (B.A. '05) on the red carpet at the 2007 Cannes Film Festival, where his film *Namibia, Brasil* was screened.

In 2004, Silveira became the first Columbia student, and one of the few in the country, to attend the student symposium at the Telluride Film Festival. Two of his student films were selected for the International Latino Film Festival. And his senior year, he received an Albert P. Weisman Scholarship from Columbia, which helped support the completion of his feature film, *Carnaval Blues*.

This interview with Silveira, who earned a B.A. in film and video from Columbia in 2005 and has taught part-time in the department since fall 2006, occurred in two stages. We first spoke in July 2006, when Silveira was on campus for a final week of post-production on *Carnaval Blues*. In February 2007, the film was screened at Columbia's Film Row Cinema, and we talked again, this time joined by co-producer and writer Leila Barbosa (who is also Silveira's mother), cinematographer Grzegorz Krawczyk (B.A. '03), editor Jerry R. Napier ('06), and producer Andrew Eick ('08).

Using primarily amateur actors from a poor neighborhood in Silveira's native Rio de Janeiro, the filmmaker and his international crew crafted a story of attempted understanding across cultures and class at Carnival time. In the film, American anthropology student Guillermo Locke travels to Brazil to study its "culture of violence" for his thesis. Duque is a poor but respected community leader and master teacher of Capoeira, a Brazilian tradition of martial arts and dance. Namibia is Duque's whimsical 12-year-old daughter. The lives of all three are changed forever as they cross paths amid the intense, spiritual, and celebratory backdrop of Carnival.

Columbia's independent philosophy seemed right for me. It seemed like the kind of place to develop the work I wanted to do.

DEMO Clearly, you're a long way from your childhood home. What brought you to Columbia College?

MIGUEL SILVEIRA My love for film started when I was young in Brazil. As I grew up, I developed the desire to understand how to make films myself. When I moved with my family to the Detroit area, I started researching U.S. film schools on the Internet. Columbia's independent philosophy seemed right for me. It seemed like the kind of place to develop the work I wanted to do. I was surprised because it was actually even better than what I'd expected in many ways.

DEMO Can you explain?

MS The students I found here, the people I made friends with—it's beyond friendship, because we've been through a lot of very strange and interesting situations, so I call them brothers and sisters, like a family. They are not only competent artists, they are also so sensitive regarding art. It was fantastic that all of us had this chance to meet here at Columbia College. People come here looking for something, and I think all of us were really lucky to find each other not only as friends, but as professionals.

DEMO When did you start working on *Carnaval Blues*?

MS I started writing it in September 2004 as a 15-minute student project. But when we were in Brazil we realized that we could make a longer film, since the "reality" of Brazilian Carnival allowed us to improvise. We shot in Brazil for 12 days in January 2005, and we struggled for a long time to complete the editing process on *Carnaval Blues*. Then we went back to the short film idea, and [the eight-minute spin-off] *Namibia, Brasil* was the result.

Namibia is the name of the main character in the film, but it is also the name of the real-life actress. Her real-life father was murdered two months before we started shooting—he was supposed to play himself as well.

LEILA BARBOSA Her father was a sculptor, the most peaceful person. He was just in the wrong neighborhood at the wrong time.

MS Two months after his death, Namibia was playing this role [in which her father dies]. We felt we could not continue with the story, but she wanted to do it. And so we changed the character from a sculptor like her father to a Capoeira teacher. Namibia had to go through the process, and we had to be very sensitive. She had a mission; she was so dedicated to her dad.



Best boy Bill Coleman III ('04) and cinematographer Grzegorz Krawczyk (B.A. '03) preparing to shoot the final sequence of *Carnaval Blues* on location. Photo: Natalia Warth.



This film is living proof that a film can be done with little money if you put your heart and time into it.

DEMO What other obstacles did you face in making this film?

GRZEGORZ KRAWCZYK From the first day, you talk about money. That is the big issue. But this film is living proof that a film can be done with little money if you put your heart and time into it. We all flew to Brazil on our own dime because we knew that we were going to make a film. That was what we went to school for. It wasn't about making money.

MS There was no question that we were going to get through it. Since we were all friends, we united. All we had were difficulties. They became a part of everyday life, and we embraced them. We were going to deal with them. There is no way you can stop such a thing. It's like a bomb—when it goes off, it goes off. It doesn't go back to the state that it was in before the explosion.

ANDREW EICK I was a freshman when Miguel said, "Do you want to help out with this?" and I said, "Yeah, I'll give it a shot." I didn't know what I was doing. But there is no experience like it. We all make mistakes—the online edit, oh my God!—but it all turned out great.

DEMO Where did the inspiration for *Carnaval Blues* come from?

MS After coming to Columbia in August 2000, I quit school to shoot a documentary about a healthcare program in Bangladesh. The main inspiration for *Carnaval Blues* came from this experience. It was a very complicated project, and I didn't know much about anything. But I talked my way into this crazy project and just fell like a parachute right into the middle of it. I wasn't paid, but my expenses were covered, and I got to keep the equipment, which I still use to this day.

We were supposed to make a five-minute fundraising film, but we ran into many complications and delays. There was nothing much going on. So I decided to shoot things that I thought would be familiar to anyone. The physical act of working is the same in every country, despite cultural and economic differences, so I decided to travel around the country and film workers—brick factory workers, garment workers.

DEMO You must have captured some compelling footage. Has this material become a film?

MS No, because when you deal with another culture, things have to be translated to your own standards, but sometimes we make mistakes in this translation because we put our preconceived ideas into place. I didn't want to make a film that was just from my perspective.

Carnaval Blues is a film about a character and his gaze—the gaze of the “other” who, by trying to investigate what is deemed to be different, to be foreign or exotic, reluctantly finds out a lot about himself and how exotic he really is, as opposed to his subjects.

DEMO You were trying to take the subjective “I” out?

MS Yes, though I don’t believe one can be totally objective. It is simply impossible. *Carnaval Blues* is like a translation from that documentary experience into a narrative world. I translated it to Brazil because that’s a reality that I know. So it’s easier to touch on certain points without being unfair to the native people. In *Carnaval Blues*, a young anthropology student goes to Rio de Janeiro to investigate its culture. That student is like I was in Bangladesh. The film is about human beings and miscommunication and being in a different place.

In Bangladesh I was shooting this lady. She was very poor, and I was filming her because she was so interesting, such a strong image, a strange element in the landscape, and she was looking at me really seriously. And I realized that the element that was misplaced was definitely not her, it was me. It was more interesting to turn the camera around. I came to realize that the most effective way to take the “subjective ‘I’” out is to objectively include the “I” in the film.

DEMO That’s a fascinating perspective.

MS Well, film is a communication tool, possibly the highest form of communication. I want to raise questions through film. I don’t have the answers, but I’ve been lucky enough to see many things, and I have a personal responsibility to raise questions.

It’s very important that people know that *Carnaval Blues* was a student project. I come from a family of professors and the teaching element of things, transferring information to other people, is the most important thing there is—that’s how you develop the world.

DEMO Since you’ve finished *Carnaval Blues*, what’s next?

MS We’re submitting it to every single festival—in Brazil, Europe, Africa, Asia, the U.S., everywhere. [At press time, *Namibia, Brasil* had been accepted into 70 percent of the festivals entered, including the 2006 Chicago International Film Festival and the Cannes Film Festival.]

I plan to finish the Bangladesh documentary by next year. I am involved in a documentary called *Cannikins Wake*. It is about the island of Amchitka in Alaska, where in 1971 the last of three atomic explosions took place. The film will talk about this blast, the birth of Greenpeace, and the struggle of the people affected by the blasts.

I’d like to travel all over. It’s the most effective way to learn about the world, to smell and touch it. I plan to stay in the United States for a while, and one day I’ll go back to Brazil.

DEMO Do you think you’ll continue to make films with the same team?

MS I can’t even conceive of not working with the same folks. We lived hell for two months in order to accomplish something relevant, not only for the school but for each of our careers. We went to Brazil without money. We hardly had money for food. I borrowed a lot of money from Sallie Mae, and the entire crew slept on my parents’ floor in Rio.

LEILA BARBOSA Eighty percent of the film was shot in the Baixo Santa do Alto Glória cultural center. [Barbosa is a founding member of the center.] Miguel got involved in the center to empower Brazilian culture.

MS The cultural center breaks the barriers between different societies living within this one society. You have to allow people from the community to teach you stuff. And if you do that, you get a life experience that you can never exchange for anything else.

LB What happened is that people from Brazil started to be really involved in the project—artists and other people from the community. Their involvement made it possible.





Namibia Rodrigues in *Carnaval Blues*
and *Namibia, Brasil*.

I want to raise questions through film.
I don't have the answers, but I've been lucky
enough to see many things,
and I have a personal responsibility
to raise questions.



MS One time, we were shooting at two in the morning, and we had to make it look like it was raining. This guy told us to come into his house. There was this hose that we ended up using. People allowed us to set up the camera in their living rooms.

LB While we were shooting, people opened their houses to cook for us without our asking.

MS It's like we fought a war and won. The most wonderful thing was that we believed in the project. And not just the Columbia graduates—the huge Brazilian crew, over 100 people, and the community. The film department offered a lot of help—mentorship, grants, film stock, use of facilities. The whole process of making this film was based on friendship and love of film—not as an industry, but as an art form, as a tool for communication. All of us wanted the same goal.



Miguel Silveira would like to acknowledge the following Columbia College faculty, students, and alumni who were integral to the project.

Faculty: Ninoos Bethishou, Eileen Dominick, Crystal Griffith, Peter Hawley, Dennis Kelling, Dirk Matthews, Russell Porter, and Bruce Sheridan.

Students and alumni: Andre Azoubel (B.A. '05), Bill Coleman III ('04), Elias Lopez-Trabada (B.A. '04), Quentin Kruger (B.A. '05), and Kuba Zelazek (B.A. '03).

Thereza Zarvos de Medicis was also an important contributor.

Brenda Erin Berman is the director of marketing
at Columbia College Chicago.

CAAN

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been there, done that

[BUT WHERE? WHEN? AND WITH WHOM?] BY HEIDI MARSHALL

Columbia College Chicago
has a longer history than
many people think.

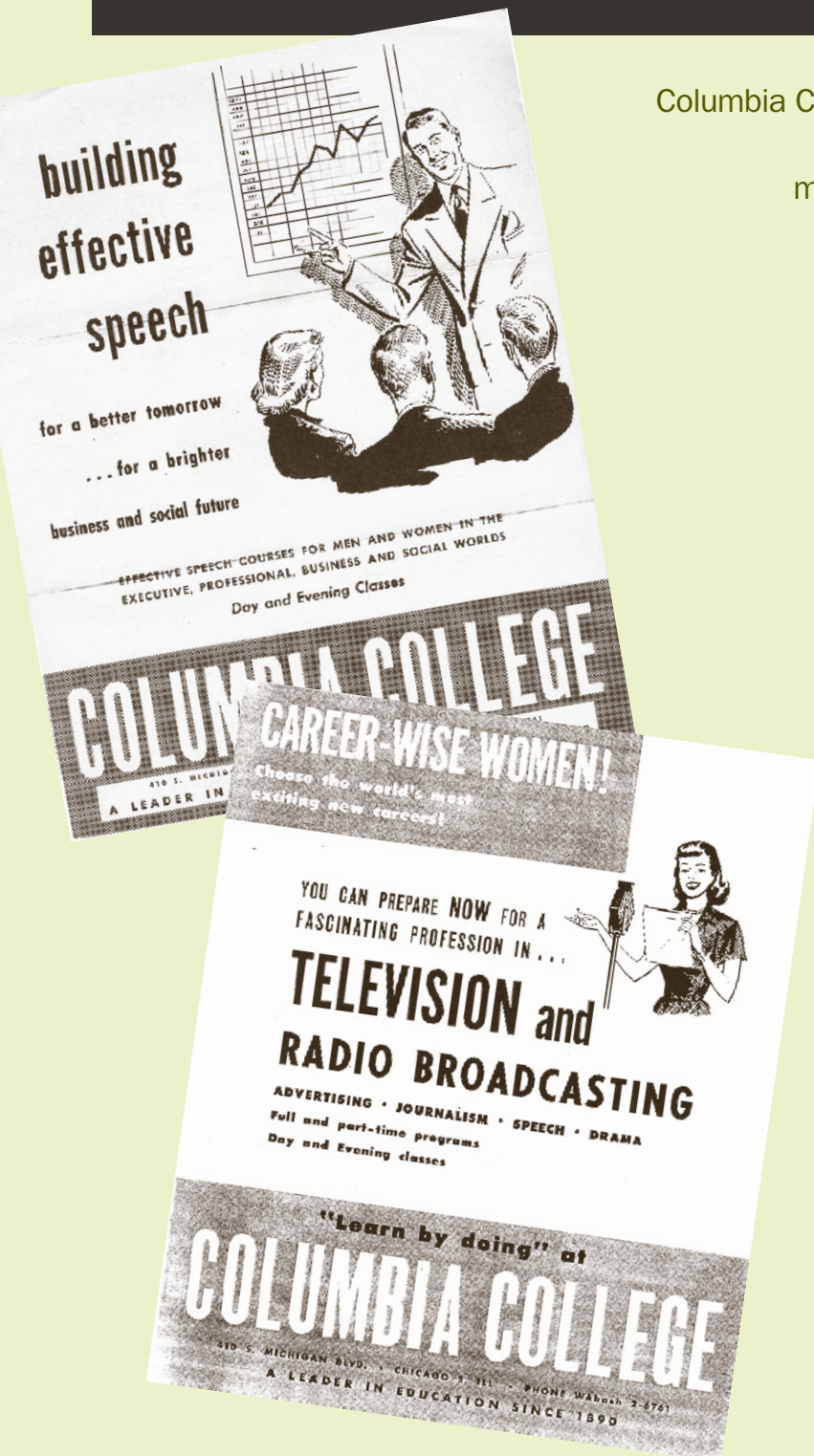
It was founded in 1890 as the Columbia School of Oratory, capitalizing on the name recognition of the Columbia Exposition—the world's fair of 1893. The Columbia College we know today is rooted in the vision of Mirron “Mike” Alexandroff, college president from 1961 to 1992. But many of the characteristics central to the college's mission and culture were apparent decades earlier.

Three of Columbia's first four presidents were women, from founders Mary Blood and Ida Morey Riley in 1890 to Bertha Hofer Hegner, who led the school—then merged with the Pestalozzi Froebel Teacher's College—from 1929 to 1936. The college's first motto was “Learn to Do by Doing,” strikingly similar to the “hands-on, minds-on” approach to higher education that still informs the curriculum. And Columbia's interest in offering access and opportunity to a wide spectrum of students was evident in its role as a guidance center for programs of the G.I. Bill in the 1940s, in marketing its broadcasting programs to “career-wise women” and joining forces with the Mexican and Latin American Association of Radio and Television Broadcasters in the 1950s, and other programs designed to support nontraditional students.

In the 1930s, the school was known as Columbia College of Speech and Drama, and by the end of the decade had established programs in radio and film. The 1940s saw an increased focus on the media arts, with departments added in television, advertising and business, and journalism. The Center for New Music and the photography department were established in the 1960s, followed in the 1970s by dance, arts entertainment and media management, and writing/fiction.

The college archives are full of records, documents, and images of our history. But these archives are far from complete.

We're asking for your help in filling in the gaps. In the following pages, we've collected a sampling of images from the archives, dating back to the 1950s.



These are just a few—

of the images we need help identifying. If you know anyone in these pictures, there are three ways to share your recollections:

1. ONLINE

Type in:
www.lib.colum.edu/archives/photoid.php
click on the image, and fill out the form.

2. E-MAIL

Send a message to:
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with the identification information (see below) and anything you'd like to add.

3. POST

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Heidi Marshall, Archivist
Columbia College Chicago Library
600 South Michigan Avenue
Chicago, Illinois 60605 1996

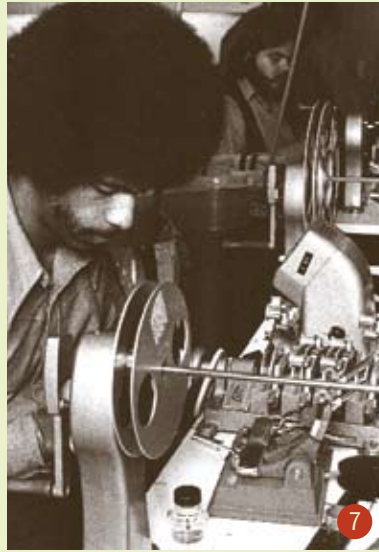
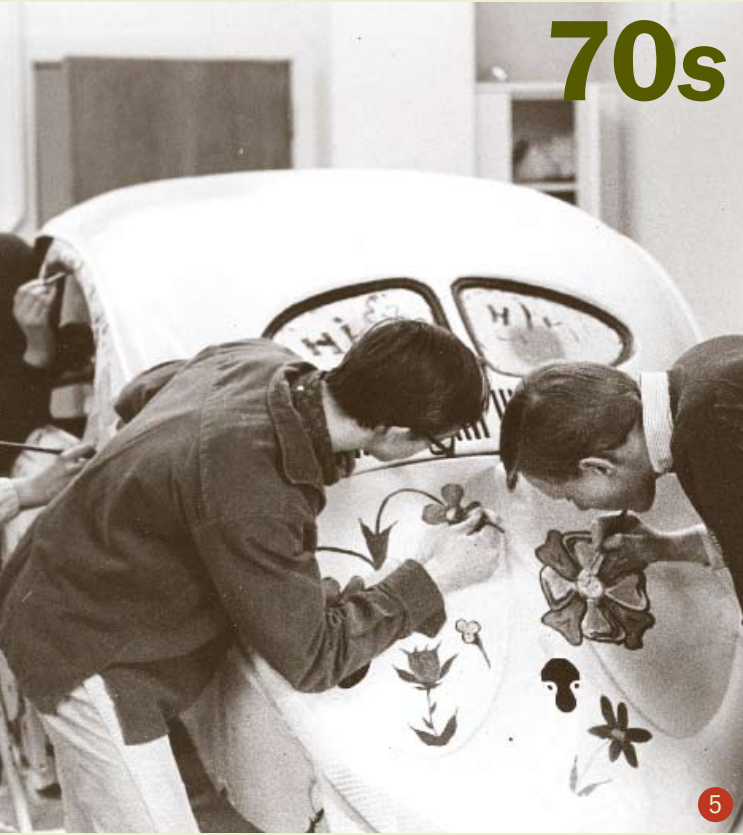
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should include as much of the following as you can recall:

- > photograph number
- > identification of people (left to right if applicable) and location
- > date (approximate is fine)
- > comments or memories to share
- > your name
- > your Columbia connection
- > your email address



70s



80s



See more!

Visit the new college archives website @:
www.lib.colum.edu/archives

Photo: Philip Livingston



move-in day

at Plymouth Court



were you there
on move-in day
in 1993?

Do you know anyone in these photos?
let us know!



In 1993, Columbia College acquired its first residence hall. Built in 1897 by Howard Van Doren Shaw for the R. R. Donnelley Publishing Company, the building at 731 South Plymouth Court was originally called the Lakeside Press Building. Today, it houses over 300 students in loft-style apartments.

Diane J. (Cigler) Cole, who graduated in 1995 with a B.A. in film and video, was among those moving into Columbia's first dormitory in 1993. She offers the following recollection of that day:

I transferred to Columbia College to major in film and video in 1993. I didn't know anybody and was new to Chicago, so I was thrilled to learn that Columbia College was opening a residence center that fall. Even better was finding out I had been paired up with two roommates, both of whom had just transferred from other schools, and discovering they were both film and video majors, too! They were very patient with me that year when I turned our dorm room into a location for a shoot (more than once). Over the next few years, we kept in touch and continued to help each other out on our various film and video projects.



out of your attic, and into our archives

The Columbia College Chicago Archives, housed in the library, were established to collect and preserve the college's institutional history. Columbia College has a provocative past with a unique teaching philosophy, which its historical records reflect. Your connection with the college, whether current, recent, or back in the day, could be vital to building this historical record. Do you have any Columbia materials that illustrate the life of the college? They could be valuable additions to the college archives. * Columbia College archivist Heidi Marshall has put together a wish list of items sought for the archives. The list is by no means inclusive, however. In fact, you may have material pertaining to the history of the college that we don't even yet know about!

share your memories

Please contact Heidi Marshall,
college archivist, with any donation questions:
312.344.8689
hmarshall@colum.edu

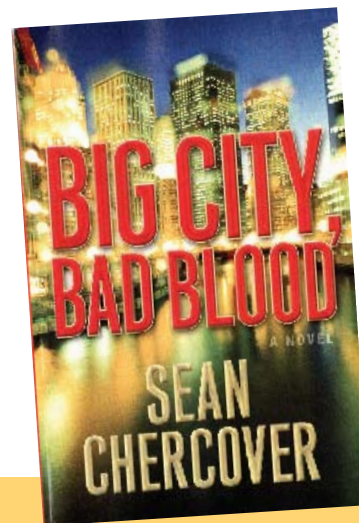
We're seeking ...

- > College newspapers: *The Columbia* from the 1960s and *CC Writer* from the 1970s and 1980s
- > College catalogs from the 1900s through 1945
- > Graduate School catalogs from the 1980s on
Commencement programs pre-1971
- > Alumni publications: *The Columbia Dial* and *RE*: from the 1950s through the 1980s
- > Playbills, programs, posters, and flyers: pre-1995
- > Departmental and program-specific newsletters
- > Audiovisual materials: photographs, tapes, films, etc.
chronicling your Columbia experience
- > Fischetti editorial cartoon programs: 1989, 1990,
1992 – 1999

get lit

New books
by Columbia
faculty and
alumni

Send publication notices
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20 Times a Lady
By **Karyn Bosnak**
[Harper, 2006. 368 pages,
\$13.95 paperback]
Reviewed by **Elizabeth Burke-Dain**

Have you ever wanted to go back and visit all the people you've slept with to find out if you might want to marry one of them? I haven't, but Delilah Darling, the narrator of *20 Times a Lady*, has.

After reading the results of a sex survey in *The New York Post* that says, "The average person has 10.5 sexual partners in their lifetime," Delilah decides that she must take control of her life. She knows that she's easy. However, having slept with 20 men (twice the average!), she is dangerously close to making the transition from easy to sleazy.

To avoid sleeping with another 20 men to find Mr. Right, Delilah decides to revisit this unseemly trough to reassess if any of the old cache will pass muster. The reader wonders if it will be Rod the Con; Wade the Muppeteer for Christ; Roger the Boss, who wears braided belts and not-so-fresh trousers; Ian, who has a penchant for older ladies; or any of the other dysfunctional duds she encounters on her Homeric cross-country odyssey through past romances.

A chance encounter with a new tenant in her building, Colin, gets the ball rolling. Colin is young, has "great abs," is fresh off the boat from Ireland (so he has a cute accent), and just happens to be the nephew of a successful private detective in New York. Colin has come to the Big Apple to follow in his uncle's footsteps. While trying to keep her eyes off of Colin's abs, Delilah enlists his services to help her track down "a few people from her past." She doesn't want him to know that he's investigating a list of men she has boffed over the years. Plus, flirting with Colin could only lead to yet another man on her list, and the road to Slutsville is paved with guys like Colin.

Re-experiencing these men with Delilah Darling is like watching somebody who decides that the expiration date on the milk carton is wrong and gulps it down anyway. You want to run after her in slow-mo screaming, "Noooooo!" It's funny.

Meanwhile, Colin the detective takes pleasure in watching these events unfold. The reader soon realizes what Delilah doesn't: Colin will be the one she'll get in the end. Colin is the pot of gold, but he's also number 21, and her entrée into self-described slutdom. But in high romantic style, it turns out that the one who loves us is

the one who will take us despite our impure ways. Think Mary Magdalen, Eliza Doolittle, Hester Prynne, and all the strumpets of old. Now all we can do is sit back and wait for Drew Barrymore and Colin Farrell to play them in the movie.

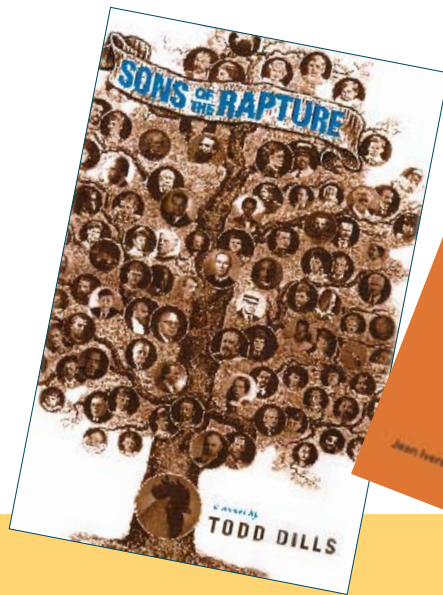
Karyn Bosnak (B.A. '96) is a former television talk-show producer and author of *Save Karyn*, a book chronicling her scheme to get out of \$20,000 worth of shopping-induced credit-card debt by soliciting donations from strangers on her website, savekaryn.com. *20 Times a Lady* is her first novel. **Elizabeth Burke-Dain** is an artist and writer who works in the media relations department at Columbia College Chicago.

Big City, Bad Blood
By **Sean Chercover**
[William Morrow/HarperCollins,
2007. 288 pages, \$23.95
paperback]
Reviewed by **Ann Wiens**

"The Spilotros had run afoul of mob bosses for bringing too much heat on the Outfit's lucrative Las Vegas arm, headed by Anthony 'The Ant' Spilotro ... Days later, the brothers' bodies, one on top of the other, were discovered buried in an Indiana cornfield." So unfolds the lurid tale of some of the most provocative mob—I mean Outfit—murders in Chicago history. It's a story involving

Joey "The Clown" Lombardo, John "Bananas" DiFronzo, Sam "Wings" Carlisi, Louis "The Mooch" Eboli ... but wait. That's the story of the sensational "Family Secrets" trial, and it's being told as it happens this week on the front page of the *Chicago Tribune*.

Truth may be stranger than fiction, but if we can take the courtroom testimony being heard against some of the Chicago Outfit's most notorious figures as truth, then Sean Chercover's debut novel, *Big City, Bad Blood*, is spot-on in its depiction of the shrouded world of organized crime in this city. The suspenseful tale is told from the perspective of disillusioned newspaper reporter turned small-time private investigator, Ray Dudgeon, whose P.I. gigs tend toward surveillance, fraud investigation, and the like. He has a office full of second-hand furniture overlooking the "L" on Wabash (discounted because it's on the thirteenth floor), and a dingy bachelor's apartment with a good record collection. He has a girlfriend named Jill, a nurse (convenient later on, when Outfit thugs get the best of him), and a new client named Bob Loniski, a unremarkable Hollywood locations manager who finds himself in the wrong place at the wrong time. Loniski hires Dudgeon to protect him from the



aforementioned Outfit thugs, who want him dead, and we're off on a story full of twisting plot lines, colorful good guys and bad guys, and vivid scenes set in the gritty streets of underground Chicago.

Chercover stays true to the detective-novel genre, keeping the reader in suspense, springing surprises here and there, and leading, ultimately, to a not-entirely expected resolution. His language teeters on the brink of cliché, but rarely slips over the edge, and his characters and settings are so richly visualized and well-defined that one easily becomes immersed in this engaging, satisfying novel. And the story's setting, much of it in Chicago's South Loop, is an entertaining bonus for Columbia readers. Dudgeon gets take-out spinach pizza at Edwardo's, drinks at the South Loop Club and Trader Vic's, and hides his beleaguered client, Bob Loniski, at the Travelodge on the corner of Harrison and Wabash—smack in the middle of Columbia' campus.

Sean Chercover (B.A. '91) has worked as a private investigator, scriptwriter, film and video editor, scuba diver, nightclub magician, encyclopedia salesman, car jockey, waiter, truck driver, and other, less glamorous positions. He lives in Chicago and Toronto.

Ann Wiens is the editor of DEMO.

Sons of the Rapture
By Todd Dills
[Featherproof, 2006. 183 pages,
\$12.95 paperback]
reviewed by **Kristin Scott**

Todd Dills's first novel, *Sons of the Rapture*, defies any attempt at concrete categorization or plot summary, which is refreshing. Successfully straddling the line (or bridging the gap) between traditional and experimental fiction, the novel is ripe with subversive political pundits in the guise of apathetic drunkards who are on a sort of Dionysian adventure.

Upholding all the Southern stereotypes and clichés and invoking anecdotes of religious revelations, the novel is an allegory for living life with great élan, without remorse or nostalgia. Center stage is Billy Jones, a roaming Southern vagabond-like character who drifts about the streets of Chicago in his ripped, stitched, and stained gray confederate topcoat, damning the world, swimming in shots of whiskey, and telling stories with dramatic flair.

The remaining cast of feral characters includes Billy's father, Johnny Jones, a wealthy Marlboro-man-meets-Jack Nicholson type who comes barreling into Chicago with a herd of cattle, a flask of whiskey, and the news of

an old enemy's death. There's also brother Bobby, who, shortly after being released from prison for murdering his mother, ends up dying of pneumonia; U.S. Senator Thorpe Storm, the kind of racist son of a bitch that conjures up the likes of Strom Thurmond; and Artichoke Heart, a tiara-wearing hit man/bartender/performer/pseudo-prophesier.

While none of the characters are entirely believable, they are all authentically real. And though some have compared Dills's prose to that of William Faulkner, *Sons of the Rapture* is also reminiscent of Dorothy Allison, who often inscribes her fiction with an abrasive, yet unabashed deliverance of gut-wrenching truisms.

Todd Dills (M.F.A. '03) is a writer and editor of THE2NDHAND (www.the2ndhand.com), a Chicago literary broadsheet and online magazine founded in 2000 as a showcase for new writing. **Kristin Scott** (M.F.A. '04) teaches in the English, cultural studies, and fiction writing departments at Columbia and has published in a variety of genres, from fiction to journalism.

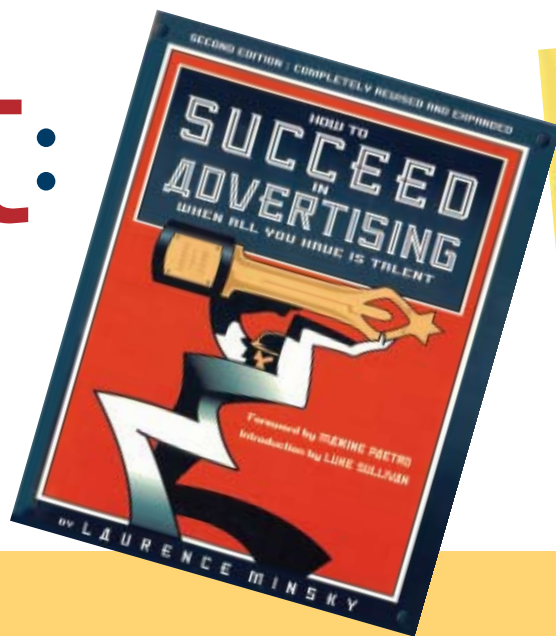
BYOB Chicago (2nd Edition)
By Jean Iversen
[BYOB Chicago, Inc., 2006.
176 pages, \$9.95 paperback]
reviewed by **Ann Wiens**

American liquor laws are intricate, confounding, and disparate, varying widely from state to state, county to county, and even block to block. As Jean Iversen notes in this update to her 2005 guide to bring-your-own-bottle restaurants, the southeast corner of State and Division was voted dry in the 1980s, and no new restaurant within 100 feet of a school, church, or library stands a chance of snagging a liquor license. Chicago's own colorful history regarding the sale and consumption of alcohol continues on, with the granting of liquor licenses inextricably intertwined with ward politics, zoning, and other delights of life in the Windy City.

Chicago is also a city of world-class restaurants, of course, and many of them are surprisingly affordable—all the more so if you can buy your booze at the neighborhood liquor store. Iversen's book—slim enough to slip in a purse or a jacket pocket—is an indispensable resource for budget-conscious diners, as well as for those who want, say, a J & G Baumann vin de pays des Côtes de Gascogne 2006 as they peruse the menu, and nothing else will do.

Iversen has researched scores of restaurants, from family-run storefront cafes to upscale hot spots, and compiled her findings in this easy-to-use

get lit:



guide. A comprehensive list of BYOB restaurants from A to Z is complemented by tidbits of history, etiquette tips, help with choosing the right wine for the evening's fare, a guide to wine shops and liquor stores, and listings organized by type of cuisine and neighborhood. Find yourself in Albany Park with a taste for Scandinavian food and a bottle of Grenache in your bag? Iversen has the dining destination for you!

This second edition updates information from the original, and has been expanded to include BYOBs in the 'burbs, nontraditional BYOB dining spots such as local theaters, and restaurants with liquor licenses that still allow you to bring your own.

Jean Iversen (B.A. '93) is a native Chicagoan who earned her degree in journalism from Columbia College. She is a freelance writer and editor, and has developed over 100 books for publishers such as Dearborn Trade and the American Bar Association.

Ann Wiens is the editor of DEMO.

How to Succeed in Advertising When All You Have is Talent
By Laurence Minsky
[The Copy Workshop, 2007.
480 pages, \$47.50 paperback]
reviewed by Matthew Green

The second edition of Laurence Minsky's *How to Succeed in Advertising When All You Have is Talent* is both an update and amplification of the original. A book for all those enraptured by the immense cultural space occupied by advertising, the book will prove not only relevant, but inspiring.

Minsky connects with many of the people who helped evolve advertising into an industry that takes seriously its role as author of genuinely creative and cultural products. To those outside the field, the names of Minsky's subjects—Alex Bogusky, Tom McElligott, Rich Silverstein, Nancy Rice, Lee Clow, etc.—aren't necessarily household, even if their words and images are. These are truly the giants of creative American advertising, and despite Minsky's own accomplishments in the field, this is their book. It tells their stories, offers their pieces of advice, and provides a look into their craft.

Contemporary advertising, at its best, is a practice that rejects formula. In turn, there is no formula for breaking into the field. The 18 people profiled here tell 18 authentically unique stories. This is not to suggest there are not common pieces of advice readers will find practical; there are. Foster your talent. Be inspired. Trust your

intuition. Seek out any chance to practice your craft. It is, however, each person's unique take on how this advice can be manifested that makes this book stand apart from the standard "how to break in" fare it will be shelved next to.

Although it is not uncommon in his field, you can tell Minsky is not someone who "ended up in advertising." He is not a copywriter who tried to become a screenwriter and failed. He is a creative who wanted to become a copywriter and succeeded. He loves advertising. He is an enthusiast. This book will serve as an inspiration to those who feel the same.

Laurence Minsky is an award-winning creative director and copywriter, and a tenure-track faculty member of Columbia College's marketing and communications department. He has created communication solutions for many blue-chip clients, including Frito-Lay, Kraft, McDonald's, Motorola, PETSMART, and United Airlines. **Matthew Green** is a former "headhunter," sourcing advertising creatives in Chicago, and is currently the director of online student communications at Columbia College Chicago.

The Blade Itself
By Marcus Sakey
[St. Martin's Minotaur, 2007.

320 pages, \$22.95 hardcover]
reviewed by Rebecca Mielcarski
(B.A. '05)

Any story can be set in Chicago, but Marcus Sakey's nail-biter novel really puts us there. He doesn't waste time describing every city-centric detail (i.e., "El train" is not used; instead, he references the Orange Line, or simply the El). It's refreshing to read a Chicago-based story that doesn't feel the need to define all the details for out-of-towners.

The Blade Itself is set in the South Side, Irish-Catholic heart of the Bridgeport neighborhood. The unassuming hero, Danny Carter, and his childhood pal, Evan McGann, get busted during an attempted robbery—the first heist in their lifelong career to ever go wrong. Evan is caught and does seven years, while Danny goes free and makes a new, blue-collar life for himself—he moves to Lincoln Park, holds a legitimate job, and pairs up with a long-term, live-in girlfriend. When Evan is released, there's hell to pay. Justice was not served, as far as Evan's concerned, and he's bound to tie the loose ends and make it count by dragging Danny back into "the life" to settle the score.

With the page count past 300, it's a surprisingly fast read—chapters are



small and include witty headings that tie in or are referenced later in the story. The realistic, three-dimensional characters are enhanced with very visual descriptions that make them all feel very familiar. It's hard not to get invested in this suspenseful page-turner.

Marcus Sakey ('06) studied creative writing at Columbia and is a freelance advertising copywriter. To prepare for *The Blade Itself*, his first novel, Sakey said he "shadowed homicide detectives, learned to pick a deadbolt in sixty seconds, and drank plenty of Jameson's." His next novel, *At the City's Edge*, will be available from St. Martin's Minotaur in winter 2008. **Rebecca Mielcarski** (B.A. '05) earned a B.A. in journalism and is the special projects/research editor for *Modern Healthcare* magazine.

**Critical Regionalism:
Connecting Politics and Culture
in the American Landscape
By Douglas Reichert Powell**
[The University of North Carolina
Press, 2007. 280 pages, \$59.95
hardcover, \$24.95 paperback]
reviewed by **Con Buckley**

"Critical regionalism requires thinking about texts geographically, discerning the connections they draw among often disparate and far-flung places." Douglas Reichert Powell analyzes film, literature, academia, and even

real life to encourage (well, demand) the implementation of "critical regionalism" as the lens through which people are taught "how to reconceive their own local spaces in terms that comprehend their social construction, understand the rhetorical force of social inventions of place, and recognize the possibilities for social action to change them."

Powell contends that "articulating our 'sense' of what is unique about a particular spot on the landscape" must be done within the context of a "critical awareness of how that spot is part of broader configurations of history, politics, and culture." His work is most useful in the discussion of real-life situations that show the debilitating effects of *not* making those connections between physical place and social constructs. In nonfiction venues, the possibility of confronting and rejecting stereotypes, recognizing the viewpoint of the locals, acknowledging agency, and admitting connections between region and the broader, global community is real.

Powell has particular qualms with the treatment of "ex-urban" spaces, particularly the treatment of his own Appalachian region. He criticizes the films *Deliverance*, *Cape Fear*, and *Apocalypse Now* within the framework of illiteracy, which he describes

as "one particular synecdoche of American popular film's 'landscape narrative' of regional life." He concludes that these films "are not really concerned with the problems of Appalachian people, of women, blacks, Latinos, queers, or working people at all. Instead they are addressed almost entirely to the anxieties, neuroses, and hysteria of a relatively small section of their audience: prosperous, straight, cosmopolitan white men."

In the chapter "Toward a Critical Regionalist Literature," both John Steinbeck's *The Grapes of Wrath* and John Dos Passos's *U.S.A.* fail to meet the standards of critical regionalism because, although they "sought to develop new representational tactics that challenged readers' perceptions of the spatial, political, historical, and cultural relationships among local sites on broader landscapes," as Powell explains, "they seemed unable to conceive of local spaces as valid or useful sites of cultural politics and production and, instead, created 'landscape narratives' on a national scale, in which local cultures function as obstacles to change."

It is unrealistic to expect existing fiction—particularly works created when the national landscape narrative mentioned was a new and exciting method of strategizing

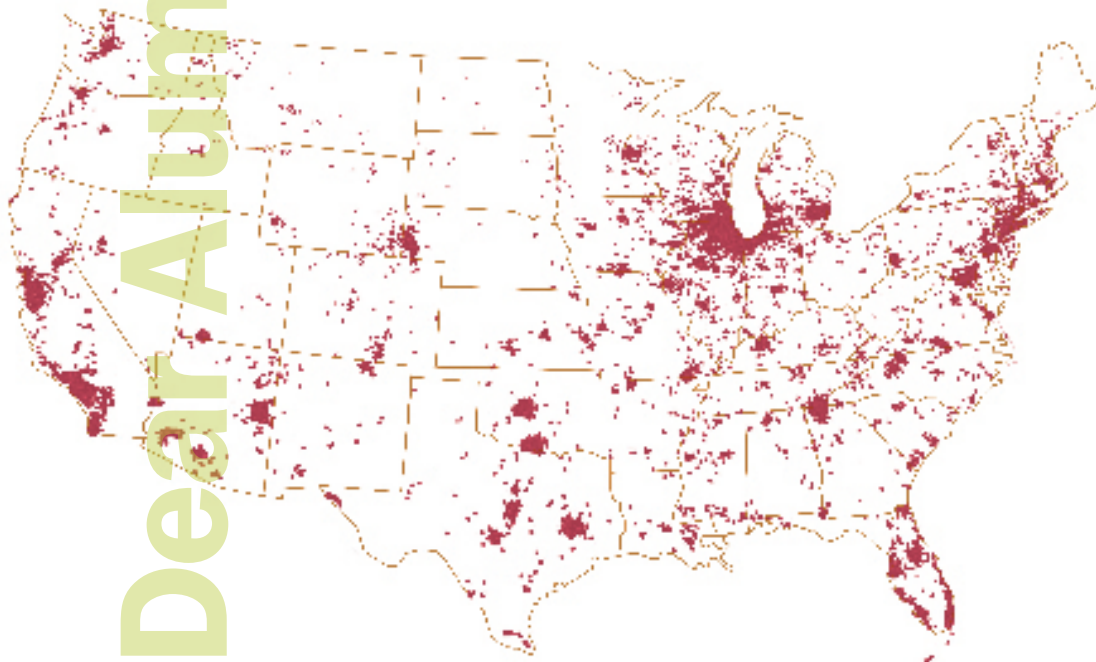
and presentation—to conform to current academic sensibilities. And, in the case of popular movies, the profit potential of targeting "the anxieties, neuroses, and hysteria of ... cosmopolitan white men" is particularly obvious compared to the thoughtful creation of "local spaces as valid or useful sites of cultural politics." Current and future writers of fictional text and movies will have the tools of critical regionalism available and could implement those strategies in their work.

Non-fiction—both writing and real-life experiences—lends itself much more successfully to the notion of critical regionalism, which "must search for the kinds of texts that can facilitate the most expansive possible thinking ... in which circumstances challenge people's ability to make sense of the places' interconnections, even (especially) when those connections run counter to the assumptions underlying 'commonsense' versions of local and regional landscapes."

Douglas Reichert Powell teaches writing, American literature, and cultural studies in the English department at Columbia College. **Con Buckley** teaches U.S. history at Columbia College and Loyola University. Her particular research interests are in history and memory and public history.

Dear Alumni,

This past year, I've had the exceptional opportunity to represent Columbia College Chicago at events across the country. As we've launched CAAN (Columbia Alumni Association and Network) chapters nationwide, I've shaken hands with amazing alumni in Atlanta, Los Angeles, Denver, Phoenix, San Francisco, Dallas, New York, and Seattle—and I look forward to meeting even more in the coming year.



Respectfully yours,

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

From my travels, I've learned that Columbia alumni aren't quite like alumni from other colleges. Then again, Columbia isn't quite like other colleges. But what we do have is a common thread that connects us.

Maybe it's that we were all drawn to a college whose first motto was "Learn to do by doing" (circa 1903). Our faculty didn't just teach, they also worked professionally at their disciplines—they knew their business. They taught us how things really were "out there." They lived and worked in the fields they taught—as we do today.

I hear similar anecdotes from alumni all over the country: I'll never forget when they showed me how to wrap cable in Production I"... or, "I'll never forget how to set up lights for a shoot." Each department has its own variation on the theme. Yet the similarity is that we all learned how to do by doing. This hands-on, minds-on approach gave us all a little Columbia dirt under our fingernails.

Take a look at the map above. It shows where our alumni live. As you can see, you're not alone out there. In every state, in every city, (and, increasingly, around the world), there are other Columbia alumni who have a little Columbia dirt under their fingernails, too.

Paul Amandes (Theater) directed *imPerfect Balance* at the Irish American Heritage Center as part of the Women's Art Series.

Stephen T. Asma (Liberal Education) is working on his fifth book, *On Monsters: An Unnatural History*, to be published by Oxford University Press on or about Halloween in 2008. The book is a far-ranging natural history of Western culture's worst nightmares.

Dave Berner (Radio) debuted his audio documentary *Finding My Kerouac* at public radio station WFUV in New York this past winter. Based on the spirit of Jack Kerouac's *On the Road*, the documentary was licensed by Audible.com. Kerouac's original manuscript, a 125-foot scroll, will be exhibited at Columbia in fall 2008.

Lisa Brock, Jaafar Aksikas, Stephen Asma, Carmelo Esterrich, Stephanie Shonekan, Andrew Causey, and Kim McCarthy (all Cultural Studies), along with alum **Andrew Petersen** (B.A. '06), organized a roundtable discussion titled "Productive Tensions as Interdisciplinarity: Looking Backwards and Forwards in Cultural Studies Education" at the Cultural Studies Now conference at the University of East London in July.

Ivan Brunetti (Office of the Webmaster) created the cover art for the May 7 *New*

Yorker magazine. Brunetti's drawing, "Style Sheet," was his second cover for the *New Yorker* this year. (See feature story, page 10 of this issue.)

Max King Cap (Art + Design) presented his video opera installation, *God's Punk*, at the Hyde Park Art Center this spring. The piece combines performance and an enormous sculptural installation, walking audiences through a modern-day Romeo-and-Juliet love story that assimilates lessons on racism, realism, and tragedy. **Jim Zimpel** (Art + Design) designed the set.

Paul D'Amato (Photography) had a solo exhibition of his "Barrio" photographs at Stephen Daiter Gallery in Chicago in July. His book, *Barrio, Photographs from Chicago's Pilsen and Little Village*, was published by University of Chicago Press in 2006.

Chuck Harrison (Art + Design) was recently awarded honors by FocusOnDesign and the Industrial Design Society of America. His work was featured in the Museum of Science and Industry exhibit "Designs for Life: Black Creativity 2007."

Terence Hannum (Art + Design) recently exhibited work in the 2007 DePauw Biennial, at the Bergen Kunsthalle in Bergen, Norway, and at the experimental curatorial space Schalter in Berlin.

Leonard Lehrer (Fine Art) had a solo exhibition of prints and drawings, presented by Anchor Graphics, at the A + D Gallery on campus this summer.

Zafra Lerman (Science Institute) received the U.S. Civilian Research and Development Foundation (CRDF) George Brown Award for her contributions to international cooperation, primarily her "Malta" Middle East peace project. The CRDF is a nonprofit charitable foundation established by the National Science Foundation.

Michael McColly (Fiction Writing) was selected as the Lambda Literary Foundation award winner in the spirituality category for his 2006 book *The After-Death Room* (Soft Skull Press), which examines the AIDS epidemic from global, spiritual, and physical perspectives, as well as exploring the shifting territory where those perspectives meet.

Joe Meno and **Randy Albers** (both Fiction Writing) were featured in *New City's* "LIT 50," a listing of "who really books in Chicago," for their influence on and contributions to the dynamic Chicago literary scene.

Rose Anna Mueller (Liberal Education) presented a slide lecture about holy week in Guatemala on April 3 at the Lubeznik Center for the Arts in Michigan City, Indiana.

Dominic Pacyga (Liberal Arts + Sciences) participated in TimeLine Theatre Company's Sunday Scholars program on May 20, including a panel discussion and Q & A on the history of public housing in Chicago, the U.S., and Great Britain.

Corey Postiglione (Fine Art) had work included in the exhibition "Continuum," a celebration of the seventieth anniversary of the American Abstract Artists at the St. Peter's College Art Gallery in Jersey City, New Jersey.

Philippe Ravanas (AEMM) published a 6,000-word cover story, "A Quiet Revolution: The Metropolitan Opera reinvents client relations management," in *The International Journal of Arts Management*, a publication of reference in the field.

Christopher Swider (Film + Video) was awarded first place (a Platinum Remi) at the Houston International Film Festival for his screenplay *Peter and the Chrome Plated Fish*. Swider won in the Comedy: Adaptation or Original category.

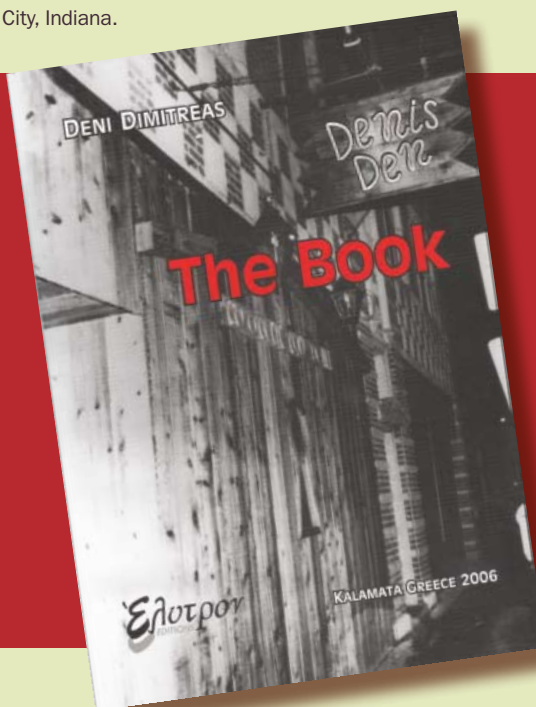
Stan West (English) reported from the Tribeca Film Festival in New York and the Cannes Film Festival as part of a joint venture between WNUA 95.5 FM Chicago and Columbia's Critical Encounters Program.

DO YOU REMEMBER

Deni's Den?

Read the remarkable story of Columbia alum Deni Dimitreas, owner of Deni's Den, the Chicago restaurant and bar that played a profound role in the evolution of Columbia College and in crystalizing the Greek resistance movement in America. Discover how a generation of progressive thinkers created change in higher education and politics, in Chicago and around the world.

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What are you doing out there? We want to know!

To submit your news, login to the alumni online community at www.colum.edu/alumni.

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

1970s

Leonard Amato (B.A. '75) joined HBO Films as senior vice president, overseeing development and production of films for the pay cable network. He'll report to HBO Films prexy Colin Callender. Amato was most recently prexy of Spring Creek Productions, the shingle co-founded by Paula Weinstein and Mark Rosenberg. Amato's previous experience with HBO includes serving as executive producer on the 2004 HBO Films entry *Iron Jawed Angels*. While Amato was at Spring Creek, the company made *The Astronaut Farmer*, *Blood Diamond*, *Analyze This* and its sequel *Analyze That*, *Possession*, *Deliver Us From Eva*, and *Rumor Has It*.

Hank Grover (B.A. '79) served as stage manager for the play, *Doggie3leg*, a black comedy by George Bennett, which premiered in Hollywood. The play explores the rocky relationship between two brothers, one a straight-laced district attorney, the other a doomed bartender. The show ran through April 8.

Calvin Powell (B.A. '78) performed in ABC Family's new show "Lincoln Heights" on May 14. The show features a cop's family who moves back to his old neighborhood of Lincoln Heights to start a new life and to help his old neighborhood. Unfortunately, it's not as easy as it seems.

Larry Zgoda (B.A. '75) has one of his stained-glass works included in the book *Glass House: The Art of Decorating with Light*, published by House Beautiful and Hearst Books. The author is C.J. Peterson.

1980s

Penelope Cagney (M.A. '87) spoke on "Leadership and Influence: The Power of Consultation" at the Association of Fund Raising Professionals' International Conference in Dallas on March 28. She will also speak on Philanthropy Day in Mexico City on November 15.

Michael Goi (B.A. '80) recently shot the Robert Davi film, *The Dukes*, which premiered at the Newport Beach Film Festival on April 23. The film also stars Chazz Palminteri and Peter Bogdanovich. Fellow alum **Linda Leifer** (B.A. '82) served as the script supervisor for the film. In addition, Goi spoke at two cinematography seminars at the Newport Beach Film Festival.

Donna Jagielski (B.A. '89) initiated a trans-Atlantic dance collaboration with her school, Marcos de Niza High School, in Tempe, Arizona and the Dagenham Park Community School in England. The two schools have exchanged videotapes of the choreography and various dance solos. At the end of the school year the dance students will present their final work in concert. Each concert will be videotaped and DVDs will be exchanged so that each school can see how their solos were used.

Brian Kalata (B.A. '87) just finished working as the key assistant location manager for his second season of "Close to Home," a television series produced by Jerry Bruckheimer. He is now getting ready to begin work on the new Showtime series, "Californication," starring David Duchovny.

Colin Kerr (B.A. '88) previewed his directorial debut film, *Lady Limone*, on YouTube. The film is about an African American vigilante who is avenging the brutal murder of her mother on the streets of Chicago. Kerr is currently writing a script that he hopes to see produced for the big screen as an independent film.

Patrick Marks ('86) recently accepted a position as the recruitment manager for Twentieth Century Fox in Beverly Hills, where he will be recruiting for Twentieth Century Fox Television, Fox Television Studios, Fox Searchlight, Fox Atomic, Fox Music, Theatrical Marketing, Licensing Merchandising, and Fox Mobile Entertainment.

Carmen Mormino (B.A. '86) joined the elite real estate firm Rodeo Realty, Westlake Village division, in Westlake Village, California. An 18-year veteran of screen and stage, Mormino decided to put his creativity, people skills, and marketing talents to use helping individuals realize their real-estate dreams. Mormino may be contacted at carmenmormino@aol.com.

Samira Robinson (B.A. '89) conducted a poetry workshop titled "Poetry for the Soul: Finding a voice and crafting a message that is authentic, fun, and inspirational with Samira E. Robinson" for the Chicago Public Library's Poetry Fest 2007. In this workshop, Samira read from her book, *This Side of Heaven - A Book of Poems, Prayers and Spiritual Writings*, and led a discussion on culture and contemporary issues. For more information visit www.samirarobinson.com.

Ross Rylance (B.A. '84) has moved to Keller Williams Realty in Nashville-Franklin, Tennessee. He earned the e-Pro Realtor certification in February 2007.

Serita Stevens (B.A. '81) has published her newest book, *Book of Poisons* (2nd Edition), which is now available in all major bookstores. *Book of Poisons* gives writers at every level—and in every genre—the information about poisons they need to make their work more accurate and gripping, providing a straightforward alternative to expensive and confusing medical reference books. Whether they're writing a short detective story, crime novel, or an episode of "CSI," writers will find everything they need to know about poisons in this volume.

Marlon West (B.A. '85) was the digital effects artist on Disney's *Meet the Robinsons*.

Marylene Whitehead (M.A. '85) debuted her award-winning musical, *This Far By Faith*, at the New McCree Theater in Flint, Michigan. The play ran May 3 - 19, 2007.

1990s

Curt Clendenin (B.A. '98) played the title character, Max Neptune, leader of the Atomic Space Patrol who fights the intergalactic bad guys that threaten the fragile lives of earthlings, in director John Garside's last film *Max Neptune and the Menacing Squid*. Learn more about the film at: www.myspace.com/maxneptune.

Jon Collins (B.A. '94) served as executive producer of *Fellowship of the Dice*, which has received national distribution. The film is a mostly improvised mockumentary about people who play role-playing games: imagine *Best in Show* meets *Dungeons and Dragons*. *Fellowship of the Dice* is among the first eight films in Mill Creek Entertainment's Reel Indies imprint. The film is currently available on DVD online at Amazon.com, bn.com, and many other online stores. For details, check out www.fellowshipofthedice.com.

Cynthia Cummins (B.A. '98) was invited by Lucasfilm to illustrate a limited-edition print for *Star Wars Celebration IV*, at the Los Angeles convention center in May. She was in the art show and taught kids how to draw their favorite *Star Wars* characters in classes throughout the five-day event.

James Freivogel (B.A. '97) acted in the play, *Valentine*, which debuted at the Sherry Theatre in North Hollywood to a standing ovation.

Adrian Fulle (B.A. '95) produced a music video for ATO Records and their artist Rodrigo Y Gabriela, which played on VH1. He also just completed portions of a live-concert DVD release of Black Sabbath's *Heaven & Hell Live*. In addition to those projects, *Trail of the Dead*, the western/horror picture that Adrian wrote, directed, and produced last spring, recently had its title changed to *Shiloh Falls*. Look for that to be released sometime later this year along with the feature documentary that he produced, *The Young Americans*.

Daniel Gorski (B.A. '98) recently accepted a director of event marketing position at The Landmark, a brand new theatre that opened at the Westside Pavilion in Los Angeles on June 1. Gorski will be booking events and screenings for the new theatre (with 12 auditoriums, it will be the largest theatre in the country dedicated to marketing and exhibiting independent films). For

more information, contact Daniel at DanielG@LandmarkTheatres.com.

Alfreda Henderson-Lewis (B.A. '94) is proud to announce her first advertising/marketing contract with the Comedy Union, which houses talent like Damon Wayans and Mark Curry. Alfreda is excited to work with some of the top comedians in the industry. Additionally, she is working in the commercial division with ERA, Capital Executive Realty, as a broker/associate and senior loan officer. You can visit her web page at: www.myspace.com/albzact or contact her at albzact@yahoo.com.

Adam Holmes (B.A. '96) supervised a 3-D layout (pre-visualization) team and codirected lighting and special effects for the CG animated film *TNMT (Teenage Mutant Ninja Turtles.)* He also earned a digital supervisor credit. Upon its release, the film opened at number one in the United States. Holmes was also involved in the initial teaser-trailer that enabled the film to get funded.

Hesham Issawi (B.A. '94) is looking for a distributor for her first feature, titled *American East*, starring Tony Shalhoub and Alfre Woodard. Fellow Alum **Michael Wojciechowski** (B.A. '94) shot the picture. *American East* is a timely, poignant drama about Middle Eastern people living in post-9/11 Los Angeles. The story revolves around a family man (played by Sayed Badreya) who wants to open an authentic Middle Eastern restaurant with his best friend, who is Jewish. It examines long-held misunderstandings about the Arabic/Islamic culture, Muslims, and Jewish politics, and puts a human face on a segment of the United States population that most Americans know little about. You can contact Hesham at heshamissawi@mac.com.

Jean Iversen (B.A. '92) recently published the second edition of *BYOB Chicago: Your Guide to Bring-Your-Own-Bottle Restaurants and Wine Spirits Stores in Chicago*. After 13 years working as an editor for various

publishers, Iversen decided to go it alone and self-publish this guidebook, which is distributed throughout Chicagoland at bookstores, wine stores, and gourmet grocery stores. She has also done all the promotion, sales, and marketing for the book and has appeared on "Chicago Tonight," "Fox News," and "190 North," and in many local print and online publications. The book's first edition sold nearly 10,000 copies. For more information or to get a copy with free shipping, go to www.BYOB-Chicago.com. Also see the review in the "Get Lit" section of this issue of *DEMO*.

Jay Johnston ('93) starred as Officer Jay McPherson in all six episodes of "The Sarah Silverman Program."

Kevin Leadingham ('98) served as co-executive producer on "Wife, Mom, Bounty Hunter," which premiered April 20. The series follows a wife and mother who also happens to carry a gun and hunt down fugitives.

Margaret Lukes (B.A. '91) earned an associate of technology degree in interior design from Harrington College of Design. She then moved to Albuquerque and received a master of architecture degree from the University of New Mexico in 2002. She has been a licensed interior designer for almost 12 years, and is working toward her architectural license.

Lisa Manna (B.A. '97) is now the morning news traffic anchor for WTMJ-TV (NBC) in Milwaukee, Wisconsin.

Chris McKay (B.A. '91) released his film *2wks, 1yr* on home video in Spain and Portugal. Since directing *2wks, 1yr*, Chris has been busy working in Los Angeles as an editor and director. He edited the pilot for "The Sarah Silverman Program," as well as the first two seasons of the stop-motion animated programs "Robot Chicken" and "Moral Orel." "Robot Chicken" is a sketch comedy show written and produced by Matt Senreich and Seth Green. "Moral Orel" is written and

created by fellow CCC alum **Dino Stamatopoulos** ('87). Both shows are on Cartoon Network. As a director, Chris recently wrapped 15 episodes of the second season of "Moral Orel," and is prepping to direct the third season of "Robot Chicken."

Joe Nienalt (B.A. '99) recently won \$10,000 after taking first place in the Greater Philadelphia Film Office screenwriting competition for his drama *Smile*. *Smile* is the story of a paraplegic woman who falls in love with a thug who is secretly aligned with the hit-and-run driver that caused her paralysis.

John Quinn (B.A. '99) served as editor on the Sony/Fox Home Entertainment joint venture *Lake Placid 2*, which premiered April 28 on the Sci Fi Channel. The film stars John Schnieder and Cloris Leachman. View the trailer online at <http://video.scifi.com/player/?id=91075>.

Jane Richlovsky (B.A. '91) recently offered two classes at Pratt Fine Arts Center in Seattle, "What to Paint: Digesting the Visual World" and "Pattern, Rhythm, and Pictorial Space."

Javier Rivera (B.A. '99) and his company, Gasoline Productions, released a short documentary titled *The Scare*. For more information or to order the DVD, visit: www.TheScareDoc.com or www.gasolineproductions.com.

Juliet Schaefer-Jeske (B.A. '96) has been making a living as a performer for children for the past six years in New York City. Recently, she and her husband booked two contracts with the Royal Caribbean Cruise lines as krooze comics, doing walk-around characters and pre-shows. This summer, her script *Princess Sunshine's Bitter Pill of Truth Funhouse* was accepted into the New York International Fringe Festival. Along with writing the script and starring in the show, Juliet is designing the costumes and the set and composing the original music. She also hosts a monthly variety show called *Wham*,

Slam, Bam in the East Village. You can email Juliet at jsjeske@gmail.com.

Jonathan Wellner (B.A. '97) starred in his thirteenth episode of "CSI" on April 12, 2007. All the series regulars left the crime lab on assignments, so Jonathan and a couple of other techs took over the show!

2000s

Nathan Baker (B.F.A. '04) exhibited his work—including photography, video, and sound installation—at Schneider Gallery in Chicago. The opening reception was held on March 30 and the exhibit ran through May 1, 2007.

Sarah Anna Burval (B.A. '03) is back in Chicago after her spring solo gallery exhibition in Osaka-shi, Japan. She reports that the exhibition "red painting" and workshop "who am i" both went well. Photographs of the show are posted on the gallery's website at www.skky.info/itohen/gallery/sarah_anna.

Christina Carano (B.A. '03) recently opened Planet Earth eco-café, which serves organic coffee, tea, lively health shakes, and treats. Planet Earth is located in Hermosa Beach, California.

Jenna Deidel (B.A. '06) recently published her first book, *Top Tap Tips*, for which she did the photography and graphic design, in collaboration with editor Dr. Stacie Strong and dance company Chicago Tap Theatre. The book contains photographs of CTT as well as quotes from great tap dancers, past and present. *Top Tap Tips* will be available through the Chicago Tap Theatre website at <http://chicagotaptheatre.com> and at amazon.com.

John Derango (B.A. '02) served as the director of photography on the 35mm feature, *In the Land of Merry Misfits*, produced by Maria Menounos and narrated by John Waters. The film premiered at the Tribeca Film

festival on May 2, 2007. Shot over the summer of 2003, *Misfits* marked Johnny's feature debut as Director of Photography.

Bridget Dredel (B.A. '02) joined Sayles Graphic Design as the lead designer under John Sayles. Dredel most recently worked as a design specialist at The Chamberlain Group in Chicago, where she did design work for Fortune 500 clients in an array of print media.

Joy Fischer (B.A. '03) has wrapped up production on E! Entertainment's "The Simple Life" starring Paris Hilton and Nicole Richie. Although this is her first season with the show as lead coordinator, this is the show's fifth season.

Elizabeth Fritscher (B.A. '03) joined the staff of *Rockford Register Star* on April 17, 2007. Elizabeth writes for both the *Register Star* (www.rrstar.com) and the Spanish language weekly, *Espejo News* (www.espejonline.com).

Polina Goldshtein (B.A. '04) moved back to her home country of Latvia after graduating from Columbia and working for Channel 20 in Chicago. She now works as a programming director for the largest cable station in the Baltic region.

Holden Hayes (B.A. '04) landed a freelance job at Fox as a coordinator of on-air promos and acquisitions. Fellow Columbia alum and Windy City Players member **Gabrielle Collins** ('95) got him the interview.

Anni Holm (B.F.A. '04) was selected by *New City* as one of the Seven Breakout Artists of 2007 – Chicago's Next Generation of Image Makers. Four other Columbia College alumni shared the honor: **Nathan Baker** (B.F.A. '04), **Brandon Sorg** ('07), **Brian Sorg** (B.F.A. '06) and **Greg Stimac** (B.A. '05).

Tricia Horn (B.A. '06) was recently accepted into the prestigious DGA

(Directors Guild of America) training program in Los Angeles.

Jessica Hummel (B.A. '06) began her post-graduate career as a freelance consultant in a variety of departments with Allegra Network Printing Headquarters in Michigan. With a concentration in retail merchandising management, she also took on a part-time sales associate position at the White House Black Market, a women's apparel store in the Somerset Collections, the third largest mall in America. Hummel is currently beginning a new life and career in Vancouver, Canada.

Bianca Jordan (B.A. '06) has just landed a gig as a production assistant on the Disney TV show "Cory in the House," a spin-off from "That's So Raven."

Vanessa King (B.A., '06) is currently one of two costume design assistants at Opera Pacific in Santa Ana, California. Her first opera, *Carmen*, opened in February. Her second show of the season, *Elixir of Love*, opened in early April. She also recently designed the feature horror film *XII*, due out this fall. She wishes to thank the Semester in LA costume design course and the great mentors that she has been working steadily with since finishing the program in September 2006.

Jason Klamm (B.A. '03), along with fellow Columbia alum **Ray Nowosielski** (B.A. '03), produced the 2006 documentary *9/11: Press for Truth*. They are currently in the funding stages of a comedic documentary titled *Vice-Precedence: Being Number Two in the White House*, featuring interviews with former VPs, writers, and historians. For more information, visit www.VicePrecedence.com or contact Jason at jkklamm@stolendress.com.

Mark Kneyse (B.A. '02) recently spent four months in the Sahara Desert following three ultra-marathon runners for the documentary *Running the Sahara*. Kneyse is currently a freelance camera operator living in Los Angeles.

Karla Leal-Perez (B.A. '05) was nominated for an Emmy Award (Pacific Southwest Chapter) in the historic/cultural reporting category for a series called "The Mexican Dream" after less than a year and a half of working in the TV news business. The main story is about a group of successful Mexican immigrants who live in California and organize in clubs to send money back to Mexico to help improve their hometowns.

Margaret Morris (B.F.A. '05) premiered the dance work *Laying of Hands* in Chicago July 6 – 15. Painfully raw, *Laying of Hands* cycles through stillness, hypnotic repetition, alarmingly violent outbreaks, and sumptuous improvisations. Choreographed by Morris, the piece features dancers **Kevin Dirckson** ('07), **Morris Angelica Palomo** (B.A. '06), **Szewai Lee** (B.A. '06) and **Keisha Turner**. Using found sounds, vocalizations of pain and ecstasy, and rhythms produced by human bodies, Lloyd Broadnax King's original music score evokes the intense emotions associated with pain, loneliness, and healing. Lighting design was by alum **Josh Weckesser** ('07) in collaboration with Lumen Siccum Collective, industrial design by Gerry Christensen, and costume design by Molly Murray.

Kenneth Nowak (B.A. '00) recorded the location music for the documentary, *Rock the Bells*, which screened at the Arlight as part of the AFI's sixth annual Music Documentary Series. Alum **Mary Pat Bentel** (B.A. '01) was the associate producer and alum **Jacquelyn Dean** (B.A. '04) contributed additional editing on the doc.

Natalie Ochockyi (B.A. '06) is currently working in the Chicago Public Library at the Jefferson Park branch as a circulation technical services manager and interim assistant branch head. She is also working toward a master of library and information science degree at Dominican University.

Karlene Olesuk (M.A. '01) was recently selected from over 100 applicants as project director and marketing/PR consultant working as a network affiliate in St. Charles, Illinois with the national creative agency Shoestring Creative Group.

Kevin O'Reilly (B.A. '02) recently accepted a reporter position at *American Medical News* in Chicago. O'Reilly was previously employed at *Insurance Journal* as Midwest editor. He is looking forward to the new trade beat, and is especially excited to be working with section editor and Columbia journalism professor **Bonnie Booth** (B.A. '89).

Steven Rieg (B.A. '04) received a master of arts degree in communication from the University of Hawaii in December 2006. His areas of specialization included intercultural communication and telecommunication architectures.

Renee Serritella (B.A. '04) and band Reel Jem released their debut album on June 1 at Silvie's Lounge. Their album is available on CD at www.cdbaby.com/cd/reeljem.

Kate Urcioli (B.A. '04) recently married singer/songwriter Cass McCombs, who records on Domino Records (home to Franz Ferdinand and the Arctic Monkeys). Urcioli has also been his acting manager for about a year. Additionally, she has been working for over a year as a music coordinator at Chop Shop Music Supervision Inc. for music supervisor Alexandra Pastavas. They work on several TV shows and films including "Grey's Anatomy," "The OC," "Supernatural," "Rescue Me," "Shark," "Without A Trace," and "Numb3rs."

Thomas Wadsworth (B.A. '06) aired his short film *Dreamworld* on the SciFi Channel as part of the Exposure Film Contest.

Lena Waithe (B.A. '06) interned at the leading literary agency Kaplan Stahler Gumer Braun. The company provides staff writers for some of television's biggest shows, among them "Grey's Anatomy," "Ugly Betty," and "Lost." Waithe was then hired for an assistant job to the executive producers of the show "Girlfriends," where she will be assisting three people who have all won BET Comedy awards and have been nominated for NAACP Image awards.

Joy Whalen (B.F.A. '05) had her first solo show of paintings at FLATFILE Galleries in Chicago. The opening reception was May 4 and the exhibition continued through June 15, 2007.

William Whirity (B.A. '05) screened his short film *Zombie Island* at the Hollywood DV Festival. Whirity originally made *Zombie Island* for his advanced production class his senior year at Columbia.

Kristen White-Broussard (M.F.A. '02) recently launched *BLISS the Magazine*, among the first complimentary bridal and marriage magazines for women of color, in Houston, Texas. *BLISS* fuses the before and after of a wedding, presents an exquisite preview of wedding possibilities for the diverse bride, and guides her into the journey of marriage. Visit *BLISS* online at www.blissthemagazine.com. Broussard is also the author of *What Looks Like Black*.

Tym Williams (B.A. '05) has been accepted into the graduate program at California State University, Northridge College of Business Economics. He will be pursuing a master of science degree in taxation over the next 18 months. Williams is hoping to combine his business education with what he learned while pursuing his film degree at Columbia to forge a successful career in the financial sector of the entertainment industry in Los Angeles.

Homecoming
Reunion

2007

CREATE... CELEBRATION... COMMUNITY...

OCTOBER 19-21, 2007 / CHICAGO

Tickets: \$30.00 for alums, \$15.00 for guests

Event highlights include:

FRIDAY, OCTOBER 19

Alumni vs. students softball game

Opening reception with alumni & faculty at the Conaway Center

SATURDAY, OCTOBER 20

Departmental photos with your fellow alums at the Getz Theater

Presidential luncheon with Dr. Warrick L. Carter

Behind-the-scenes tours of Chicago's media, performance & retail landmarks

"Cable Roll" and "World's Dirtiest Joke" challenges

Reunion reception and after-party

SUNDAY, OCTOBER 21

Innaugural CAAN general session

For registration and tickets, event descriptions,
and more details call 312.344.7802 or visit

colum.edu/homecoming



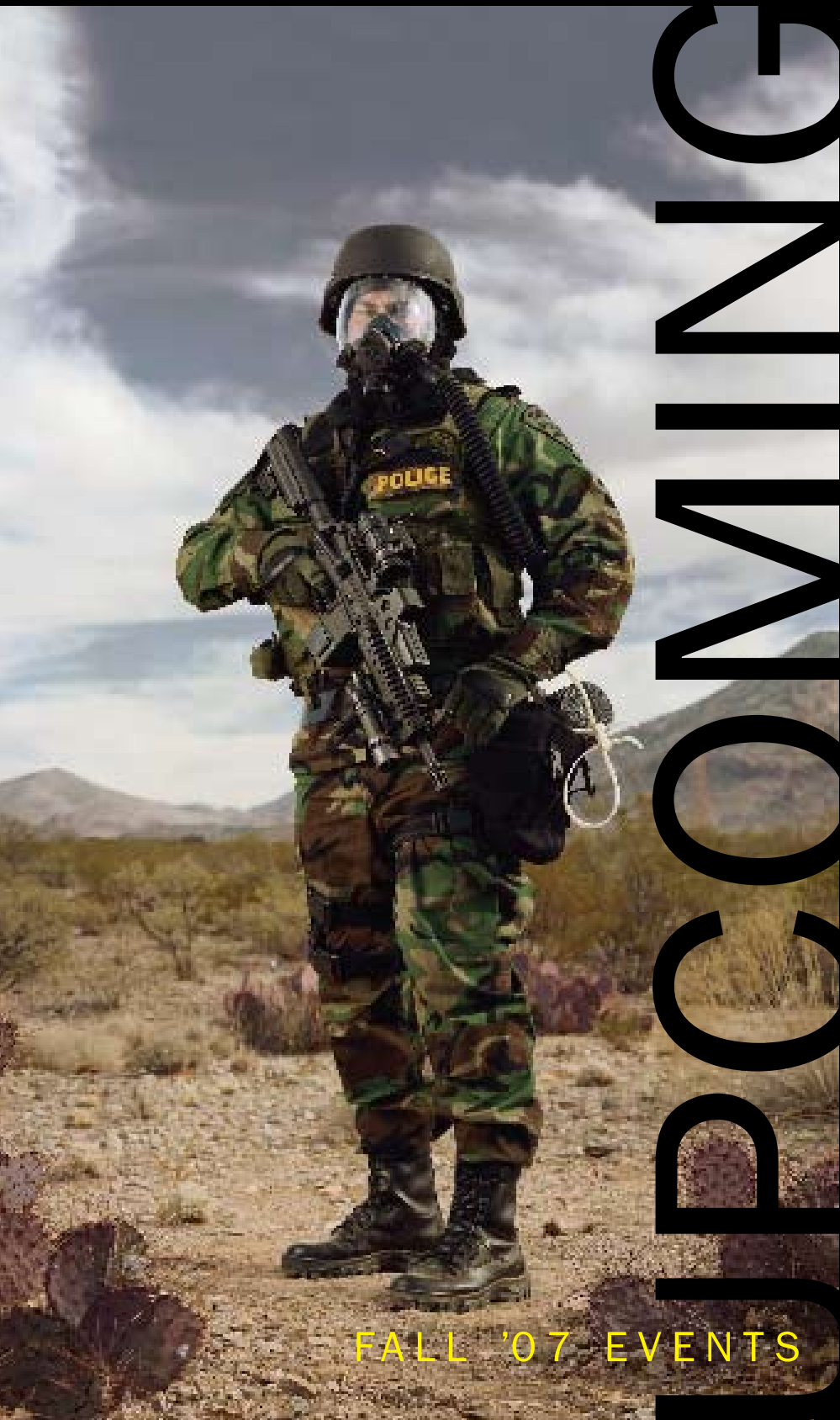
point&shoot:

The alumni relations staff has been out and about this year, launching the Columbia Alumni Association and Network (CAAN) and organizing receptions for alumni across the country. Here are a few snapshots from some of those events. Don't see anyone you know? There are dozens more photos to peruse online. Visit Columbia's online alumni community at www.colum.edu/alumni.



CAPTIONS

- [1] Honoree Virginia Madsen (center) at the 2006 Chicago Impact Awards in Hollywood, with alumni **CRYSTAL HUGHES** (B.A. '07) and **AARON STOCKER** (B.A. '06).
- [2] The inaugural CAAN: Denver reception, November 29, 2006
- [3] **DON FOX** (B.A. '05) and **NADINE ARROYO RODRIGUEZ** (B.A. '93) at the CAAN: Phoenix alumni dinner at Los Olivos, January 20, 2007
- [4] **RIC DAVENPORT** (B.A. '03) at the CAAN: Phoenix alumni dinner at Los Olivos, January 20, 2007
- [5] CAAN: San Francisco reception, January 25, 2007
- [6] **CINDY MARINANGEL** ('00) at the Annual LA Oscar Viewing Party, Studio City, CA
- [7] Alum **CARMEN MORMINO** (B.A. '86) and family at the Annual LA Oscar Viewing Party, Studio City, CA
- [8] **RUDY BARTH** (B.A. '80) and **GERARDO GUTIERREZ** (B.A. '79) at the Annual LA Oscar Viewing Party, Studio City, CA
- [9] **EVAN BROWN** (non-alumnus) and **JENNIFER BROWN** (B.A. '00) at the Annual AEMM Spring Tour Alumni Reception in New York City at Gonzalez y Gonzalez on March 22, 2007
- [10] **ANTHONY GREER** (B.A. '83) and **JULIANA LIMA** ('03) at the NYC monthly networking meeting, April 25, 2007
- [11] **SHANNON LENGERICH** (M.A. '02), **HOLLY DE RUYTER** (B.A. '06), and **SARAH ANNA BURVAL** (B.A. '03) at the 2007 Manifest Alumni Reception
- [12] **DAN BIGGAR** (B.A. '92) and **VICTOR BETTS** (BA '03) at the 2007 Manifest Alumni Reception, May 11, 2007
- [13] **DJ RON SAGER** (B.A. '02) at the 2007 Manifest Alumni Reception, May 11, 2007
- [14] Unidentified alum and liberal education faculty member **DOMINIC PACYGA** at the 2007 Manifest Alumni Reception, May 11, 2007
- [15] **JEHAN ABON**, (B.F.A. '07) and **SHAWN LENT** (M.A.M. '06) at the 2007 Manifest Alumni Reception, May 11, 2007
- [16] **GABRIEL JUAREZ** (B.A. '00) at the 2007 Manifest Alumni Reception, May 11, 2007
- [17] **SAMMIE CHESTON** (B.A. '03), **ANITA BONILLA** (B.A. '85), and **CHARLES BONILLA** (B.A. '94) at the 2007 Manifest Alumni Reception, May 11, 2007
- [18] Dance alumni reception at Restaurant Zapatista, Chicago, May 15, 2007. Left to right: **SUSAN ALDOUS** (B.F.A. '07), **CARA SABIN** (B.F.A. '06), **PAMELA HINES** (B.A. '06), **ERIN FOX** (B.A. '07), and faculty member **PETER CARPENTER**
- [19] **JAYE BARR** (B.A. '96) and **SCOTT COLBURN** (B.A. '89) at CAAN: Seattle reception on June 21, 2007.



FALL '07 EVENTS

DANCE

**Margaret Jenkins
Dance Company**
September 27 – 29, 8:00 p.m.
The Dance Center
1306 S. Michigan Ave.
Tickets: \$20-\$28 at
312.344.6600 or
www.colum.edu/tickets

The Dance Center opens its 2007–2008 season with *A Slipping Glimpse*, an innovative piece developed in India and the U.S. featuring dancers from both the renowned Tanusree Shankar Dance Company of Calcutta and the Margaret Jenkins Dance Company of San Francisco.

**Merce Cunningham
Dance Company**
October 12 – 13, 8:00 p.m.
Harris Theater
205 E. Randolph St.
Tickets: \$16-\$50 at
312.344.6600 or
www.colum.edu/tickets

World-class dancers perform the ever-iconoclastic work of a dance genius and international treasure, with two exceptional programs spanning five decades of Cunningham's work.

Zephyr Dance
October 25 – 27, 8:00 p.m.
The Dance Center
1306 S. Michigan Ave.
Tickets: \$20-\$28 at
312.344.6600 or
www.colum.edu/tickets

Just Left of Remote juxtaposes arresting moments of stillness against periods of frenetic movement with dancers passing and circling, never touching or recognizing their connection.

Paul Shambroom, *Police SWAT*, from "Loaded Landscapes"
(see Galleries)

Columbia 

COLLEGE CHICAGO

Right: Isabelle Hayeur, *Elevation*, from "Loaded Landscapes" (see Galleries).
 Below: Margaret Jenkins Dance Company, in *A Slipping Glimpse*. Photo: Bonnie Kamin, (see Dance). Below right: Edouard Duval-Carrié, *My Life as a Tree*, mixed media, 2006, from "Weisman Exhibition" (see Galleries).



GALLERIES

The fall gallery season opens with a **campus-wide artwalk**
September 6, 5:00 – 8:00 p.m.
 Call **312.344.7696** for information.

Weisman Exhibition
September 4 – October 12
Hokin Annex and Gallery
623 S. Wabash Ave.
312.344.7188 or
www.cspaces.colum.edu

The annual Weisman Exhibition showcases work by winners of the Albert P. Weisman Memorial Scholarship, a fund established in 1974 to enable Columbia College students to complete projects in all fields of art and communications.

Reading, Writing and 'rithmetic
September 15 – October 27
Center for Book and Paper Arts
1104 S. Wabash Ave.
312.344.6630 or
www.colum.edu/bookandpaper

A selection of writing manuals from the eighteenth century to the present.

Loaded Landscapes
August 16 – October 13
Museum of Contemporary Photography
600 S. Michigan Ave.
312.663.5554 or
www.mocp.org

This exhibition explores the work of photographers concerned with places that have born witness to human conflict.

Vodou Riche:
Contemporary Haitian Art
August 27 – October 16
Glass Curtain Gallery
1104 S. Wabash Ave.
312.344.6643 or
www.cspaces.colum.edu

A multimedia exhibition of images and objects by Haitian-born artists who work within a social and political sensibility informed by Haiti's national religion, *Vodou Riche* offers a broad and inclusive view of the contemporary art of Vodou.

Talk the Walk: A Curatorial Tour of Columbia's Exhibition Spaces
October 11, 6:00 – 8:00 p.m.
312.344.8695 or
www.colum.edu/talkthewalk

Talk the Walk invites the public to join in open lectures and dialog about art on view at multiple Columbia spaces. A curator or gallery director at each site will guide guests through the exhibitions, and a free rickshaw service transports viewers across campus.

See more and get more information at:

www.colum.edu/calendar

Events are free unless noted otherwise.

Columbia College Chicago is able to bring these events to the public with the generous support of our sponsors. Benefits of sponsorship include visibility and brand affiliation with students and faculty, as well as other collaborative options. For information, contact Joseph Green, director of corporate sponsorship, at 312.344.8556.

MUSIC

The Chicago Jazz Ensemble™
with the Chicago Sinfonietta
September 16, 2:30 p.m.
September 17, 7:30 p.m.
Tickets and information:
312.236.3681 or
www.chicagosinfonietta.org/boxoffice

The CJE joins the Sinfonietta performing Duke Ellington's *Harlem*.

The Chicago Jazz Ensemble™
with Lalo Schifrin
November 2, 8:00 p.m.
The Harris Theater
205 E. Randolph St.
Tickets and information:
312.344.6600 or
www.colum.edu/tickets
 Composer/arranger Lalo Schifrin joins the CJE, directed by Jon Faddis.

LITERATURE

Creative Nonfiction Week
October 15 – 18
Locations and schedule:
www.colum.edu/cnfw

Writers and editors discuss the craft and business of creative nonfiction in a series of panels, lectures, and readings during Columbia's seventh annual CNF week. Alex Kotlowitz, Joanna Frueh, Art Spiegelman and Ivan Brunetti are scheduled.

THEATER

Pack of Lies
October 28 – November 4
New Studio Theater
72 E. 11th St.
Tickets \$10 at 312.344.6126 or
www.colum.edu/theater

Based on a notorious spy scandal of the 1960s, Hugh Whitmore's *Pack of Lies* is set in a London suburb at the height of the Cold War. Into the lives of an ordinary family comes an agent of MI5, the British secret service.

Romeo and Juliet
November 28 – December 9
Getz Theater
72 E. 11th St.
Tickets \$10 at 312.344.6126 or
www.colum.edu/theater

Romeo and Juliet, arguably Shakespeare's most romantic play, tells the story of two starcrossed lovers connected by passion but separated by family feuds, whose illicit love leads to their tragic end.

Homecoming
Reunion
2007

**Look back, Columbia
is waiting for you.**

**Don't miss this opportunity to join
your fellow alumni in a return to
campus for the revival of Columbia's
Homecoming & Reunion.**

Here are a few of the exciting events scheduled:

- * Warm up for the 1st Annual Alumni vs. Students Softball Game
- * Distinguished members of the faculty will join you and your fellow alumni at the opening night reception
- * President Dr. Warrick L. Carter will speak on Columbia's dramatic growth and transformation at the first annual presidential luncheon
- * Hop on a trolley and travel through the loop and down the Magnificent Mile for behind-the-scenes tours of Chicago's media, performance, and retail landmarks
- * Show off your skills and compete in "the Cable Roll" or the "World's Dirtiest Joke" challenges
- * And much more! See the ad on page 53 for more information.

For registration and tickets, event descriptions, and more details visit us online.

colum.edu/homecoming

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**2007 HOMECOMING & REUNION
OCTOBER 19-21, 2007 / CHICAGO**



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