

DEMO7

SUMMER 2008

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO



ARTS + MEDIA = CULTURE

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create...
change

Columbia COLLEGE CHICAGO 

THE FOUNDERS LECTURES



JONATHAN KOZOL



SIR KEN ROBINSON



ANNA DEAVERE SMITH



RICHARD FLORIDA

CONVERSATIONS IN THE ARTS PRESENTED BY COLUMBIA COLLEGE CHICAGO

A year-long exploration of Columbia College Chicago's core values, as articulated in the work of some of our time's most notable cultural thinkers.

Jonathan Kozol

Monday, October 20, 2008

(In conjunction with Creative Nonfiction Week) Kozol's books, such as *Death at an Early Age* and *Savage Inequalities*, have set the agenda for educational reform and social change for four decades.

Sir Ken Robinson

Tuesday, December 2, 2008

This international leader in the development of creativity, innovation, education, and human resources speaks about the relationship between creativity and education.

Anna Deavere Smith

Tuesday, January 27, 2009

Respected actor, playwright, educator, and MacArthur "genius award" winner, Smith addresses the importance of diversity in creative expression.

Richard Florida

Thursday, April 30, 2009

The author of *The Rise of the Creative Class*, Florida is known internationally for developing the controversial concept of the "creative class" and its importance in urban regeneration.

All lectures are at 7:30 p.m. at Film Row Cinema, 1104 S. Wabash Ave., 8th floor. Tickets are available at no charge on a first-come, first-served basis through the Columbia Ticket Center at 312.369.6600 or www.colum.edu/tickets, two months before each lecture.

President's Club members enjoy early ticket availability and invitations to VIP receptions following each event. To learn more about the President's Club, call Kim Clement at 312.369.7084.

create...
change

Columbia 

C O L L E G E C H I C A G O

FOR FULL INFORMATION: WWW.COLUM.EDU/CONVERSATIONS

DEMO7

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COVER

Tonya Pinkins photographed by **Drew Reynolds**.
Story, page 14.



dear readers,

Columbia's mission statement, as a good mission statement should, touches nicely on the core values of the institution. It addresses opportunity, creativity, and enlightenment. It acknowledges inclusivity, diversity, civic purpose, and engagement with its urban setting. But the line that really resonates with me, as it has with so many others over the years, addresses the college's intent "to educate students ... who will author the culture of their times."

In this single phrase, one finds a reflection of the ethos of Columbia College Chicago at its best, at the moments when its students feel they have the support to be brave, to take risks, to venture somewhere new even if they're not quite sure what will happen. It's an active statement: our students aren't simply observing, recording, or interpreting the culture of our times; they're creating it.

In this issue, we bring you the stories of three alumni, each of whom chose a different path, but all of whom embraced their passions, chose interesting roads over well-worn ones, and helped form the way we define success in the process. The college honored these three—producer **Len Amato**, actor/author **Tonya Pinkins**, and choreographer **Eduardo Vilaro**—with Alumni of the Year Awards this year, in part because their work and their lives epitomize the mission of the college. These three have achieved success by any definition, and are indeed authoring the culture of our times.

In the coming year we look forward to bringing you many more such stories, of alumni who have found a very public kind of success behind a camera or in front of an audience, but also those of you whose success may occur behind the scenes or in a less public arena, but is no less significant because it flies below the radar.

Regards,



Ann Wiens / Editor

EMAIL US @:

demo@colum.edu

CALL US:

Columbia College Chicago: 312.369.1000

DEMO magazine: 312.369.8631

OR MAIL US:

DEMO magazine, Columbia College Chicago

Creative and Printing Services

600 South Michigan Avenue

Chicago, IL 60605

FOR ALUMNI AND FRIENDS OF
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To submit news and class notes, login to theLoop at www.colum.edu/alumni and click on "Alumni Class Notes." Scroll to the bottom of the page and click on "Add Note" to submit your class note. (Please be sure you are logged in to the community to access class notes).

What do you think? Please send letters intended for publication to: Letters to the Editor, *DEMO* magazine, Columbia College Chicago, 600 S. Michigan Ave., 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.

dear friends:

Next year, the City of Chicago celebrates the centennial of The Plan for Chicago, Daniel Burnham's seminal document outlining his grand vision for the development of the city. It is widely considered the nation's first comprehensive urban plan. "Make no little plans," he famously said, "they have no magic to stir men's blood ... Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will not die."

**Columbia has always been inspired by big ideas,
and we like to make big plans.**

In 1891, Mary Blood founded Columbia College, inspired by the announcement of the World's Columbia Exposition that Burnham, primary designer of the fair, was poised make larger than life. And in 1968, Columbia's president Mike Alexandroff developed the educational principles that inform much of what we do here at Columbia to this day. In developing the current mission, Mike put the following principles front and center:



Dr. Warrick Carter
Photo: Erika Dufour (B.A. '97).

The melding of theory and practice; diversity as a learning resource; the city as our classroom; the importance of access and opportunity; and the understanding that human talent and intelligence takes many forms.

When Mike outlined these principles 40 years ago, Columbia had 600 students, one rented building, and about 60 full-time faculty and staff. Today, we enroll more than 12,000 students, our South Loop campus comprises two dozen buildings, and we employ more than 1,000 full-time faculty and staff. We've achieved this success by adhering to the principles set forth in our mission, continually revisiting them within the current social, political, economic, and academic climates.

Throughout this academic year, we will examine and honor our mission through our lecture series, "Conversations in the Arts: The Founders Lectures." Each speaker in this series has been chosen because of his

or her unparalleled contributions to a field of practice or scholarship, but also because of the relationship of those contributions to the central principles upon which Columbia College is founded. Our first speaker, Jonathan Kozol, is known for his advocacy for public education and the rights of children, and his groundbreaking book, *Savage Inequalities*. Sir Ken Robinson is an eloquent speaker on the relationship between creativity and education. Anna Deavere Smith will discuss the importance of diversity in creative expression, and Richard Florida, author of the best seller *The Rise of the Creative Class*, is a strong spokesperson for the importance of creative people—like our graduates—in the global economy.

Daniel Burnham's Plan for Chicago is still influencing the development of our city 100 years later. The work of these intellectuals reminds us of the principles that inform our mission, which resonates today in even bigger ways than anyone could have imagined. Big plans have a way of doing that.

Warrick L. Carter, Ph.D.
President, Columbia College Chicago

wire:

news from the
columbia community

—REPORTED BY **Brent Steven White,**
Micki Leventhal, AND **Ann Wiens**



Columbia College President Warrick L. Carter, Trustee Marcia Lazar, and Chairman of the Board Allen M. Turner raise a toast at the unveiling of the Circle of Contributors on March 6, 2008. Photo: Bob Kusel.

Circle of Contributors Installation Recognizes Major Donors

In March, a festive gathering of college trustees, administrators, faculty, staff, alumni, and friends filled the lobby of the Alexandroff Campus Center (600 S. Michigan Ave.) and the adjacent Museum of Contemporary Photography for the unveiling of the Circle of Contributors monument, a wall installation recognizing the lifetime contributions of the college's most generous donors.

The wall, designed by **Sarah Faust** (M.F.A. '01) and **Ben Bilow** of Columbia's Office of Creative and Print Services, is a permanent installation listing the names of donors who have made gifts to the college totaling \$10,000 or more over their lifetimes. The design is intentionally flexible, allowing names to be added each year to recognize future donors.

"It's tasteful and eye-catching," said trustee **Marcia Lazar** (M.F.A. '01), "and I think it captures the spirit of Columbia." The intent of the installation, Lazar said, is to "spotlight the individuals who have contributed so generously to Columbia College Chicago in support of its mission."



Maquette of the proposed Columbia College Chicago Media Production Center by Studio Gang Architects.

Media Production Center Moves Toward Groundbreaking

Columbia's plans to build its first new-construction academic building have moved closer to reality recently, with the approval of funding by the board of trustees and agreement by the city to recommend the necessary land sale.

In December the college's board approved a measure that allocates \$21 million to acquire property and construct the circa-40,000-square-foot building on a vacant site at the southwest corner of 16th and State Streets. The board's action followed a presentation of conceptual designs by **Jeanne Gang** of the Chicago-based firm Studio Gang, architects of the building.

In June, the city's Community Development Council voted unanimously to recommend to the Chicago City Council that the sale of the site be approved. "The redevelopment of this long-vacant parcel of land is important to the ongoing revitalization of the South Loop," said Department of Planning and Development Commissioner **Arnold Randall**. "With its unique design and environmental features, the center will become a tremendous asset to the community and the city as a whole."

Gang's design proposes an environmentally sustainable, one-story building that includes two sound stages, a motion-capture studio, offices, and classrooms. Plans call for construction to be completed in early 2010.

Students of John H. White Show Their "PJ Love"

About 150 photojournalists attended the annual "PJ Love" photojournalism symposium, which was held on April 12 at Columbia's Film Row Cinema.

PJ (photojournalism) Love was all about **John H. White**, the Pulitzer Prize-winning photojournalist, *Sun Times* staff photographer, and beloved Columbia College professor. But if you asked White, who is celebrating his thirtieth year at Columbia, he would say the event was about his students and the important work of photojournalists—which he says is to tell the truth and share the truth with future generations.

White's slogan, "Keep in Flight," echoed throughout the day as the group, comprising mostly students and alumni, took part in activities including portfolio reviews, a two-minute "shootout," and photo contests, among others.

"It was really great to see how much John means to people and how much he cares for his students," says photography alum **Brad Bretz** ('05), who took three classes with White. "He's such an inspiration. He's able to get the best out of his students by making you feel like you have value and something to give back. And he came from a humble background and rose through the ranks to become probably one of the most important photojournalists in Chicago's history."



John H. White (center) shares his "PJ Love" with students at the annual photojournalism symposium. Photo: Brad Bretz ('05).

Presenters at the event included some of America's best photojournalists, who flocked to Columbia to honor their revered teacher. Among the returning alumni were **Pablo Martinez-Montivais** ('94), an Associated Press White House photographer and Pulitzer Prize winner; **Bob Davis** ('98), an award-winning photojournalist, wedding photojournalist, and entrepreneur; **Karen Pulfer Focht** ('86), an award-winning photojournalist for *The Commercial Appeal* in Memphis; and **Erik Unger** ('99), chief photographer for *Crain's Chicago Business*.

A panel that addressed issues facing women photojournalists included **Debra Meeks**, **Stacey Wescott**, **René Edde**, and **Ginny Narsete**; journalism faculty member **Barbara Iverson** moderated.

*The Columbia College Library is creating an archive about John and his classes. If you have material related to John or his work, contact **Heidi Marshall**, College Archivist, at 312.369.8689 or email collegearchives@colum.edu.*

Board of Trustees Elects Officers, Three New Members

Columbia's board of trustees has added three new members to its ranks, and has announced its leadership for the coming year.

At its spring meeting, the board approved a slate of officers, which includes **Allen Turner** as chairman and **Ellen Stone Belic**, **Warren King Chapman**, **Don Jackson**, and **Marcia Lazar** as vice chairs. **John Gehron** will serve as secretary and **Ralph Gidwitz** as treasurer. The board also welcomed a new student representative, **Adam Werlinger**, a senior who is majoring in performing arts management.

Pamela Kendall-Rijos, one of Columbia's three new trustees, is a vice president at Goldman Sachs & Co. A chartered financial analyst and a member of the Goldman Sachs Leadership Council for Private Wealth Management, Kendall-Rijos has served in a number of community leadership positions as a volunteer or board member.

Sylvia Neil, a long-time advocate for religious liberty and civil rights, is an attorney and adjunct professor of law at Northwestern University School of Law, and founder and chair of the Project on Gender, Culture, Religion, and the Law at Brandeis University. She has served as the executive director and legal counsel of the American Jewish Congress for the Midwest region and as a commissioner with the Illinois and Cook County commissions for human rights.

Raymond Spencer is CEO of Capgemini's Financial Services Strategic Business Unit, and the founder of Kanbay International, Inc., a global information technology services firm, which he sold to Capgemini in 2006. Spencer was inducted into the Chicago Area Entrepreneur Hall of Fame in 2003 and was named Ernst & Young's Entrepreneur of the Year for the Illinois region in 2005. Spencer attended law school at the University of Adelaide in his native Australia.



Sound reinforcement (live sound) major Nelson Robinson with his gilded gramophone.

Audio Arts & Acoustics Student Wins Grammy

By the time he picked up his diploma in May, **Nelson Robinson**, a 2008 graduate of the Audio Arts and Acoustics department, had already picked up another impressive token of accomplishment: a 2008 Grammy Award for his work as co-engineer on the Clark Sisters' live gospel album, *One Last Time*. The album, which won Best Traditional Gospel Album, was recorded live in Houston in the spring of 2006, when Robinson was a junior at Columbia. Robinson described the honor as "shocking ... I didn't expect it at all."

Jack Alexander, director of live sound reinforcement in the Audio Arts and Acoustics department, described the Grammy winner as a "great student" who "stood up tall" among his peers. "I'd like to think we helped him get to where he's at, but while that kid was in school he was jumping on planes to go do major acts; it's pretty amazing, actually," Alexander said. "He walked up to me and told me he won a Grammy, and I said, 'Excuse me?'"

Going forward, Robinson plans to freelance and work toward landing a full-time job operating live sound.

And where does he keep his precious Grammy? "It's in my basement now," Robinson said.



Shanna Vincent (foreground) and other Columbia students repair a house during Reach Out's spring-break service trip to New Orleans. Photo: Dimitri Moore.

Students Reach Out to New Orleans

For the third year running, Columbia students, faculty, and staff used their spring break to help rebuild New Orleans, where vast sections of the city remain devastated even though nearly three years have passed since Hurricane Katrina struck. The student-run organization Reach Out works all year to raise funds in order to travel to poverty- or disaster-stricken communities and contribute. Any Columbia student willing to work hard can be a member.

This year, nearly 60 students, along with faculty and staff, piled into a bus and headed south to work. They worked at an elementary school, a camp for second-graders, an animal shelter, and rebuilding private homes. Echoing the sentiments of many on the trip, student **Nicole Salvo**, participating for the second year in a row, wrote: "Something inside of me had been changed from last year's trip, and I was here again because I was driven by that experience to want to use my time away from school and work to better the life of another in some way, even if only one person was touched by my being there to help ... it was somehow worth it."

Center for Arts Policy to Close

Columbia College Chicago is closing its Center for Arts Policy (CAP) on August 31, the end of this fiscal year. The decision reflects a need to focus resources at a time of growing financial challenges to higher education.

"In light of the multitude of priorities that Columbia faces, it is not possible for the college to continue to subsidize the center's operations," said Provost and Senior Vice President **Steven Kapelke**. "The college is proud of the achievements of the center, its contributions to national discourse on cultural policy, and on arts education in particular."

The center evolved from a series of forums ("Democratic Vistas") that began in 1994, emerging from a concern about the ways the arts had become a political football in the country's "culture wars." An early and ongoing concern of the center was to consider how the arts contribute to the practice of democracy.

Some of CAP's most significant projects include a study of "The Informal Arts in Chicago Neighborhoods," published in 2002, and "Learning and the Arts," an effort to develop a case statement for the arts as an essential part of the education of all children, which was developed in the 2005 book *Putting the Arts in the Picture: Reframing Education in the 21st Century*. The book was edited by **Nick Rabkin**, who joined the center as executive director in 2001, and associate director **Robin Redmond**.

In 2006, CAP took over publication of the *Teaching Artist Journal*, the professional publication for teaching artists. This reflected the center's findings that the best and most innovative arts-education projects were the products of work by teaching artists, leading CAP's next large project, a national study of teaching artists.

Rabkin will continue that endeavor, the Teaching Artist Research Project (TARP), with CAP's partner in the project, the National Opinion Research Center (NORC) at the University of Chicago.



Dan Rather speaks at the 2008 Columbia College Chicago Commencement, Saturday, May 17. Photo: Bob Kusel ('75)

Rather, Iturbide, and Earth, Wind & Fire Accept Honorary Degrees

Nearly 2,000 graduates participated in Columbia's three (yes, three!) commencement ceremonies on Saturday, May 17 and Sunday, May 18—and there were a few very distinguished honorary-degree recipients among them. Each year Columbia honors outstanding individuals in the arts, education, politics, and public information whose work embodies the ideals and spirit of the college.

This year, honorary doctorates were awarded to celebrated journalist **Dan Rather**; noted Mexican photographer **Graciela Iturbide**; and four of the original members of the legendary R&B band **Earth, Wind & Fire**: **Philip Bailey**, **Ralph Johnson**, **Maurice White**, and **Verdine White**.

Three distinguished alumni were also honored at the ceremonies. Alumni of the Year honors went to producer **Len Amato** (B.A. '75), senior vice president of HBO Films; actor **Tonya Pinkins** (B.A. '96), who won a Tony Award for her role in *Jelly's Last Jam*; and choreographer **Eduardo Vilario** (M.F.A. '99), founder and artistic director of Chicago's Luna Negra Dance Theater. For more on the Alumni of the Year, see "Not-so-secret Success," page 14.



Averill and Bernard Leviton at the ribbon-cutting celebration for the campus gallery that now bears their names. Photo: Robyn Martin ('05)

A + D Gallery Rededicated

The Wabash Avenue exhibition space of the Department of Art and Design was rededicated this spring, becoming the **Averill and Bernard Leviton A + D Gallery**. The renaming, which honors the Levitons' long service and generous support of the college, was marked with a ribbon-cutting ceremony on May 8.

"Columbia College is about our students; they are creative, with a yearn to learn, so of course my husband and I are honored to support those goals," said Averill Leviton.

The street-level gallery, one of several such prominent exhibition spaces on Columbia's South Loop campus, presents professional exhibitions and educational programming with a primary focus on process and the development of ideas into art. In accordance with its mission, the gallery presents emerging and established artists whose work reflects any of the nine disciplines taught in the department, including fine arts, interior architecture, illustration, fashion design, advertising, art direction, product design, graphic design, and art history.

Public Programming Preview for 2008-09

Columbia has several programming series in the works for the coming year. For detailed and up-to-date information throughout the year, visit www.colum.edu/events.

On the Road with the Beat Generation

Jack Kerouac typed his first draft of *On the Road* on a 120-foot-long scroll during a three-week writing marathon. The scroll is the centerpiece of "and the Beats go on..." a series of exhibitions and programs examining the literary and cultural legacy of the Beat Generation, including the first major conference on the Beats to be held in 14 years. Find more information at colum.edu/beats.

Human|Nature

Each year, the college explores a theme through our campus-wide Critical Encounters initiative, which brings together art, academia, and the community in conversations about current issues. This year's theme is Human|Nature, and will engage the entire campus in an examination of how geography, culture, economics, and other societal factors influence our relationship as humans with the natural world. Visit colum.edu/criticalencounters for details.

Conversations in the Arts

This year's Conversations in the Arts program series will be called The Founders Lectures, and will focus on themes central to Columbia's core mission and values. Speakers coming to campus to participate in this series include **Jonathan Kozol** (October 20), **Sir Ken Robinson** (December 2), **Anna Deavere Smith** (January 27), and **Richard Florida** (April 30). See inside front cover of this issue for details and ticket information.



Columbia's ABBA-inspired float, created by students, alumni, and staff, garnered an honorable mention in this year's Chicago Gay Pride Parade. Photo: Niki Grangruth.

Columbia's Pride Has a Retro Kitsch Flair

For the third consecutive year, Columbia's float entry in the Chicago Gay Pride Parade won an award. Following on the heels of its last two musically themed floats—inspired by *The Sound of Music* and Nancy Sinatra, each of which won Best Organization Float in its respective year—this year's ABBA *Dancing Queen*-inspired entry snagged an honorable mention.

A crew of nearly 30 students, staff, alumni, and friends of the college worked to create the glittery extravaganza, from the multitude of mirrored disco balls to the silver lamé capes and leatherette hot pants the dancers donned to make their way through rain and shine along the parade route.



Raleigh Studios in Hollywood, the new location of Columbia's Semester in L.A. program.



Architectural drawing of the proposed Media Production Center by Studio Gang Architects.

Columbia Joins U.S. Green Building Council

As part of its commitment to reduce energy consumption and increase sustainable practices, Columbia has become a member of the U.S. Green Building Council (USGBC).

The USGBC works to certify homes and businesses that reduce the amount (and types) of energy they consume. It also expands green building practices and educates the public through its LEED program (Leadership in Energy and Environmental Design) and its Green Building Rating System, which recognizes sustainable practices.

"It's within our mission to be sustainable," said **Joe Leamanczyk**, project manager in the Office for Campus Environment. "It's the right thing to do. A lot of other schools are members, and it's important that we are a part of this community."

The college currently has two projects underway for which it will apply for LEED certification. The fifth floor of the 33 East Congress building and the yet-to-be-built Media Production Center (above) will be constructed with sustainable materials. Both will also take a greener approach toward heating, ventilation, and air conditioning.

Semester in L.A. Goes to Hollywood

Semester in L.A., Columbia's signature entertainment-industry immersion program, moved to a new home on Raleigh Studios' 11-acre Hollywood complex on May 12. The 2,000-square-foot space is in the historic Bronson building on Melrose Avenue. The program had previously occupied a bungalow on the CBS lot in Studio City.

"We are thrilled to be entering into a lease with Raleigh, one of the oldest and most respected studio enterprises in the country," said **Doreen Bartoni**, dean of Columbia's School of Media Arts, citing the "great resonance between the histories of Raleigh and Columbia, with a common commitment to new visions and voices in the creative entertainment industries."

Semester in L.A. is an intensive program that allows full-time Columbia College Chicago students the opportunity to gain first-hand exposure to the entertainment industry. It draws on the college's network of hundreds of working entertainment-industry professionals, whose knowledge and advice can be invaluable in helping students get ahead. The program, headed by **Jon Katzman**, offers opportunities across a wide range of career fields in the entertainment industry.

"The students will really like being in the middle of the action in Hollywood instead of in the Valley," noted Katzman.

Demo, Other College Publications Win Design Awards

Demo magazine was among several Columbia publications honored by the Council for the Advancement and Support of Education (CASE) with Circle of Excellence Awards, among the most prestigious honors in the field of college and university publications. *Demo*, which is designed by **Guido Mendez**, won a Silver Medal for graphic design. Other design honors went to The Dance Center academic brochure, designed by **Jehan Abon** (B.A. '07) and the "Girl on Guy" exhibition catalog, designed by **Robert Gauldin** (B.A. '03), *Culture of Creativity*, the 2006 President's Report, also designed by Mendez and edited by **Ann Wiens**, won a Gold Medal for graphic design and a Silver Medal for overall excellence. Earlier this year, *Demo* won a 2008 *Graphic Design USA* American InHouse Design Award.

spin:

New recordings by Columbia Alumni and Faculty

By Brent Steven White

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

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

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



Scotland Yard Gospel Choir / *Scotland Yard Gospel Choir*

[Bloodshot Records, 2007. sygc.com]

COLUMBIA CONNECTION: Nan Warshaw, co-owner of Bloodshot Records, received a master's in Arts Entertainment and Media Management in 1994. Kegan Simon, Bloodshot's retail director, earned a master's in AEMM in 2006. Mary Ralph, who sings and plays guitar in Scotland Yard Gospel Choir, attended Columbia from 1999 until 2002. She studied early childhood education.

THE SOUND: Indie

THE WORD: It's been a long journey for Elia Einhorn. Growing up, the Welsh-born singer-songwriter for the Chicago-based indie act Scotland Yard Gospel Choir dealt drugs and experienced many lows. However, he got clean and now uses his music to address the turmoil of his troubled youth. On this self-titled album, Einhorn and company examine topics such as sexual identity, mental illness, and drug abuse. The band is frequently compared to Belle & Sebastian, a fair and accurate comparison. From its easy-to-whistle melodies to its dense instrumentation, Scotland Yard Gospel Choir simultaneously nods to its predecessors and takes a promising leap forward for local indie music.

Able Baker Fox / *Voices*

[Second Nature Recordings, 2008. ablebakerfox.com]

COLUMBIA CONNECTION: Bassist/vocalist Ben Reed graduated in 2006 with a B.F.A. in photography, and until recently worked in Columbia's admissions office as the communications coordinator.

THE SOUND: Post-punk/rock

THE WORD: Able Baker Fox sounds like someone who "has a case of the Mondays," the band's MySpace profile reads. But silly references to lines in the movie *Office Space* don't do Able Baker Fox justice. Aggressive, melodic, and heavily textured, this band sounds like a group of seasoned musicians, despite its relatively short existence. Echoing instrumental greats like Pelican, Russian Circles, and post-punk revolutionaries At the Drive-In, Able Baker Fox is raw enough to remain legitimate, but polished enough to garner accessibility.

Joan Hammel / *Joanland*

[Paxton Productions, 2005. joanhammel.com]

COLUMBIA CONNECTION: Joan Hammel graduated from Columbia in 1986 with a B.A. in television. She's president of the North Suburban Chicago chapter of CAAN, the Columbia Alumni Association and Network.

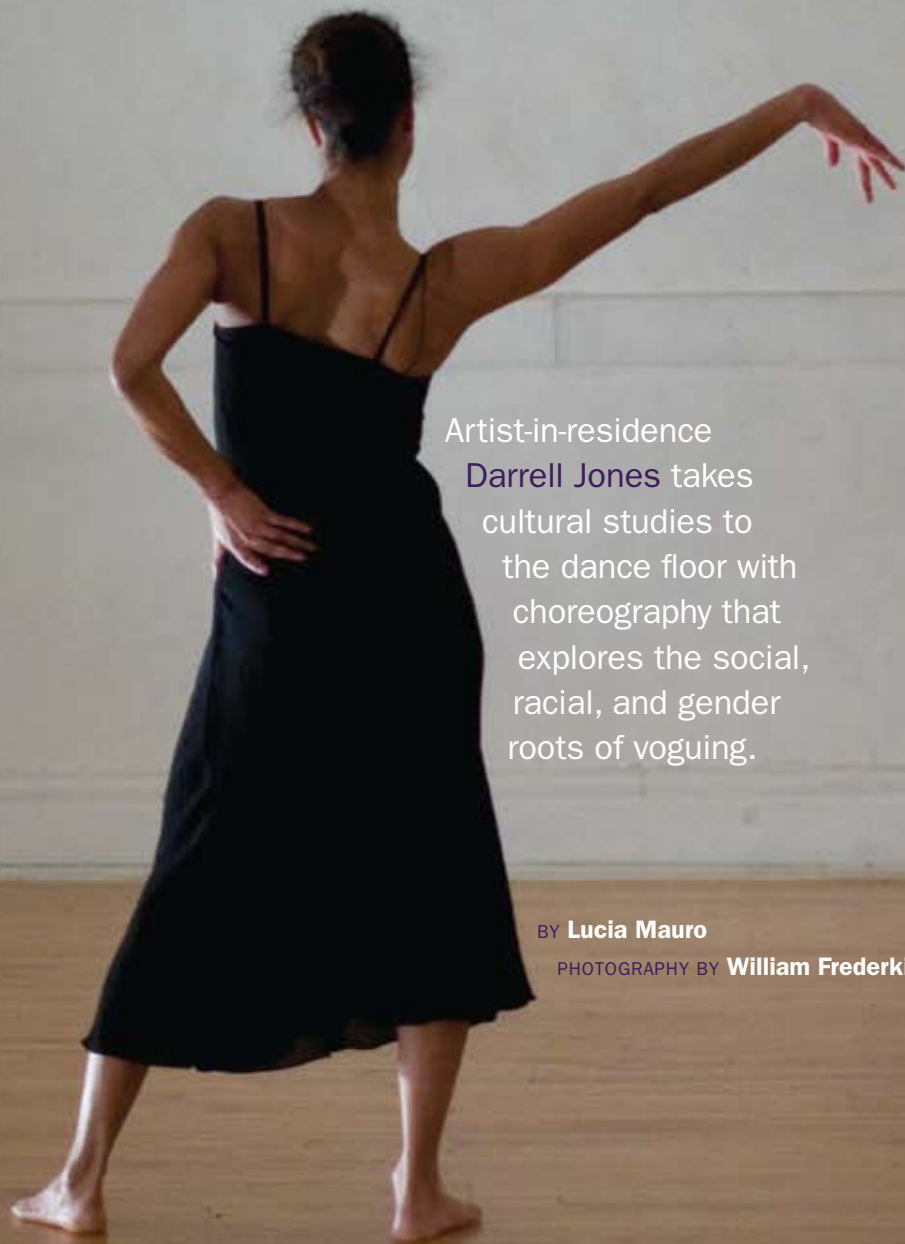
THE SOUND: Easy listening

THE WORD: Since graduating from Columbia in the late '80s, Hammel has worked in music, theater, film, radio, television, and commercials. She has a long resume that includes many awards and nods of recognition, including being a four-time nominee for Pop Entertainer of the Year from the Chicago Music Awards. This year, she was nominated for entertainer of the year. She appeared in the cult-classic Bill Murray film *Groundhog Day*, and worked with other well-known movie stars, including Robert De Niro and Andie McDowell. On her first full-length album, Hammel sings about love, heartbreak, and hope.

Brent Steven White is *DEMO*'s editorial assistant.

A 2008 journalism graduate, he played guitar in a Portland, Oregon band before moving to Chicago.

striking poses



Artist-in-residence
Darrell Jones takes
cultural studies to
the dance floor with
choreography that
explores the social,
racial, and gender
roots of voguing.

BY **Lucia Mauro**

PHOTOGRAPHY BY **William Frederking**

Madonna took the notion of striking a pose mainstream with her 1990 hit, “Vogue.” But dancer/choreographer Darrell Jones’s research into the multilayered voguing dance aesthetic—a fashion-inspired style rooted in gay black culture—has nothing to do with commercial appeal. With support from a Chicago DanceMakers Forum grant, Jones, artist-in-residence in the Dance department, aims “to unravel the physical poetics of this dance form and how it has become a present metaphor for ideas of power and transgression.”

So Jones has been probing beneath the notorious runway struts of voguing (which takes its name from the fashion magazine) to extract the dance’s deeper connections to racism, sexual identity, and empowerment, as well as its fierce melding of movement styles: breakdancing, martial arts, gymnastics, and improvisation.



Jones, who holds degrees in dance and psychology from Florida State University (Tallahassee) and the University of Florida (Gainesville), is intrigued by how voguing stands at the crossroads of hyper-femininity and hyper-masculinity. This idea is embodied in a life-changing experience he had in New York City. While walking up North 125th Street, Jones noticed a crowd of people suddenly “parting like the Red Sea.” Through the awestruck pedestrians emerged a tough-looking black man wearing baggy hip-hop gear and a pair of Manolo Blahnik sling-back mules. And, as Jones recalls, “he was pumping them.” But Jones was most struck by the man’s “strength of his convictions” and how he created a world for himself that allowed him to live those gender-toppling convictions “so freely and openly in the theater of life.”

Gender, after all, is at the heart of voguing, a dance style that dates back to the underground gay culture of 1930s Harlem. Its popularity rose among the African-American, Latino, and transgendered segments of the gay community in 1980s Manhattan—a phenomenon chronicled in Jennie Livingston’s 1990 documentary *Paris Is Burning*.

Voguers belong to specific “Houses,” such as House of Chanel, a structure that pays homage to fashion designers and allows the dancers to create their own surrogate families. The House, akin to a college fraternity, is where they are free to express themselves among their peers without being judged by mainstream society.

Because the dancers wear elaborate women's couture, voguing is often confused with the drag scene. But Jones is quick to point out that voguing is not a drag performance, female impersonation, or lip synching. It's a highly stylized and dangerously physical aesthetic that incorporates everything from hip-hop to Brazilian capoeira in a series of "balls," which take place in empty warehouses or clubs into the wee hours of the morning.

To maintain the underground spirit of voguing, Jones presented the culmination of his project, *Third Swan from the End*, at Galaxy, a makeshift nightclub. Because he does not intend to mainstream the form as concert dance, he allowed viewers to observe real voguers battling it out on the dance floor. "The venue is key," he says, "and it needs to be a club setting. The people observing have the potential to go up and perform. And the audience can very vocally judge the performers as if it's a competition. They won't hold back. They'll let you know if 'you're feelin' it' or if 'you're not feelin' it.'"

Originally called pop, dip, and spin, voguing is characterized by photo-model-like poses, sashays, and duck walks integrated with angular, linear, and rigid leg and body movements. But it's so much more, says Jones: "It's not just movement; it's an attitude and a sense of defiance—finding a certain feminine aspect and turning it up to ten." The psychology behind this, he theorizes, is tied to creating a world where a gay black man can maintain his power. "So," he says, "if you label me evil, then I'll become Alexis Carrington."

The ultra-girrrl power is channeled through the music, which can include Robbie Tronco's "Walk for Me," La Cubanita's "Toca Me," and "Wonder Woman" by T-Pro vs. Unknown DJ. Judges at the balls pay close attention to dancers with a confident carriage and "realness," adds Jones, who says voguers perform duet "battles," as well as solos in various categories, including Butch Queen and Femme Queen. "Voguing," he adds, "encompasses a range of performers, from someone on their way to becoming a woman to those who like to dress like a woman."

So how did Jones—an academic and trained postmodern dancer who has performed in the companies of Ralph Lemon, Bebe Miller, and Urban Bush Women—become interested in voguing, a form that has a general structure but is also highly improvisational?

"I was about 18 or 19 and went to a gay club in Atlanta," recounts Jones, now 38. "I remember seeing a dancer named Andre Mizrahi [last name refers to the House of Isaac Mizrahi] doing really flamboyant, unsanitized movement. He scared me a little, but he also made me remember the first time I was told I was being too effeminate and that somehow that was inappropriate."

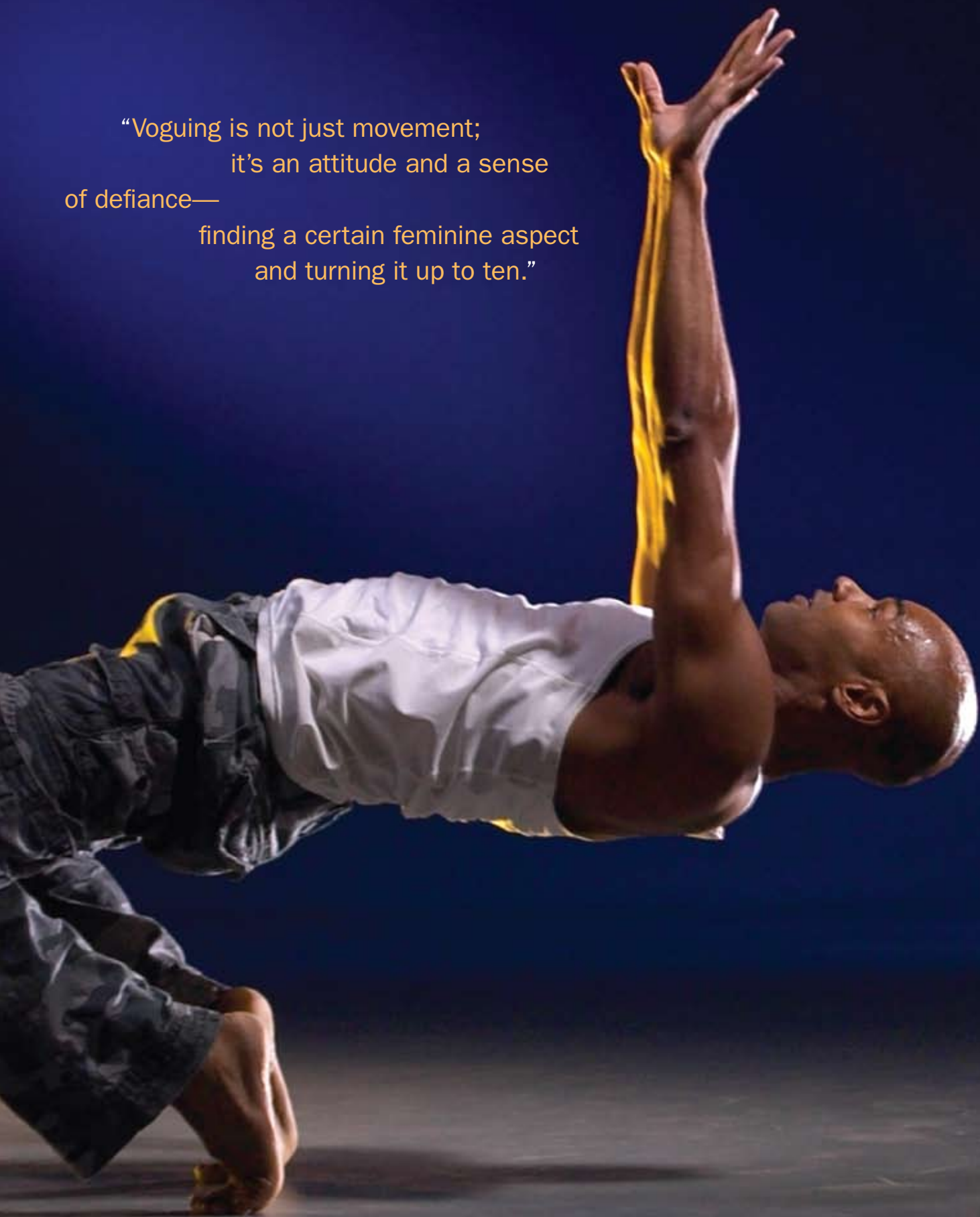
Through voguing, he has met many gay men struggling with how much or how little they should display their femininity within and outside the gay community. Jones, a member of Chicago's House of Avant-Garde (an underground voguing group), says that voguing gives him permission to be effeminate. But since it's within the context of theater or fantasy, it provides a safe place for expression.

Most recently, the House of Avant-Garde opened the School of Opulence, a permanent West Side training ground for voguers and a stage for weekly balls. It may seem contradictory that the itinerant art of voguing has established a school. Yet Jones calls it more than a place to study dance moves. It serves members of the community dealing with HIV/AIDS and assists with job placement. Moreover, he believes a consistent space for voguing allows for an opportunity to preserve its history and chronicle its ongoing transformations. Ultimately, Jones has no intention of fusing postmodern dance and voguing on the concert stage. He stresses, "The last thing I want to do is gentrify it."

On a personal level, Jones now teaches and choreographs from an approach he calls "embodied reasearch." He is currently choreographing a piece, "Whiff of Anarchy," for the Chicago-based company The Seldoms (scheduled to premiere at The Dance Center at Columbia in spring 2009). In it, he addresses the momentum that arises from riots. For his research, he attends political demonstrations so that he can physically put himself in the situation. He sees how his body responds, then goes back to the studio and re-shapes those responses into abstract movement. Voguing, he acknowledges, made this possible: "In voguing, you don't just walk with an attitude. You walk with an effortful stride as a survival mechanism. These are things your body has experienced. And it's not just movement—it's life or death."


Lucia Mauro is a dance critic and arts writer whose work appears in the *Chicago Tribune*, *Chicago* magazine, and national publications. She is a dance contributor for Chicago Public Radio. **William Federking** is faculty in the Photography department and associate dean of the School of Fine and Performing Arts at Columbia College.

“Voguing is not just movement;
it’s an attitude and a sense
of defiance—
finding a certain feminine aspect
and turning it up to ten.”



[not • so • secret]

Columbia's 2008 Alumni of the Year—**Len Amato, Tonya Pinkins, and Eduardo Vilaro**—bring exceptional creativity to their fields, and exemplify the spirit of the college.




Len Amato

Senior Vice President for HBO Films

How do you measure success? Working for your “hero,” Robert De Niro? Having Oprah proclaim you one of “the 10 women in America who will take your breath away”? Finding critical acclaim on a New York stage? For many Columbia College Chicago alumni, the benchmark is turning a personal passion into professional achievement. This year, the college honored three individuals who have done just that with Alumni of the Year awards, acknowledging not only their success in their fields, but also their embodiment of the values and spirit that define Columbia.

BY **William Meiners** (M.F.A. '96)
PHOTOGRAPHY BY **Drew Reynolds** (B.A. '97) AND
Andrew Nelles (B.A. '08)

Success



Len Amato (B.A. '75) grew up on Chicago's West Side, often heading with his friends to one of the many grand old theaters downtown to see the movies that he loved. Amato was a fan of actors, but he also seemed to be drawn to films that were the work of great directors, such as Howard Hawks and Billy Wilder. This developing aesthetic would serve him well later, as he made a name for himself in the business.

When Amato was coming of age in the early 1970s, many young American men were dealing with a lottery that had nothing to do with power balls or instant millionaires. A low draft-lottery number could mean a trip to Vietnam. When the government stopped giving college deferments, Amato spent a couple of years at Triton Junior College, taking classes and waiting to see if he was going to get drafted. A high lottery number kept him on Chicago soil, so he decided to find someplace to finish up his remaining two years and earn a college degree. A college counselor talked with him about Columbia College.

Amato liked what he saw at Columbia, which he describes as an "outlaw type of school," with departments spread out all over the city. (He recalls that the film department had a couple of floors in a "warehouse-looking" building at Ohio and Lakeshore Drive, and the writing and dance departments were located elsewhere.) He met his future wife, a dance major named Diana Conforti (B.A. '76), at a makeshift bookstore. "There were a bunch of Vietnam vets going there," Amato said. "I was able to get a scholarship and became a teaching assistant, so that's why I decided to go there."

While at Columbia, Amato wrote and directed two films; fictional works in a time when most students were focusing on documentaries. (After graduation, he did end up working on one documentary, filming the pope in the Vatican.) In 1979, a few years after graduation, Amato moved to New York, and over the course of the next decade tried to make it as a musician. He was a member of a couple of "punk and new wave" bands, played at CBGB, acted in a play, almost helped make a movie about a garage band, and accepted a writing fellowship at Yaddo. He also began taking steps toward the career in which he would find solid success: film production.

Amato admits he hadn't had a straight job in years when he sent a one-page letter to his "hero actor," Robert De Niro, regarding a film company the actor wanted to start in New York, Tribeca Productions. But that trip to FedEx, and the subsequent meeting with De Niro, would forever change Amato's professional life. Amato got the job, reading scripts for De Niro as the legendary actor's story editor.

Today, as senior vice president for HBO Films, Amato's on the West Coast, working closely with writers and overseeing film development and production. Through each of the companies he's worked for, from Tribeca to Spring Creek to HBO, Amato has continuously looked for the best stories to bring to the big screen. He contributed to Academy Award-nominated films *Blood Diamond* and *Analyze This*. His first credit as a producer came with the movie *First Time Felon* in 1997. "My strength has always been in story and script," says Amato, believing "a comfortable, creative environment" can lead to artistic breakthroughs for writers, actors, and directors alike.

What does the Columbia alumni award mean to this punk rocker turned producer? "It's an honor," says Amato. "It makes me proud. I think it's meaningful for the school, which had really humble beginnings. I loved going there. You had practitioners teaching you, and they brought in directors like Frank Capra and John Cassavetes to talk to us. They wanted you to start making movies right away."

Tonya Pinkins (B.A. '96) had already won a Tony Award before she even enrolled at Columbia. She earned a writing degree in just two semesters. Pinkins has a knack for focusing her many talents to impressive effect. As a teenager, the South Side native was a working actress in the Goodman Theatre's Young People's Program. But she was also good enough to act alongside adults. (A classmate in one of her first acting classes at the St. Nicholas Theater Company was John Mahoney—best known for his role as the elder Mr. Crane on "Frasier"—also in his first acting class.) Her first break came at 14, as the "smile" of the "Have a Coke and a smile" ad campaign.

A few years later, studying theater at Carnegie Mellon University, Pinkins gave up the classroom for the stage when she got a part in the Broadway production of *Merrily We Roll Along*. And roll along she did, embarking on an acting career spanning stage, television, and film. Her credits range from the ABC soap opera "All My Children" (she originated the role of Livia Frye in 1991) to films such as *Above the Rim*. And there was her performance as Sweet Anita in *Jelly's Last Jam*, for which she won the Tony for Best Featured Actress in a Musical. "It was the highest dream I'd ever hoped for," Pinkins says of that particular honor. "It was a hard show to do and a hard experience. I was not always the person they wanted, and I really had to stick to my guns about how I played the role."

"My life kind of flows in a certain way and I often do what's in front of me," says Pinkins, recalling the tour of her hometown college—Columbia—she took in the mid 1990s. She found it fortuitous that her tour guide was a young woman in the Fiction Writing program who had turned down the Iowa Writer's Workshop for a Columbia program that prides itself on jumpstarting imaginations and teaching people how to write. So an acclaimed actress, having only finished about a year at Carnegie Mellon, made the decision to become a student writer and signed up for classes. Her academic advisor, coincidentally an old grade-school friend, allowed her to take on coursework beyond the normal limits, enabling Pinkins to earn her degree in just two semesters.

While writing and directing are all part of the artistically evolving life of Tonya Pinkins (she published the book *Get Over Yourself: How to Drop the Drama and Claim the Life You Deserve* in 2006), she has also continued to act. She earned two more Tony nominations for her roles in *Play On!*, a 1997 musical version of Shakespeare's *Twelfth Night*, and *Caroline, Or Change*, a 2004 musical. On screen, she's recently played supporting roles in John Turturro's *Romance and Cigarettes* and the Disney hit *Enchanted*.

While not always commercially successful, her work has generally been critically acclaimed, and she doesn't shy away from controversy. She's interpreted the words of great playwrights such as Larry Kramer, Tony Kushner, and August Wilson. The film and television appearances really pay the bills, but for Pinkins, the play's the absolute thing. So while credits including "Law & Order" and "The Cosby Show" may have made her somewhat of a familiar face on the streets, she prefers keeping it live. "The theater is my drug and I have to be on stage," says Pinkins, who is currently trying to build a theater life for herself in Los Angeles, a town not particularly well known for its stage work.

For Pinkins, the "Chicago" part of the Columbia award is important. So much of her acting life has taken her to New York for plays, or to Los Angeles for television and film, that she always seemed to be leaving Chicago to find an audience. "It feels very nice to be recognized at home," she says.





“It was a hard show to do and a hard experience. I was not always the person they wanted, and I really had to stick to my guns about how I played the role.”

Tonya Pinkins

Actor, author, Tony Award winner



“Columbia opened me up to looking at different art forms and processes from different perspectives. I was a little jaded with New York and I got excited about my art form again.”

Eduardo Vilaro

Founder, Luna Negra Dance Theater



Eduardo Vilaro (M.F.A. '99) had his solo stage debut in an eighth-grade production of *You're a Good Man, Charlie Brown*, in which he appeared as Linus doing a rumba with his beloved blanket. The dancer went on to much more auspicious things: he trained at the Alvin Ailey American Dance School and the Martha Graham School of Contemporary Dance before earning a B.F.A. from Adelphi University in 1988. He went on to become a principal dancer with Ballet Hispanico of New York.

Although the Cuban-born dancer grew up in the Bronx, a desire to "escape the madness" of the Big Apple led him to some Second City soul searching at Columbia College. Looking for his next career step after being a performer, he may have rediscovered himself by founding the Chicago-based Luna Negra Dance Theater. Vilaro characterizes his time at Columbia as a re-energizing period. "Columbia opened me up to looking at different art forms and processes from different perspectives," says Vilaro, who also examined visual art forms and writing throughout his master's studies in the Interdisciplinary Arts program. "I was a little jaded with New York and I got excited about my art form again."

Vilaro founded his dance company immediately after receiving his degree in 1999. Luna Negra, as the name suggests, is about contrasts. "As someone who enjoys dealing with works that talk about identity, I find so many contrasts in identity and specifically in a Latino culture," Vilaro says. "Luna Negra is more about not taking anything at face value. You can be dark, you can be light, you can be gray, in between, or mulatto. There's much more to being Latino than just one thing, than just icons or stereotypes."

One *Chicago Tribune* reviewer in particular found that outlook refreshing. "We can thank Cuban-born Eduardo Vilaro and his beguiling dancers for reshaping those flashy stereotypes into exquisite movement poems of heartfelt complexity," wrote Lucia Mauro.

For Vilaro, who has created more than 20 original works, the dancing really can take on the shape of a prose poem. "As artists we tell stories, whether they're abstract or have a strong narrative," he says. "It's the form of story that shares our experiences and who we are. And manipulating that with movement is so rich and complex. The body, the way it moves, has a language in itself. And then on top of that, adding traditions or narratives of traditions with that language is so powerful because you move beyond just a simple 'this is what happened.' You're really looking at imagery that connects to emotion and to kinetic memory. Someone might look at that movement and think, 'I've felt that.'"

Six full-time staffers help maintain Luna Negra, while choreographers and dancers work on contract. "The artists are taken care of and that's important," says Vilaro, who has earned a grant from the Cuban Artists Fund as well as a Choreography Fellowship from the Illinois Arts Council. He also received the 2001 Ruth Page Award in choreography and was honored at Panama's II International Festival of Ballet for his choreographic work.

This past winter, Vilaro had his own homecoming of sorts with a two-week run of a Luna Negra show in New York, where he said his old friends "came out of the woodwork." Beyond his company's successful New York debut, Vilaro is proudest to be keeping Luna Negra meaningful locally, nationally, and internationally. "The company is alive and thriving and continues to create work that is relevant and important."

Perhaps that's the best measure of success.

William Meiners (M.F.A. '96) is a senior writer for Purdue University's College of Engineering and the editor-in-chief of *Sport Literate*, a Chicago-based literary journal available in print and online at sportliterate.org. **Drew Reynolds** (B.A. '97) is a Los Angeles-based photographer whose clients include *Forbes*, *XLR8R*, *Complex Magazine*, Thrill Jockey Records, and MCA Records. **Andrew Nelles** (B.A. '08) is an Illinois College Press Association award winning photojournalist who graduated in May. He is spending his summer photographing in Turkey.

The Elma Stuckey Poetry Award is presented annually by the English department to two distinguished undergraduate Poetry majors. The award was established in 2005 by the Elma Stuckey Poetry Board in honor of its namesake poet, author of *The Big Gate* (1976) and *The Collected Poems of Elma Stuckey* (1987). Here, we present the winning poems by the awardees for 2007, **Jennifer Watman** (first place) and **Rachel Finkelstein** (second place).

STILL LIFE ON AVENUE Z

If I should learn,
In quite some casual way—
That you were gone

Your rabbit hole smoke rings not to return again,
Kept stale in the pocketed mouth
Of loose spectacles and drawn eyes.

I would say I wish I knew you
Had slept off the taste of silver.

I was the thinnest part of blood.
The yellow, your twenty-year-old Polaroid,
A fine face of an afterthought
Static in a cloud of black hair.

Not pictured:
Your young wife and the spitting of her bare feet,
Spindling each corner of Israel's six-pointed face.
Your father, his hair-splitting voice,
To be Jewish, Karen
Is to be Righteous.

Remember your child's
Dead end eye
Into the socket-less face
Of the last avenue in Brooklyn.

I open a Siddur and watch my fingers move like dumb rods
Breaking the soft celled Hebrew
Into a fumbling pull
Of God's hanging skin.

RACHEL FINKELSTEIN (B.F.A. '08) received the Elma Stuckey Poetry Award in both 2007 and 2008. Her poems have appeared in *Columbia Poetry Review* and *Elephant*, and her fiction in *Grassroots* magazine. She is a happy-go-lucky intern for Switchback Books and enjoys being a flaky and tasteless poet.

WHAT I LIKED ABOUT CHRIS' FIRST APARTMENT

I liked how the c.d. receiver plugged into an Ampeg head instead of traditional stereo speakers.
How the sound came out softer, warm and minute, though still full-spectrum.

I liked how Jesse Rose's pieces hung on:

[The wall]

an oil of three svelte crème bodies traveling through magenta saturation

[Her computer]

1. Alex (in schizophrenic obsession) gathering house-high woodpiles in their parents' backyard
2. Jesse, Nikki, and Jesse D. wrapped up in saran, tin foil, and neon string

////////// Up // to // their necks! |||

Over ||| their eyes! |||

//\:\: nipples ::/\:\ now sticking through ((the un-raveling))

[Looted]

stained glass windowpane, stolen chalkboard from Montrose abandoned church lot

[Littered within]

a triage of neon string, popsicle sticks, pairs of Nikes hot sauce packets joint and cigarette ashes
bottle caps pins wrappers solder wire bits wire hangers skateboard wheels nails matches mini notebooks

I liked how the shower curtain was a bed sheet. The window treatments were bed sheets,
the beds' canopy a tablecloth, the kitchen table had no tablecloth

I liked that their five-by-two cement back porch beyond the French doors held a bicycle,
spray-paint project remnants, a wheelchair, half of a blender

I liked that when Chris came home from 7-11 with gummy candy sour straws & slurpees
for himself & Jesse I wasn't surprised that Jesse got mad that Chris got her a coca-cola flavored one
instead of traditional cherry. I said OK, I'm gonna go (I think).
Chris said Hey I gotta get the hmm yeah <whatever>

I liked that whenever I came down prior to four on an *anyday*, Chris hollered like a mumbling foghorn:
"HoldooNAsec—Be there!"
sucking open the door, over a pillow
in front of his cock, slipping out of its case

JENNIFER WATMAN (B.F.A. '07), also known as Jen N.W., is a Chicago-based poet and musician who spends most of her nights succumbing to decibels at local music venues. She is an editorial intern for the feminist poetry press Switchback Books. Her work has been published in *MiPoesias*, *Columbia Poetry Review*, *Wet: A Journal of Proper Bathing*, and several independent zines. She claims she comes from a black hole, as we all do. Please check out Myspace.com/jenNWmusic for more information.



local



international



A Columbia Theater professor and his family immerse themselves in life in London, and bring that city a little closer to Chicago in the process.

BY **Brian Shaw**

PHOTOS BY **Brian and Stephanie Shaw**

Nicholas with friends from St. Edward the Confessor School in Westminster.

**“Turns out the tooth fairy gives 500 pounds
for the tooth of a young Saudi prince.”**

My son Nicholas and I are pitching pennies in the alley behind Hackney Empire. Actually, we are pitching 50-pence pieces—this is London, after all, and money comes in pence and pounds. We’ve just come from a meeting with Daisy Sutcliffe, the education director of Hackney Empire. The Empire is an old music-hall theater, located in Hackney, a poor borough in North-East London. The theater has been restored to its 1901-era exotic splendor—cherubs and gilt and curtains in impossible colors that somehow work perfectly together. These days they produce popular theater at The Empire, as well as working extensively with local teens, creating original theatrical spectacles blending dance, music, and theater. The teens form a truly diverse group, with roots in Africa, the Caribbean, Eastern Europe and the U.K., but they all identify themselves as East Londoners, a peculiar tribe rooted in a small, tough patch of urban territory that has always drawn, and continues to draw its residents from all over the world. Local International.

After meeting with Daisy and watching the teens rehearse for their upcoming show, Nicholas and I find ourselves in the alley behind the theater, and the sidewalk and the wall make a perfect location for pitching pence. Nick is eight years old, new to London, and has never pitched pence before, but the alley is a good proving ground and he beats me without my letting him. He’s happy.

Fifteen minutes later, Nicholas is sullen and sobbing. We are having lunch in a Vietnamese restaurant and he’s having difficulty with his chopsticks. Nick is new to London and his emotions are running high.

Ten minutes later, Nick loses a tooth. The debate begins about how much the English tooth fairy gives for a lost tooth. I ask a local family in the restaurant. Two minutes later we are reading a text message the father had received from his sister who is a nanny to a young Saudi prince who had just lost a tooth. Turns out the tooth fairy gives 500 pounds for the tooth of a young Saudi prince. Local International. (Later that night, the son of this visiting academic to London gets a pound.)

An hour later, Nick is furious with me. We got off the bus at King’s Cross and I decided to walk back to the flat. It’s turned out to be a longer walk than I expected and Nick is dragging his ass, and justified in his anger with me.

Two days later, Nick is an expert on the Tube, guiding his mother, sister, and twin brother from Heathrow back to the flat we will be staying in for the next five months in Westminster. We have been in London three days and he is feeling confident reading the Underground map. International Local.

A week later, I am back at Hackney Empire watching the teens perform under the watchful gaze of Empire cherubs. Their performance is fully produced, with lights and sound and stage smoke. This relic of the past has been restored to present work that is wholly of the current moment.

Four months later I am back at Hackney Empire, in the audience with my family, watching a traditional, but “Empire-updated” Christmas panto called *Dick Whittington and His Cat*. This panto comes complete with cross-dressing and topical references and audience participation, so that when our hero, Dick Whittington—played by a leggy young woman—slaps her thigh and calls out, “Hiya, Hackney!” to the audience, we roar back in unison, “Hiya, Dick!”

Two days later I am back at the Empire, meeting with Daisy and others to plan how we might bring a small group of youths and teaching artists from Hackney to work with students and faculty at Columbia—along with youths and teaching artists from some of our community arts partners in Chicago. International Local.

A week later, we are on our way back to Chicago, and home.

For five months, I was a guest of the University of East London (UEL), with which Columbia has an official exchange program—swapping small numbers of students in semester-long exchanges that integrate visiting students into the life, culture, and curriculum of the host school. While I was at UEL, I taught workshops, assisted on a research project, observed classes, and met with community partners such as Hackney Empire. I was lucky enough to be joined by my family for the duration of the visit. My children went to local schools and made local friends. My wife—who is working on a novella titled *Mademoiselle Guignol*, to be published by Doorways Publications later this year—got an enormous amount of writing done, and took almost-daily walks in Regent's Park. We lived more or less as Londoners, and we built a relationship with UEL and its community partners that will allow us, and other Columbia faculty and students, to return to London in the future and feel like Londoners again. Local International.

It's been two months since we returned home, and I am at Association House, a community organization in Chicago's Humboldt Park neighborhood that offers educational, child-welfare, and behavior-health services in English and Spanish. I'm there with students from my Teaching Practicum class, who are working with a group of students from Association House's alternative high school, El Cuarto Año. One woman is blindfolded. She is being led through a human obstacle course constructed of a mix of Humboldt Park teenagers and Columbia Theater students. Her name is Charlotte and she is from the University of East London. She is one of four UEL students in the class, and today a visiting UEL faculty member who is observing class (and checking up on her students) joins her. Charlotte is successfully navigated from one end of the room to the other—voices from Humboldt Park, East London, and Columbia College joining together to help her get there. International Local.

The exchange program between the Theater Department and the Theatre Studies Program at UEL has taken root. The roots have been established in the human relationships that have grown between faculty, students, staff and families at both schools—and between both cities—at a local international level.

Brian Shaw (B.A. '86) is associate chair of the Theater department at Columbia College Chicago. He is a performer and director, as well as a creator of original works for theater, primarily with the physical theater company Plasticene. Most recently, he appeared as Jim Lehrer in *The Strangerer* by Mickie Maher with Theater Oobleck at the Chopin Theater in Chicago, and off-Broadway at the Barrow Street Theatre in New York.

Information about the Theatre Studies Program at UEL can be found at: www.uel.ac.uk/ipad
Information about Hackney Empire can be found at: www.hackneyempire.co.uk



Nicholas, Linus, Spencer, and Brian Shaw.



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Columbia 

C O L U M B I A C O L L E G E C H I C A G O

we've got your back

DEMO'S GUIDE TO OFFSITE DATA STORAGE

Cindy Iverson (M.F.A. '04) has an important message for her fellow alumni: "Keep your hard-drives back-ups off site!" When we contacted Iverson, a graduate of Columbia's Book and Paper Arts program, about featuring her work in this issue, she was happy to participate (see page 30). But a few weeks later, her email came: "We experienced a break-in," she wrote. Her Tempe, Arizona business, the Paper Studio, "was robbed of its cash and two design computers, along with all the external back-up and peripheral devices—all our artwork, design software, fonts, classes, photos, and graphics are gone. Basically, the past three years of our lives have vanished."

This year, 43 percent of people who own computers will lose documents, multimedia, emails, financial records, and other important files. Most will be because of hard-drive crashes, but some, like Iverson's, will involve theft, fire, or other situations in which backing up to an external hard drive isn't enough. That's when offsite data storage becomes so important.

Here, **Matthew Lennertz**, a systems specialist for Columbia's Center for Instructional Technology, who has worked as an Apple Certified Mac Genius, compares some of the most popular services:

Data Deposit Box (DataDepositBox.com)

COST: Monthly, \$2 per gig

DESCRIPTION: Application automatically detects and backs up popular Windows folders, and continues to do so whenever the files are changed, maintaining versioned back-ups of your work. Access is via a Web interface, with the option of password protection.

PROS & CONS: The initial cost is good, as a user can back up a fair amount of data automatically without a substantial investment. But it can grow to be expensive if a user continues to back up multiple versions of large files. And there is no access for Mac or Linux users.

iBackup (iBackup.com)

COST: Monthly, \$9.95/10 gigs to \$299.95/300 gigs

DESCRIPTION: Application-based interface for Mac, PC, and Linux, and a convenient drag-and-drop product called iBackup Drive.

PROS & CONS: Costly on a per-gig basis, but offers an easy-to-use application and the convenience of drag-and-drop backups to a networked drive.

Mozy (Mozy.com)

COST: Two gigs free. Monthly, \$4.95/unlimited for individuals. MozyPro, for small businesses, is \$3.95 plus \$.50 per gig for desktop licenses, and \$6.95 plus \$0.50 per gig for servers.

DESCRIPTION: Application-based interface for Mac and PC. Unlimited offsite storage for only \$4.95/month per machine with 128-bit SSL encryption for downloads and 448-bit Blowfish encryption of data on Mozy's servers. Can be configured to run as scheduled and makes incremental block-level backups following the initial backup, which should make subsequent backups fast because it will only backup those files that have changed.

PROS & CONS: By far the most economic choice for off-site backup, but initial backup is very slow.

CrashPlan (CrashPlan.com)

COST: Monthly, \$5/50 gigs, plus \$.10 per additional gig. Yearly, \$49.95/50 gigs, \$169.42/200 gigs. Free trial available.

DESCRIPTION: Mac, PC, and Linux users may back up to CrashPlan's servers, but perhaps more interesting is a CrashPlan License (\$20) or CrashPlan Pro License (\$60) that allows users to back up to an offsite machine of their choice. This option offers a high level of user control, with control of the computer's bandwidth usage, remote web control of the process, and no limit to storage space or file size (with the exception of drives formatted as FAT32, which has a per-file size limit of four gigs).

PROS & CONS: If you are a user who needs maximum control, this may be the right product for you.

AOL Xdrive (Xdrive.com)

COST: Five gigs free. Monthly, \$9.95/50 gigs; yearly, \$99.95/50 gigs.

DESCRIPTION: The Xdrive desktop application is PC only and allows for scheduled incremental backups. Mac users get the Xdrive Lite desktop cross-platform application, which is built on Adobe's AIR platform and offers the simplicity of quick drag-and-drop backups of user files. However, it does not offer scheduled or incremental back ups.

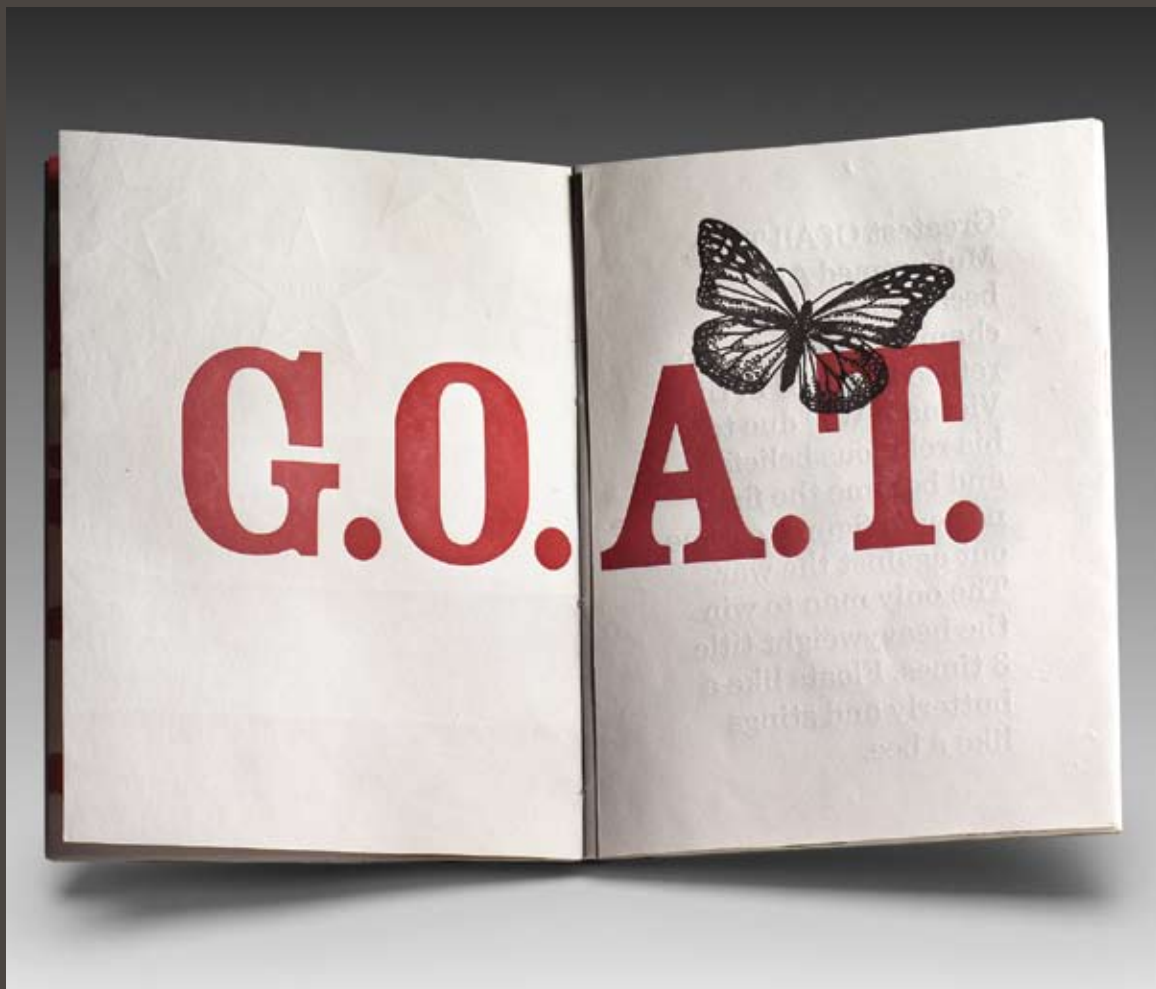
PROS & CONS: For Mac users, the free five gigs is a convenient storage system that can house regularly used documents on multiple platforms, but is not a complete off-site backup solution.



Photo: **Sarah McKemie** (B.F.A. '07)
Styling: **Elizabeth Burke-Dain**

Thinking across boundaries. Columbia's three Interdisciplinary Arts graduate programs are built upon the idea that thinking across boundaries and drawing upon multiple disciplines breaks open ideas about creating and seeing. * In the following pages we present work by several accomplished alumni of one of those three programs, the M.F.A. in Book and Paper Arts. This program is particularly interesting in that it combines a quite forward-thinking, truly interdisciplinary approach with some very, very old techniques and traditions. * The artists featured here are working all over the country, practicing their artistic disciplines in many different ways. We invite you to take a look at what they're doing. There's more on our website: [visit colum.edu/demo](http://visit.colum.edu/demo) and click on "portfolio."

THIS ARTICLE IS DEDICATED TO THE MEMORY OF MARILYN SWARD,
FOUNDING DIRECTOR OF THE CENTER FOR BOOK + PAPER ARTS.



Ben Blount M.F.A. '05

"I am interested in politics as it relates to the interactions of people living together in a society—specifically in our identities as racial and cultural groups," says Cleveland-based artist Ben Blount. He came to Columbia—where, he says, "I found my voice (and my passion)"—from a career in the applied arts. "Through books, broadsides, and interactive installations, I attempt to re-present the implicit and often explicit notions of race and culture that are deeply rooted in American society." He addresses these issues head-on, without sugar-coating them, often leaving the viewer uncomfortable—but thinking.



***Greatest Of All Time.** Muhammed Ali first became a boxing champion in 1964. He refused to fight in the Vietnam War due to his religious beliefs and became the first national figure to come out against the war. The only man to win the heavyweight title 3 times. Floats like a butterfly and stings like a bee.

B is for Black: An Abecedarium of Black Culture, 2005. Sewn board binding, letterpress printed from polymer plates on handmade cotton/abaca paper.



Al Cabo Volver (The Return), 2008. Girdle bookbinding structure, inkjet on handmade paper.

Miriam Centeno M.F.A. '03

The work shown here, *Al Cabo Volver (The Return)*, is a Parcheesi-style board game that retraces a sixteenth-century poem about Queen Isabella: her roles in the battle for her throne, her marriage, the expulsion of Muslims from Spain, and the discovery and conquest of the New World. In addition to artmaking, however, Miriam Centeno's love of books and their care has led her to a career in preservation. She currently repairs books in the Collections Care Division for the Library of Congress. "Since 2007," she says, "I have taken steps to be a preservation advocate in my native Puerto Rico. I have established ties with La Casa del Libro, a small rare-book library/museum, and I helped present two workshops offered by the Library of Congress Preservation Directorate in Puerto Rico covering disaster preparedness." Centeno is part of the internal disaster recovery team. In between it all, she's establishing a bindery studio in Takoma Park, Maryland, with three colleagues who are also book artists.



Red Pumps and Olive Sky, 2004. Mixed media collage, giclee print, edition of three.

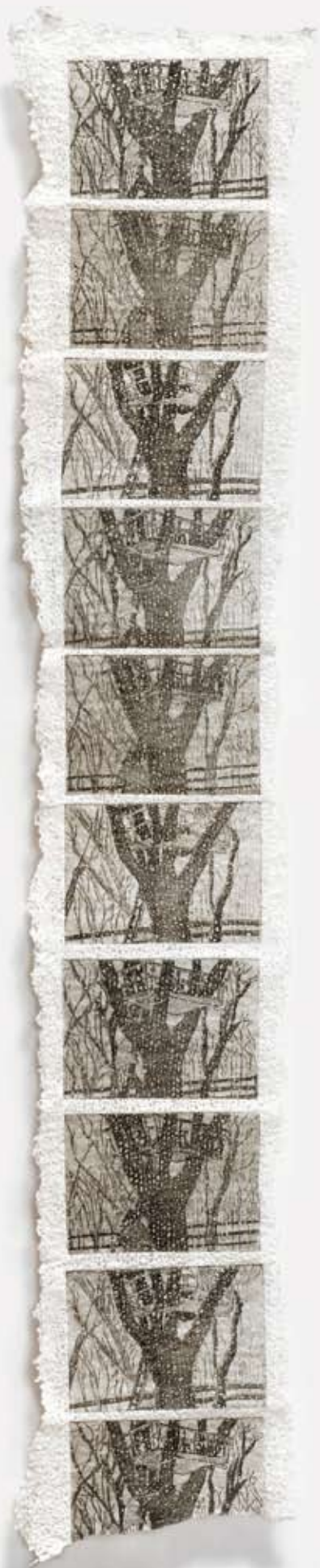
Cindy Iverson M.F.A. '04

The series to which this work belongs was inspired by entries in Cindy Iverson's dream journals that started out, "All I can remember is..." Collectively titled "Dream Fragments," the series explored "those little juicy morsels of fragmented parts of dreams," she says. "I photographed all the subjects and layered their imagery onto collaged canvases. I was attracted to the idea of photographing dreams—creating an image by constructing a reality of the subconscious mind. I was intrigued by the concept of capturing a moment frozen in time that reveals the interior landscapes of dreamers." Iverson is a member of the Eye Lounge gallery in Phoenix, and is the founder of The Paper Studio, a book and paper arts teaching space in Tempe, Arizona. This spring, The Paper Studio experienced a break-in, and Iverson's digital image library, as well as business files, were stolen. She urged us to use her story to help other artists avoid experiencing similar losses: see "We've Got Your Back," page 26.

Aimee Lee M.F.A. '06

"I relate to what falls between the cracks and seek quiet sanctuaries to process the world and how humans participate in it," says Aimee Lee, who has traveled extensively doing artist residencies since leaving Columbia, and will spend the coming year in Korea on a Fulbright grant "to research the history, techniques, and contemporary applications of traditional Korean handmade paper." Her work often incorporates fibers and techniques native to the places she visits, and combines handmade paper, found objects, "unplugged" performances, and sustainable practices into her personal storytelling. When home in New York, she works in the studio of a papermaker and book artist she met during a Columbia internship. "Through creative dreaming and hard work," she muses, "I've made a real life for myself as an artist."

(left) *Private Performance: Treehouse*, 2008. Intaglio on knit and folded linen paper yarn. (below) *Do It Over*, 2008. Typewritten sestina on kozo paper, sewn into spun and knit kozo paper, thread, cloth, and Mexican amatl.







Snapdragon, 2007. Handmade paper, letterpress printed, collage. Photo: Ricardo Martinez.

Mardy Sears M.F.A. '06
[facing page]

“My goal is to create an aged quality in the structure of my books, rather than historical accuracy in their contents,” says Mardy Sears, who complements her studio practice with a job as a conservation technician in the Art Institute of Chicago’s department of prints and drawings and running Evanston Print and Paper Shop, which she co-founded with artists Eileen Madden and Vanessa Shaff. Recently, her work has addressed “a combination of current events, including contemporary moral views, with more personal and intimate imagery.” She draws upon historical techniques and binding structures, even mimicking the aesthetics of age or water damage. “I particularly like combining modern concepts with nostalgic forms,” she says.

Shawn Sheehy M.F.A. '02
[above]

“I like to invest myself in as much of the book production as possible: making the paper, writing the text, illustrating the images, engineering the structures, binding the folios, and designing the integrated whole,” says Shawn Sheehy, whose pop-up books are widely admired for their feats of engineering as well as their aesthetic and narrative qualities. While compelling as objects, Sheehy’s works also function as books in the truest sense. “I make artists’ books because they are ideal for communicating complex visual and narrative concepts,” he says. Among the latter are “the dynamic principles that hold wild populations in balance. I explore these principles in light of the human search for sustained co-existence with the wild world and the growing global interest in uninhibited growth.”



Parts Unknown, 2006. Handmade abaca paper, letterpress, edition of 24. Papermaking assistance from Cindy Iverson and Miriam Centeno using a Sylvia Alotta designed mould and deckle. Photos: Chris Tumbusch.

Jessica Spring M.F.A. '02

“I am here, amazed at the open heart of this place. The ghosts in my house have revealed themselves, here, now, despite more than 100 years of chances before. Did they know I am a bookmaker obsessed with photographs of strangers?” So reads some of the text in *Parts Unknown*, an artist book Jessica Spring made using images from 1890s-era glass-plate negatives she found while clearing out the attic of her Tacoma, Washington house. She used 40 of the images in this book. “The text at the center focuses on the history at the time,” says Spring. “Ousting all the Chinese residents as part of ‘The Tacoma Solution,’ women working to get the vote in Washington, and the development of new photographic [methods] that were really the first snapshots.” Spring runs Springtide Press in Tacoma and teaches at the Elliott Press and the School of Visual Concepts in Seattle.

Jen Thomas M.F.A. '05

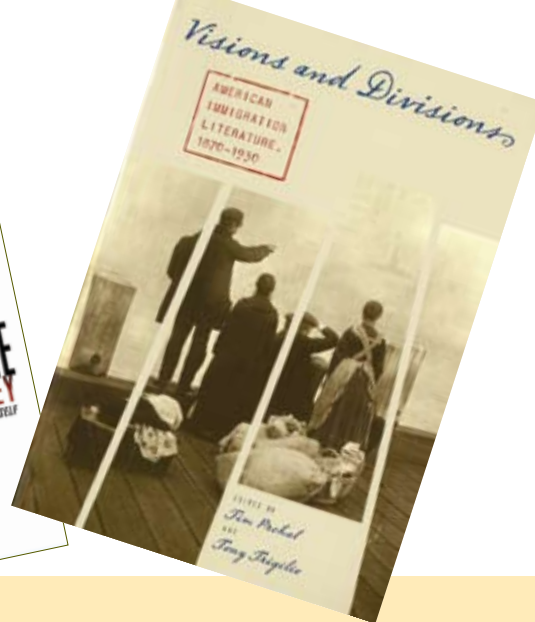
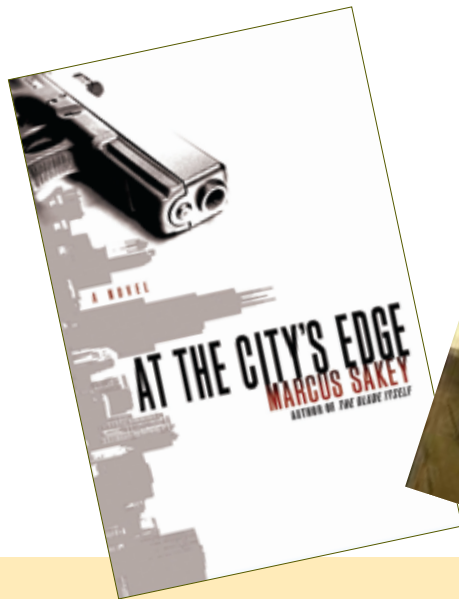
"I'm most interested in creating narratives that reach beyond personal events in my life and achieve a universality that draws viewers in and conjures related memories of their own," says Jen Thomas, who also publishes etchings of trailer parks under the imprint Veronica Press, teaches at Columbia and the International Academy of Design & Technology, and has written for publications such as *Afterimage* and *Punk Planet*. She entices viewers to interact with her work by creating not only installations and objects, but board games as well, addressing such subjects as "urban life, the wedding industry, the rural South, Harry Potter, and women's reproductive issues."

I Do (I Don't), 2004. Sculptural artist's book/board game. Photos: Gintas Zaranka



New books by Columbia faculty and alumni

Send publication notices
to demo@colum.edu



At the City's Edge
By **Markus Sakey**
[**St. Martin's Minotaur, 2008.**
310 pages. \$29.95 hardcover]
Reviewed by **Chay Lawrence**

At the City's Edge is Marcus Sakey's second novel, and he's already in the enviable position of receiving favorable comparisons to Elmore Leonard. Like Leonard's, Sakey's characters are the inhabitants of the underbelly of the American dream; the perennial outsiders overcoming the odds in the face of adversity. The outsider of Sakey's second novel, *At the City's Edge*, is native Chicagoan Jason Palmer, who returns to the South Side of Chicago after an "other than honorable" discharge from the army, following a gaffe that leads to another soldier's death in Iraq. Upon his return, Jason is thrown into another bloody quagmire that mirrors his experiences overseas, as his brother Michael is murdered and his nephew becomes a gang target. This being a crime novel, Jason takes it upon himself to protect his nephew while investigating his brother's murder, all while suffering the prerequisite war flashbacks and crippling bouts of guilt over his past failures.

While the plot may be as dilapidated as some of the neighborhoods in his mythical South Side (and again, like

Elmore Leonard, Sakey is perhaps more interested in his characters than the plot itself), the level of detail in his writing keeps the story from becoming another stale retread through gumshoe territory. *At the City's Edge* initially paints Chicago's social and economic troubles as a dystopian metaphor for an empire on the wane; of a country unable, or unwilling, to help those most in need. His reflections upon some of the more mundane aspects of life in Chicago help bring the city and the characters into sharp focus, and the pacing of the novel is absolutely perfect. The plot unfolds briskly without missing a beat, and Sakey ensures that every chapter ends with a cliff-hanger. All this makes the novel near impossible to put down, though Sakey later forgoes the social commentary as the action builds to its inevitable bloody climax.

At the City's Edge is at once a good old-fashioned crime novel and a rumination on the state of the nation today. Sakey pulls off an expert balancing act between moments of high tension and quiet reflection, and for this he should be commended. Most of all, Sakey's love and reverence for the crime genre shines through. His greatest strength is to imbue with a whiff of nostalgia stories ripped straight from this morning's news.

Marcus Sakey ('06) studied creative writing at Columbia. He is also the author of *The Blade Itself* (2007).

Chay Lawrence works in the Office of Institutional Advancement at Columbia. He is a graduate of London's Central Saint Martins College of Art and Design.

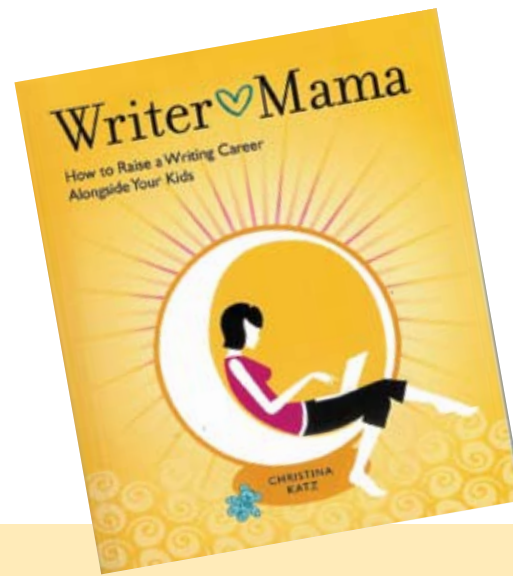
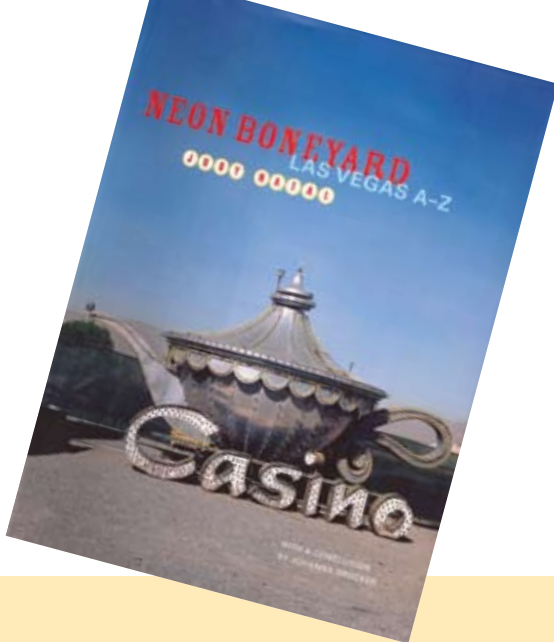
Visions and Divisions:
American Immigration Literature,
1870-1930
Edited by **Tim Prchal** and
Tony Trigilio
[**Rutgers University Press, 2008.**
379 pages. \$26.95 hardcover]
Reviewed by **Con Buckley**

The years between 1870 and 1930 produced the most immigrants to the United States, at least until toward the end of the twentieth century. So it is not surprising, as editors Tim Prchal and Tony Trigilio state, that there was much writing by and about this unprecedented number of newcomers. *Visions and Divisions: American Immigration Literature, 1870-1930* is useful to the student of the past as well as of current multicultural and immigration issues by virtue of the selections presented and the structure with which they have been organized.

The editors have overlaid themes—"The Restriction/Open Door Debate," "The Assimilation Debate," "The Melting Pot Debate," and "The

Cultural Pluralism Debate"—to create structure for their selections. Historically grounded readers connected to chronology may shudder at the mixing of dates, but the editors encourage the "head scratching" and the discussion that the categorizing will surely inspire. The categories themselves, particularly the separation of "Assimilation" and "The Melting Pot," merit their own deliberation. Prchal and Trigilio, who introduce each section with an informative essay, base their labeling on the "theories of adjustment" as described in 1920 by Isaac B. Berkson, who saw a difference between those two versions of homogeneity, as a topic still worth discussing.

As for the selections themselves, they are a wide-ranging mix of poems and narratives—fiction and non. The single government document—1882's Chinese Exclusion Act—is both welcome and odd. Where are other restrictive laws of this time? One can easily get the mistaken impression that, singled out here, the Chinese were the only ones officially targeted. If the 1921 or 1924 Immigration Laws are somehow unsuitable, then their synopsis should also invite the synopsis of the 1882 law. Attitudes in the writings range from the very positive "Give me your



tired, your poor ...” to the “Accents of menace alien to our air ...” on the very next page. Some authors are familiar names—Mark Twain, Kahlil Gibran, Theodore Roosevelt, Mary Antin, Claude McKay, Charlotte Perkins Gilman, Carl Sandburg—though perhaps not for this topic or these particular writings. Many others wrote pieces culled here from dusty old magazines or, those more fortunate, gathered into published collections. Along with immigration, *Visions and Divisions* takes up contemporary works examining the American Indian and African American experiences. The selections engage the issues of those times—and ours—reflecting the challenges and uncertainty that have accompanied efforts to define “American.”

Tony Triglio is the director of creative writing, poetry, and also serves as the associate chairperson of the English department at Columbia.

Con Buckley is an adjunct instructor of U.S. History—Pluralism, American Working Class, American City, and Chicago—at Columbia College and Loyola University Chicago.

Neon Boneyard
By Judy Natal
[Center for American Places, 2006. 88 pages. \$30 hardcover]
Reviewed by James Kinser

“What happens in Vegas, stays in Vegas.” We’ve all heard it, and perhaps some of us have had good reason to say it. Fortunately, such is not the case in Judy Natal’s *Neon Boneyard: Las Vegas A-Z*. In this photographic exploration of Vegas’s rusty, dented, and discarded neon signage, Natal has captured and extracted an essence of Sin City in a previous lifetime, an expired era.

Neon Boneyard is not only a photographic trek through the grounds of the Las Vegas Neon Museum, it is an anthropological exploration of typography, culture, communication, and Natal’s interest in the relationship between language and landscape. Although the book title may suggest a superficial documentation of the alphabet through sign letters, it is quite the contrary. Yes, there is a loose alphabetic reference. However, the carefully chosen composition of each image reinforces the conceptual substantiality of the collection as a whole. With hints of background that imbue a further note of solitude and discard, the framing of the camera simultaneously captures and sometimes abstracts the scale of its subject. Some of the closely framed images transfer into the abstract as readily as carefully chosen paint colors and shapes on canvas.

Contextual relevance for each image is further augmented by corresponding plate notes in the back of the book. In one case, my appreciation expanded for an image of a giant high-heeled shoe when I discovered, after reading the plate note, that the designers found the perfect model shoe on their secretary’s foot. After coaxing her to give up her shoe, they filled it with plaster and cut it apart to design the form for the 15-foot-high version. Such surprises and anecdotes are woven throughout the plate notes and bring a sense of time and place to the two-dimensional images.

From cover to cover the book is carefully designed. Each plate is given a blank facing page, thereby instilling it with a sense of reverence. Another gem of note is the essay by Joanna Drucker, a renowned scholar on the history of typography, artists’ books, and visual representation. Her comments further support the notion of the “boneyard” as an anthropological or archaeological site full of history and nostalgia.

Although the bulbs and neon tubes have not gleamed or flashed from the signs documented in this collection in a long, long time, *Neon Boneyard* sheds a substantially regenerative light upon its rusted and dusty subjects.

Judy Natal is a professor of photography at Columbia College Chicago. She is the author of *EarthWords* and her works are in collections worldwide. **James Kinser** (M.A. '05) is Columbia’s online communication specialist and a graduate of the Interdisciplinary Arts program. Although he’s had very little desire to visit Las Vegas in the past (other than to see Cher and, okay, maybe Tom Jones live on stage), the prospect of a visit to the Neon Boneyard in person could change that.

Writer Mama
By Christina Katz
[Writers Digest Books, 2007. 296 pages. \$14.99 paperback]
Reviewed by Christine Simokaitis

Writer Mama is a lively, practical guide to starting a freelance writing career. It’s aimed at stay-at-home moms, but with so much sound advice and useful information, Christina Katz’s book could serve as a manual for any writer looking to be published and paid—sippy cups or no.

Katz introduces her book with a pep talk—10 reasons why it is possible to grow a writing career alongside your kids. Her list includes factoids about the growth of the “mama writer” market, as well as some universal truths about both writing and parenting, such



as, “#6. Writing gets done in small increments (and that’s the only time mamas have).” This beginning sets the tone for the book, which is part motivational, part informational, and always honest and realistic about the writing industry and what to expect when attempting to break into it.

As a reference book, *Writer Mama* is much less intimidating and more easily digested than many of the industry must-haves. The small, square volume is handy enough to fit in a diaper bag, and the bright green section headers will grab and hold the attention of even the most sleep-deprived mom. The four main sections of the book—“Preparation,” “Practice,” “Professionalism,” and “Poise”—break down the writing process into small, manageable steps, from idea-generating to drafting and pitching to income tracking. Many of these smaller steps are further illustrated with easy-to-reference charts and checklists.

Katz does a great job of not simply defining, but also giving examples of different kinds of paid writing, such as fillers, tips, and list articles, and she provides suggestions for both topics and publications that accept unsolicited work from new writers. The author

applies the same nuts-and-bolts approach to her discussion of time management, organization, and childcare that she uses to demystify the writing and publishing processes. For example, under a section titled “Scrounge for an Hour in the A.M.,” she advises, “Make a simple weekly plan, even if you work at different times each day. A beginning writer might use such a plan to write one article per week while her kids watch *Sesame Street*.”

Throughout *Writer Mama*, Katz articulates many of the doubts new writers have about getting started, getting published, and getting paid, and then systematically addresses them so that, in the end, the only downside of reading Katz’s book is that she effectively eliminates all excuses.

Christina Katz (’01) earned an M.F.A. in creative writing from Columbia College. Read Katz’s blog at thewritermama.wordpress.com. **Christine Simokaitis** is a Chicago-based writer, writing teacher, massage therapist, and mother of two.

Creating Great Visitor Experiences
By Stephanie Weaver
[West Coast Press, 2007.
208 pages. \$29.95 paperback]
Reviewed by Chap Freeman

Stephanie Weaver has written a book for professionals who work at cultural institutions in the nonprofit area, for which she draws upon her remarkable background as a filmmaker, designer, health educator, and creator of exhibits for organizations like The Chicago Children’s Museum and the San Diego Zoo. It’s a workbook of sorts, which focuses on the need of nonprofits to compete with commercial and recreational enterprises for the public’s leisure time.

Weaver’s premise is that “third places” (after workplaces and homes) serve an important social function both as support for, and as relief from, the demands of our primary and secondary lives. But as she points out—with considerable insight and occasional moments of wit—many museums, parks, zoos, libraries, and other nonprofits are not doing as much as they could to provide visitors with a satisfying experience. Her examples (both positive and negative) are compelling, based on her professional experience and her worldwide travels. Weaver has a set of clear-minded, practical suggestions for improving the situation, not only for first-time visitors, but also for the critical group of regular

participants who represent the difference between life and death for many nonprofits.

The progressive blurring of the lines between commercial activities and cultural events, especially in the United States, is a phenomenon Weaver chooses to accept rather than deplore. This lifts her reasoning beyond the stale battles between “high-minded” arts organizations and “low-minded” retailers of products and services. While her heart is clearly with the dedicated people who strive to present us with the best of culture (and in fact the book is dedicated to them), Weaver’s challenge to these individuals is that they refocus their energy on what happens when a visitor enters the door. Her research is considerable (neatly contained in end notes so as not to impede the narrative) and her prescriptions are clear. This is a book that ought to appeal to anyone interested in capturing and holding the attention of the American public.

Stephanie Weaver (’83) earned a B.A. in film and video from Columbia College. She is a consultant to nonprofit and commercial organizations on branding, marketing, and customer experience. **Chap Freeman** is a faculty member in the Film and Video department.

backstory:

1972

NIXON WENT TO CHINA;
THE WATERGATE SCANDAL BROKE;
“M*A*S*H*” PREMIERED ON CBS;
GLORIA STEINEM LAUNCHED *MS. MAGAZINE*;
THE GODFATHER AND *DELIVERANCE* PLAYED IN THEATERS;
ATARI INTRODUCED THE FIRST VIDEO GAME, PONG; AND
COLUMBIA TOUTED ITSELF AS “A TODAY COLLEGE.”

BY **Heidi Marshall**

To get its groovy message out, the college created this publicity poster, designed by William (Bill) Biderbost and illustrated by Skip Williamson. *
“The illustrations were meant to convey a feeling of freedom and free experimentation in the arts,” said Biderbost, poster designer and adjunct faculty member teaching Fantasy Drawing and Poster Design during the 1971/72 academic year. He was familiar with the work of Skip Williamson, and asked him to do the poster illustrations. Williamson, who cofounded *Bijou Funnies* in the late 1960s with Robert Crumb and Jay Lynch, also illustrated Abby Hoffman’s *Steal this Book* and went on to become art director at *Playboy*. Biderbost is now a successful Chicago photographer and artist.



HEIDI MARSHALL is the college archivist for Columbia College Chicago.

If you have any photos, Columbia newspapers, college catalogues, or other materials you think might be of interest for the archives (especially pre-1990), let her know!

Email hmarshall@colum.edu or call 312.369.8689.

Visit the Columbia archives online at
www.lib.colum.edu/archives



Dear Alumni,

This is an exciting time to be writing to you. Columbia has just seen its largest graduating class ever march across the stage at the UIC Pavilion in three separate ceremonies. Accompanying them on stage were our three Alumni of the Year: **Len Amato** (B.A. '75), **Tonya Pinkins** (B.A. '96), and **Eduardo Vilaro** (M.A. '99). **Bill Meiners** (M.F.A. '96) tells us why they deserve such honors beginning on page 14. **Joan Hammel** (B.A. '86), president of the North Suburban Chicago CAAN chapter, introduced the class valedictorians and welcomed the class of 2008 into the Columbia Alumni Association & Network.

Manifest, our annual end-of-year celebration and senior showcase (May 16), was a smashing success, with brilliant gallery shows that put the class of 2008 on display. The weather was beautiful this year, and hundreds of alumni joined us for our **"A Night of Moulin Rouge"** reception. It was an amazing party made even more special since it was entirely planned and conceived by a committee of alumni volunteers from the Chicago CAAN chapter (see page 46 or visit colum.edu/alumni and click "Seen" for pictures). Another alumni committee is refining plans for the **2008 Alumni Reunion Weekend on October 3 and 4** (save the dates).

Another reason we're so excited here in the Office of Alumni Relations is that we're better prepared than ever to provide services to our alumni and add value to your relationship with Columbia. Two amazing new staff members have joined us: **Cynthia Vargas** (B.A. '01) as director of alumni programs and chapter development, and **Michelle Passarelli** (B.A. '99) as director of alumni operations. Their backgrounds in alumni programming and communications will be great assets as the Columbia Alumni Association & Network continues to grow.

Improvements have also been made to the alumni online community ("theLoop," accessible at colum.edu/alumni), as well as our other professional networks. If you have a profile on MySpace, Facebook, LinkedIn, YouTube, or other networking and blog sites, you can now import your information directly from these sites to your profile page on theLoop. That way, you only need to set up your profile in the alumni community once and it will automatically keep up with your busy (online) life.

With the end of each year, I am reminded of how special it is to be a part of Columbia College, especially as an alumnus. I hope you will join with us and help CAAN grow.

All the very best,

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



CAAN Chapters

Visit theLoop alumni online community at colum.edu/alumni to learn more about CAAN events in your area, or contact your local CAAN chapter leader.

Atlanta

Despina "Desi" Damianides (B.A. '03)
curlybrown25@aol.com

Chicago

Bill Cellini Jr. (B.A. '94)
calascio@earthlink.net

North Suburban Chicago

Joan Hammel (B.A. '86)
joan@joanhammel.com

Southwest Suburban Chicago

Chris Richert (B.A. '99)
crichtert@colum.edu

Denver

Pat Blum (B.A. '84)
pbcaanden@aol.com

Detroit

Patrick Duffy (B.A. '02)
23duffer@msn.com

Angeles

P.A. Cadichon (B.A. '01)
CAAN@TheIndieCafe.com

New York

Richard Matson (B.A. '98)
richard@matsonfilms.com

Phoenix

Don Fox (B.A. '85)
columalum@cox.net

San Francisco

Jonathan Ford (BA '03)
ihmc80@gmail.com &
Steven Gray (BA '89)
graysteven6@gmail.com

make connections that work: colum.edu/alumni

“Our alumni have worked hard to build strong, viable chapters across the country to assist one another in their professional lives.”

Dr. Eric Winston

conference report:

CAAN chapter leaders meet to discuss alumni support and networking opportunities

BY **Nadine Arroyo Rodríguez** (B.A. '93)

CAAN leaders agree: networking is key to “making it” in nearly any profession. So providing networking opportunities and support to our fellow Columbia alums was a central theme at the second annual Columbia College Chicago Alumni Association and Network (CAAN) assembly. More than a dozen CAAN chapter leaders—from Phoenix, Los Angeles, New York, Chicago, Atlanta, Seattle, San Francisco, North Suburban Chicago, Las Vegas, Nashville, Denver, and Portland—attended the conference, held March 7 through 9 in Dallas, Texas.

CAAN, a network of more than a dozen local alumni chapters across the country, was established in 2006 to help organize and unite Columbia's 70,000-plus alumni. The goals of each chapter reflect the interests and desires of the individuals who become involved, working to support scholarships, provide mentorship, welcome new alumni, and organize networking events in their areas.

During the three-day event in Dallas, we touched on several points that strongly impact our alma mater today. Most prominent on the agenda were topics such as career assistance, enhanced professional-development services, providing lifelong commitment to and interaction with Columbia's graduates, and ultimately giving back to the college.

Many CAAN members are professionals in areas such as marketing, public relations, journalism, graphic design, theater, and media management, and they agree breaking into their fields wasn't easy. Leading the CAAN to-do list is providing graduates with a source for networking and career support. In a big step toward that end, Columbia College has approved an alumni job-search engine that will launch in 2009, accessible via theLoop alumni online community. A call for participation in LinkedIn, the online professional network, has expanded ways for not only alums but future Columbia College students to connect. To request membership in the LinkedIn CAAN group, visit colum.edu/alumni and click on “alumni services,” then “career services.”

Several initiatives intended to support the growth of the school while providing assistance to future students were discussed, including an Alumni Scholarship Luncheon to be held simultaneously in several cities across the country in 2009, and an Oscar Night Party hosted by CAAN chapters in multiple cities on February 22, 2009.

“Over the past two years, our Office of Alumni Relations has built a coalition of alumni leaders to support past, present, and future students, and the college as a whole,” said Dr. Eric Winston, vice president of Institutional Advancement. “And our alumni have worked hard to build strong, viable chapters across the country to assist one another in their professional lives.”

CAAN chapter leaders are volunteers and welcome all former Columbia students who consider themselves alumni of the college, whether or not they earned a degree. So check out a networking event in your area, register with the alumni online community, and stay in the Loop with CAAN. We invite you be part of a united goal to... Create Change!

Nadine Arroyo Rodríguez

(B.A. '93) earned her degree from Columbia in broadcast journalism. Her career began in Chicago, working for Univision affiliate WCIU-TV Channel 26. She has produced public affairs programs for WYCC-TV, been a general assignment reporter for CLTV News, and hosted on-air pledge drives at WTTW Channel 11 in Chicago. She's currently an Emmy-nominated reporter/producer for KAET-TV (PBS) and a reporter for KJZZ FM (local NPR station) in Phoenix, Arizona.

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

Joseph Powers (B.A. '72) received an M.A. in Photography at The Savannah College of Art and Design (SCAD) in 2007. He now resides in Albuquerque, New Mexico.

Dean Richards ('76) was described in a *New York Times* front-page article as the "Tribune Company's man of many hats" for his work in radio, television, and print. On News/Talk 720 WGN Radio, "Dean Richards' Sunday Morning" covers Chicago's entertainment and lifestyle scene Sundays from 9 a.m. to noon. He is the primary fill-in host for the station's other top-rated personalities and also reports entertainment on "The Steve Cochran Show." Richards serves as the local host of the "Jerry Lewis MDA Telethon" for the Muscular Dystrophy Association, and has hosted various charitable events for hunger, homeless, and domestic violence organizations.

1980s

Bobby Broom (B.A. '87) released his newest CD, *The Way I Play: Live in Chicago*. Broom was also recently featured on Marian McPartland's *Piano Jazz*. A guitarist, Broom has played and recorded with many jazz legends, including Sonny Rollins, Al Haig, Dr. John, and others. He teaches at DePaul University.

Penelope Cagney (M.A. '88) is pleased to announce the formation of The Cagney Company, which provides

consulting services to nonprofit organizations. In addition, the company offers interim management and executive search for arts and cultural organizations. For more information visit www.thecagneycompany.com.

Adam Carriere (B.A. '86) had four poems published in the premiere issue of *The Tonopah Review*. In addition, Adam's novel, *Hi's Cool*, was named semifinalist in Amazon's Breakthrough Novel Award, which drew more than 5000 entries. Carriere is currently pursuing a Ph.D in Poetry. Visit www.amazon.com/dp/B001200CGY to read the first 16 pages of *Hi's Cool*.

Bob Davis ('88) has spent 14 years as an award-winning photographer at the *Chicago Sun-Times*. He also does work for *Time*, *People*, *The American Bar Association Journal*, and *Chicago Tribune Sunday Magazine*. Davis is the chief photographer for Bella Pictures, the first national wedding-photography company, and was recently named a member of Canon's Explorers of Light.

Don Howze (B.A. '84) is an Emmy Award-winning film and video editor and president of DVIDEO 79 Productions, which is known for the acclaimed *Classic Soul Music Hits*, a documentary series on musical artists. He served as producer for the documentary *A Star for Marvin Gay*, which aired in Los Angeles and Chicago and earned an Emmy nomination for Best Editing. Howze is currently a reporter, writer, and photojournalist in the Los Angeles area.

Kenneth Jackson (B.A. '85) has been promoted to president of Arends,

a marketing firm that provides brand development, public relations, sales promotions, and market research. The company's focus is on business-to-business relations. Jackson has been with the company for 15 years and was formally the vice president and creative director. Clients for Arends include Philips Electronics, Siemens, and Kaiser Aluminum, among others.

Matthew O'Brien ('88) accepted a position as executive director and producer for the Metropolis Performing Arts Centre in Arlington Heights, Illinois. O'Brien founded the Irish Repertory Theatre of Chicago and headed the organization for seven years. He is also the founder and producer of GreatWorks Theatre, and he was the artistic programmer for the Beaver Creek Theatre Festival at the Vilar Center in Colorado.

Ron Pajak (B.A. '88) recently made his first feature film, *At the Festival*, a chronicle of gay Chicago life. Pajak teaches documentary filmmaking at Columbia College and runs his own business making corporate-communications videos.

James Venturini (B.A. '89) starred as Donny in David Mamet's *American Buffalo* in Seattle.

1990s

Caryn Capotosto (B.A. '99) submitted a documentary film titled *Come On Down! The Road to the Price is Right* to several festivals, and is hoping for a 2008 premier. The film is

about game show culture, the American dream, and the bizarre idiosyncrasies that unite lovers of America's most revered game show.

Andrew Carranza ('97) started work as director of photographer on his first full-length film at Universal Studios in L.A. The movie is titled *Across the Hall* and stars Mike Vogel, Brittany Murphy, and Danny Pino. Andrew currently works for Lorne Michaels's Broadway Video in post-production. He won a Sundance Film Festival award for the film *Suspension*, and he was featured in the January 2003 issue of *American Cinematographer*.

Linda Casey (B.A. '95) joined the trade publication *Packaging Digest* as contributing editor. Casey, who has more than 12 years experience in print and media, also served as editor-in-chief for *SCIP Magazine*, editor of *Instant Small Commercial Printer*, and assistant editor of *High Volume Printing*.

Lana Fertelmeister (B.A. '97) is a Chicago-based designer with a big celebrity following. Sandra Bullock purchased a Lana-designed bangle bracelet in textured tri-gold, and Lana's pair of upside-down hoop earrings caught the eye of model/actress Molly Simms.

Alfreda Henderson-Lewis (B.A. '94) serves as account executive for the magazine *Urban Network Group, Inc.*, an entertainment-industry publication that covers contemporary urban music, gospel, hip-hop, adult contemporary, blues, and jazz. To learn more about

what are you doing out there? send us your news: www.colum.edu/alumni

Urban Network Group, Inc., visit www.urbannetwork.com.

Michael Jamieson (B.A. '96) joined Manitowoc's crane division as a regional business manager in North America. Manitowoc is a large provider of lifting equipment for the construction industry.

Derek Johnson (B.A. '98) composed *Frozen Light*, which was featured during The Chicago Symphony Orchestra's MusicNOW series at the Harris Theater.

Brian LeTraunik (B.A. '98) became a certified teacher of stage combat with the Society of American Fight Directors (SAFD) and has been teaching and choreographing stage combat around the country for almost 12 years. LeTraunik is pursuing an M.F.A. in acting at Western Illinois University in Macomb, Illinois.

John Levandoski (B.A. '92) recently expanded his surfboard brand, Wallin Surfboards, in South America, and he plans to open an office in Europe in 2008. The company recently acquired a global license from Playboy Enterprises to produce a signature line of Playboy-branded products. Look for Wallin products in surf shops, specialty retailers, department stores, and online at www.wallinsurfboards.com.

Susan Malczewski (B.A. '95) graduated from the Lincoln College of Technology in Melrose Park, Illinois, where she earned her certification as an electronics technician. She also continues to work on musical projects in her home recording studio.

Jane Richlovsky (B.A. '91) had her work included in an exhibit titled "The Seed" at Port Angeles Fine Arts Center in Port Angeles, Washington. The group exhibit paired a childhood work with a current work by each artist to find connections and clues to the roots of their budding artistic sensibilities. For more information about the exhibit, visit www.pafac.org/exhibitions/current-exhibitions.html.

Tim Sauers (M.A. '91) has been hired as director of education and community engagement for Overture Center for the Arts, a 2,251-seat performing-arts center and gallery in Madison, Wisconsin. Prior to his new position, Sauers was the director of grants for the Palm Beach County Cultural Council in West Palm Beach, Florida.

Tamara Sellman (B.A. '90) published her short story, Search Engine, in the magazine *Long Story Short*. Her story was recognized by the magazine as the Best Story of October.

Caitlin Strokosch (B.A. '98) accepted a position as executive director of the Alliance of Artists Communities' Board of Trustees. She has 10 years of arts-management experience in marketing, development, communications, and program management. Most notably, she served as General Manager of Bella Voce, one of the country's premiere professional chamber choirs, and as executive director of CUBE, a new music ensemble based in Chicago. Caitlin continues her creative work as a songwriter, poet, and writer.

Robert Teitel (B.A. '90) and **George Tillman Jr.** (B.A. '91) signed on to co-produce a picture about Bobby Martinez, the first Mexican/American to make the World Pro-Surfing Tour. They have previously worked together on a number of feature films, including *Barbershop*, *Soul Food*, and *Roll Bounce*.

Jon Wellner (B.A. '97) recently appeared at Duquesne University in Pittsburg to speak about his job as a fact-checker and researcher for the TV show "CSI: Crime Scene Investigation." A graduate of Columbia's television program, Wellner's job is to field questions to real-life forensic scientists and experts whenever the show's writers are unsure about a forensic-science fact. Wellner also plays Henry Andrews, a neurotic toxicologist, on the show. To prepare himself for the job, Wellner watched a seven-hour autopsy of a 40-year-old murder victim.

2000s

Blanca Aviles (B.A. '06), **Olivia Bustos Rodriguez**, (B.A. '07), **Emily Haines** (B.A. '06), and **Angelica Palomo** (B.A. '06), recently described as "budding talents" by *TimeOut Chicago*, choreographed a dance and performed it at Chicago's Links Hall. The group described their work as examining relationships between "family, gender in our society, and the influences of being Latina in the U.S."

Elizabeth Barnette (B.A. '03) serves as assistant film editor for the Sci-Fi Channel's television series "Battlestar Galactica."

Theresa Bertocci (B.A. '03) displayed her series of photographs titled "Believers" at the Brandel Library on the campus of North Park University. The exhibition explored observable manifestations of the beliefs of some devotees in several Western and Eastern countries including the United States, Mexico, Cambodia, China, and India.

John Boshier (B.A. '06) co-owns Beverly Ridge Pictures, a privately owned Illinois film production company. In the 15 months since its incorporation, Beverly Ridge Pictures has produced eight diverse short films, including the premiere project *The Small Assassin*. The company recently expanded its staff and moved to an office in downtown Chicago.

David Buchanan (B.A. '04) and **Chang Liu** (B.A. '06) published a quarterly comic book anthology titled *Cereal Comics: A Quarterly Breakfast*. The magazine exists for the sole purpose of building awareness and opportunity for talented individuals who might not otherwise have the possibility to showcase their work and expression. It can be purchased online at www.cerealcomics.com.

Bryan Carr (B.A.'03) edited a film titled *Sleepwalking through the Mekong*, which was selected as the

opening-night film for the Margaret Mead Festival in New York. For more information about the film, visit www.sleepwalkingthroughthemekong.com.

Kira Coplin (B.A. '04) recently joined the staff of *Us Weekly* magazine, and continues to serve as editor of *Chicago Scene Magazine*.

Evan Dollard (B.A. '06) won NBC's "American Gladiators" last February. Dollard, who graduated with a degree in Marketing Communication, returned as one of three new gladiators for the reality competition, which aired on May 12. His pseudonym on the show is "Rocket."

Nazli Ekim (B.A. '04) was named one of the top technology communicators of the year by SS I PR, a high-tech public relations agency. Nazli joined the staff of SS I PR as the youngest member of the high-tech communications firm, where she handles numerous accounts. Founded in 1978, the company has built a reputation for excelling at the toughest part of public relations: getting ink for its clients. Visit www.sspr.com for more information.

Russell Fike (B.A. '07) recently published a book titled *Reflections of a Man Not Yet Old*. It is a collection of observational, comedic short stories from a singular narrative perspective. Fike's book is available online at amazon.com.

Anna Fong (B.A. '01) won the AOL Fashionista Award for Design in August of 2007. Fong's ultimate goal is to stay based in Chicago (where she currently works out of her Humboldt Park studio), have her own stores, and do what she does best: make women look beautiful. Visit www.anna-fong.com or www.chicagofashionresource.com to view some of Anna's clothing designs.

Zachary Hansen (B.A. '07) is the founder of Hyphen, a creative company that specializes in identity, print design,

website development, brand creation, and commercial photography. To learn more about Hyphen, visit www.hyphen-inc.com.

Carl Howell (B.A. '03) accepted a promotion at Thompson Electronics Company in Peoria, Illinois, and is now lead audiovisual design engineer.

Thomas Knoch (B.A. '01) hosted Filmmaker's Lounge, a complimentary meeting center open to filmmakers with industry credentials, as well as daily panel discussions on independent film, at the 2008 Sundance Film Festival.

Justin Kulovsek (B.A. '04) edited a documentary film titled *Electrified: The Story of the Maxwell Street Urban Blues*, which premiered during the 2008 Sundance Film Festival. Narrated by actor Joe Mantegna, the film chronicles how the urban neighborhood of Maxwell Street created a unique environment of commerce and cooperation that led to the hard-driving sound of the urban blues, then ultimately to rock 'n' roll.

Antoine Reed ('06) was interviewed recently by *The Detroit Free Press* about the rap group he co-founded, Cool

Kids. Reed, whose pseudonym is Mikey Rocks, spoke about the group's origins, its style of music, and the impact of leaving school to pursue music.

Grant Sabin (B.F.A. '05) designed the sets for three shows, including *Butt Nekkid* at The Side Project, *A Prayer for My Daughter* at Mary-Archie, and Blindfaith Theatre's *Lord Butterscotch and the Curse of the Darkwater Phantom*. Since Sabin began working professionally two years ago, he has been one of the most in-demand scenic designers in Chicago. This spring, he is an assistant designer on Lookingglass Theatre's *Around the World in 80 Days*. His work can also be seen at the Royal George, where he designed the set for *Forbidden Broadway*.

Jacob Saenz (B.A. '05) published his new poem, *Sweeping the States*, in *Poetry Magazine*. He was also the featured poet on its website, www.poetrymagazine.org.

Matthew Santos ('07) toured with Lupe Fiasco in the fall, and made a solo debut album titled "Matters of the Bittersweet," which was released under the indie label Candy Rat Records. Matthew is currently based

in Chicago, where he is becoming known as one of the Windy City's most promising musical talents. You can hear his music at www.myspace.com/matthewsantos.

Jeffrey Moll (B.A. '00) continues to stay busy working with producer Elvis Baskette. He recently completed work on releases from A Change Of Pace and Tyler Read for Immortal Records; I Am Ghost for Epitaph Records; Escape The Fate's debut EP and full-length record for Epitaph Records; and the debut EP and full-length release from Army Of Me for Atlantic Records. Moll also recorded Chevelle's latest release, "Vena Sera," for Sony/Epic Records. The album entered the Billboard 200 at number 12 and features the hit singles *Well Enough Alone* and *I Get It*. Moll also co-produced, engineered, and mixed three other songs with Chevelle, which were included as bonus tracks on select versions of "Vena Sera."

Sarah Schroeder (B.A.'00) played recurring roles in Miriam & Shoshana's hardcore rap videos *Hardcore Jewish Chicks* and *Hannukah Dance*. You can watch them, favorite them, and leave comments on YouTube at www.youtube.com/watch?v=8RJ-2FUz7xo and www.youtube.com/watch?v=9AoZJqkhd14.

[youtube.com/watch?v=9AoZJqkhd14](http://www.youtube.com/watch?v=9AoZJqkhd14).

Joanie Schultz (B.A. '00) completed her M.F.A. in Theater Directing at Northwestern University in 2007 and was awarded a Drama League Directing Fellowship that fall, where she directed her New York debut off-Broadway. She continues to freelance direct in Chicago and beyond.

Kirkland Tibbels (B.A. '05) has been actively involved in a number of independent films as an investor, consultant, and producer since 1999. In 2002 Tibbels founded Funny Boy Films, the first gay production and distribution studio of its kind, to create life-affirming motion pictures and television projects for the lesbian, gay, bisexual, and transgender/transsexual community. Currently, Funny Boy Films is releasing its third motion picture, *Naked Boys Singing!*

Melisa Young (B.A. '04) was recently featured in *W* magazine. Young is a rap artist who goes by Kid Sister. The article profiles the 27-year-old Chicago-native and highlights some of her accomplishments, including a collaboration with rap superstar and fellow Chicagoan Kanye West.

ALEXANDROFF LEGACY SOCIETY

MAKE THE CONTRIBUTION OF A LIFETIME.

The Alexandroff Legacy Society honors and acknowledges the vision of individuals remembering Columbia College Chicago in their estate plans. The giving society is named in honor of former Columbia President Mirron "Mike" Alexandroff, a life-long advocate for social justice who believed that everyone is entitled to a chance to succeed through education.

FOR MORE INFORMATION ON HOW TO INCLUDE
COLUMBIA COLLEGE CHICAGO IN YOUR ESTATE PLAN,
PLEASE CONTACT KIM CLEMENT AT 312.344.7084.



Mirron "Mike" Alexandroff
served as president of
Columbia College Chicago
from 1962 to 1992.

create...
change

Columbia 

C O L L E G E C H I C A G O

Several full- and part-time members of the Film and Video faculty are among this year's Illinois Arts Council award winners. Artist fellowships were awarded to **Wenwha Ts'ao**, **Melika Bass**, and **Peter Thompson**; and finalist awards went to **Ron Falzone** and **Miguel Silveira**.

Jeff Abell (Interdisciplinary Arts) presented two new works, *Clarity* and *Confusion*, at Experimental Sound Studio in Chicago this spring.

Stephen Asma (Liberal Education) published an article in the literary zine *Rokovoko* about traveling up the Mekong River to a cave in Laos that has for centuries served as the sacred resting place for broken Buddha statues. Asma also wrote an article titled "Trapped in the Creation Museum" that appeared in the January 20 *Chicago Tribune Sunday Magazine*.

Dave Berner (Radio) was awarded first place in the Faculty Radio News Division Competition of the Broadcast Education Association at the BEA National Convention in Las Vegas in April. Berner's winning entry was titled *Huntley Homecoming*.

Bob Blinn (Advising) released his new album, *Demo*, on iTunes in April. The album contains nine songs by Blinn, including the demo recording of "I Still Can't Say Goodbye," which has been recorded by Chet Atkins, Merle Haggard, and Tommy Emmanuel.

Ivan Brunetti's (Art + Design) *Thirst: Aerial Gallery* comprises 50 of his serialized artworks printed onto banners that line Las Vegas Boulevard, from Las Vegas's City Hall to the Arts District. The installation remains on view until spring 2009.

Tony Del Valle (English) presented two papers in January at the Hawaii International Conference on Arts and Humanities: "Subversive Acts: Crossing Interior Borderlands," and "Popular U.S. Latino and Latina Music."

Carly Flagg-Campbell and **Angela Malcomson** (ASL-English

Interpretation) presented a project they authored titled "Draft to Mastery Process in ASL-English Interpretation" at CASTL (Council for the Advancement of Teaching and Learning) in Omaha, Nebraska in June.

Robert Gordon (Art + Design) published a book titled *Perspective Drawing: A Designer's Method* (Fairchild Books, 2008). The book is a technical guide, addressing spontaneous freehand sketching and color studies in watercolor, marker, and colored pencil.

Arielle Greenberg (Poetry) co-edited an anthology of essays and poetry, *Women Poets on Mentorship: Efforts and Affections* (University of Iowa Press, 2008). The poets in this collection describe a new kind of influence, one less hierarchical, less patriarchal, and less anxious than forms of mentorship in the past.

Sharon M. Hekman (Liberal Arts + Sciences) presented a paper titled "Lullism and the Structure of Donne's Essay in Divinity" at the annual meeting of the Renaissance Society of America in Chicago in April. She spoke on a panel titled "Applications of Hermetic and Alchemical Studies: Seventeenth-Century Responses to the Alchemic and the Hermetic—Milton's Devils and Donne's Heavenly Scaffold," sponsored by the journal *Cauda Pavonis: Studies in Hermeticism*.

Lenore Hervey (Dance Movement Therapy) presented on "Research in Dance/Movement Therapy" at the Italian Dance Therapy Association (APID) conference in Milan in March. The conference was attended by about 100 dance/movement therapists from all over Italy.

Deborah H. Holdstein (Liberal Arts + Sciences) was the respondent for a panel titled "The Internationalization of Composition" at the Conference on College Composition and Communication. Holdstein also presented a session titled "Meet the Editor of *College Composition and Communication*," and led a workshop for

the consultant-evaluators of the Council of Writing Program Administrators.

Ann Hetzel Gunkel (Cultural Studies) has been invited to serve as guest editor of a special volume of the *Journal of American Ethnic History* focusing on ethnic music. The issue is scheduled for publication in 2008/09.

Garnett Kilberg-Cohen (English) delivered a paper at the International Short Story Conference in County Cork, Ireland in June. Her paper addressed the role of the linked story in the short story genre. Kilberg-Cohen is a recent nominee for the prestigious Pushcart Prize, which honors the best works published by small presses.

Priscilla MacDougall (Liberal Education) was honored, with Justice Ruth Bader Ginsberg, at "A Salute to Feminist Lawyers 1963-1975" in New York in June. The event, hosted by the Veteran Feminists of America, honored those who guided the legal actions of the feminist movement, forcing the change of sexist laws.

Patricia Morehead (Music) performed *Shakkei*, by Hilary Tann, for oboe and chamber orchestra in the Forbidden City Concert Hall in Beijing, China in April. Patricia's composition "Just Before the Rain," for erhu, pipa, and clarinet, was also performed in Beijing at the International Alliance of Women in Music Conference.

Pan Papacosta (Science + Mathematics) was the 2008 inaugural speaker of the Stetson University Center of Science, Nature and the Sacred in Florida. His presentation was titled "The Human Behind the Genius: The Other Einstein."

Philippe Ravanas (AEMM) was invited to join the editorial staff of *NonFiction.fr*, a reference website for the French-speaking academic world. Ravanas also authored his third cover story for *The International Journal of Arts Management*, titled "Hitting a High Note: The Chicago Symphony Orchestra Reverses a Decade of Decline with New Programs, New Services and New Prices."

Christine Rojek (Art + Design) recently installed three outdoor sculptures on the grounds of the Mote Marine Aquarium in Sarasota, Florida. Rojek is also exhibiting *Rubber Tipped Crane*, a wind-activated sculpture, at Purdue University through November, and was featured in a group exhibition titled "Re.visions, Zolla/Lieberman Gallery through 32 Years," in March.

Lisa Schlesinger (Fiction Writing) opened a new play at Fordham College at Lincoln Center in New York in February. *Twenty One Positions: A Cartographic Dream of the Middle East*, cowritten with Abdelfattah Abusrour and Naomi Wallace (with music by Gina Leishman), explores the dilemma of the wall separating Israelis and Palestinians.

Chris Swider (Film + Video) premiered his film *Children in Exile* at the Chicago International Documentary Festival in April. The documentary is about the young victims of the former Soviet Union during World War II, and the children and teenagers who were deported to Soviet Siberia and Kazakhstan. The film was unanimously voted best documentary under 60 minutes by the jury of the San Luis Obispo International Film Festival.

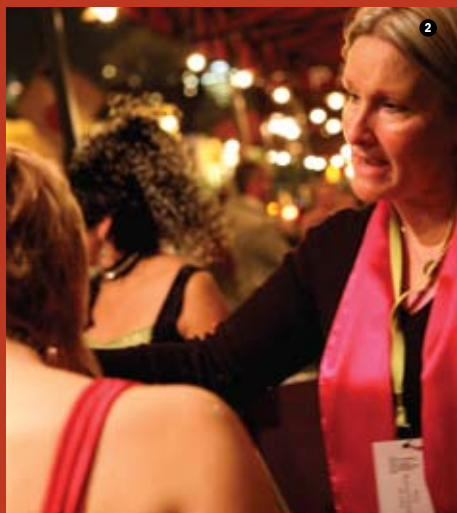
Tony Trigilio (English) published a new book, *Visions and Divisions: American Immigration Literature, 1870-1930* (see our review, page 36). He also published poems recently in *Cream City Review* and *Pebble Lake Review*. In December, Trigilio presented a paper at the Modern Language Association conference titled "Allen Ginsberg's 1966 United States Senate Testimony: Language, Confession, and the Limit of Romanticism."

Sam Weller (Fiction Writing) has been an occasional host of the Chicago Public Radio show "Hello Beautiful" on Sunday mornings, interviewing guests such as Mara O'Brien, the co-director of 826CHICAGO, the local chapter of the national 826 literary organization started by Dave Eggers. O'Brien and Weller discussed the fine art of teaching writing to children.

point & shoot:

Manifest ★ URBAN ARTS FESTIVAL

Columbia's annual year-end urban arts festival and celebration of our graduating students took place May 16, with exhibitions, performances, student showcases, and more all across campus. This year, the celebration kicked off with Industry Night (an opportunity for industry professionals and graduating students to connect and review portfolios) and Fashion Columbia, and wrapped up with Spectacle Fortuna (a parade like no other!) and our high-energy "Moulin Rouge" party, attended by about 250 alumni.



PICTURED ABOVE:

Manifest Photography by:
Robyn Martin (B.A. '05)

[1] **James Kinser** (M.A. '05) and **Joe Leamancyk** (B.A. '04) in Spectacle Fortuna. [2] Volunteer extraordinaire **Jane Bishop-Lilegard** ('85). [3] **Edith Clark** ('99). [4] Alumni hit the dance floor at the Moulin Rouge party. [5] Can-can dancers, choreographed by **Heidi Malnar** (B.A. '06, center), entertain during the "Moulin Rouge" party. [6] Manifest "Moulin Rouge" committee chair **Michael Underwood** (M.A. '91), **Bob Rudner** (B.A. '75), and **Roxana Neithercut** (B.A. '00). [7] **Justin Kulovsek** (B.A. '04) and **Omar Marrero** at the Moulin Rouge party. [8] Trustee **Howard Mendelsohn** (B.A. '49) and **Michelle Passarelli** (B.A. '99).

More spring events:

SEE MORE PHOTOS @
colum.edu/alumni
 and click "seen"



PICTURED ABOVE:

Photography by:
 (RM) **Robyn Martin** (B.A. '05)
 (LC) **Lorenzo Ciniglio**
 (TH) **Tim Hunt** (B.A. '08)
 (BK) **Bob Kusel** (B.A. '78)

[9] **Betty Shiflett** (faculty, Fiction Writing) leads a Story Workshop™ class during Story Week Alumni Day, March 16. (RM) [10-11] 50 future alumni participated in the Student/Alumni Association's Etiquette Dinner, May 2. **Adam Werlinger**, **Ryan Niemuth**, **Nina Ivon** (faculty, AEMM, and etiquette coach for the evening), **Devin Roessler**, **Cherisse Ciangi**, **Josh Culley-Foster** (B.A. '03), **Cynthia Vargas** (B.A. '01), and **Charles Bonilla** (B.A. '94) were among those attending. [12] CAAN: Phoenix alumni watched the Cubs play the White Sox in spring training, March 22. From left: **Josh Culley-Foster** (B.A. '03), **Nadine Arroyo Rodriguez** (B.A. '93), **Don Fox** (B.A. '85), **Donna Jagielski** (B.A. '90), and **Jeffrey Carroll** (B.A. '98). [13] **Jim Woodward** (M.A.M. '03) and **John Buhta** (B.A. '03) discuss *Demo* at the annual Spring Tour student/alumni reception in New York, March 26. (LC) [14] Chairman of the Board **Allen Turner** snaps a photo of the class of 2008 during commencement ceremonies, May 17. (BK) [15] **Russell Jaffee** (M.F.A. '08) reads his poem *Principles of Molecules* during commencement ceremonies, May 17. (BK)

AND DON'T FORGET, SAVE THE DATE!

Alumni Reunion Weekend 2008—RetroForward

OCTOBER 3–4



Jack Kerouac, original manuscript of *On the Road*. On loan from the collection of James S. Trusay, © Estate of Anthony G. Sampatpacacus and the estate of Jan Kerouac. See "Special Events" and "Galleries."



UPCO

FALL '08 EVENTS

SPECIAL EVENTS

and the Beats go on ... colum.edu/beats

A college-wide exploration and celebration of the works of the Beat Generation, anchored by an exhibition of Jack Kerouac's original manuscript of *On the Road*.



Conversations in the Arts: The Founders Lectures colum.edu/conversations

The 2008–09 program series focuses on themes central to Columbia's core mission and values, reflected in the works of speakers:



- Jonathan Kozol** (October 20)
- Sir Ken Robinson** (December 2)
- Anna Deavere Smith** (January 27)
- Richard Florida** (April 30)

Critical Encounters: Human | Nature colum.edu/criticalencounters

The campus-wide Critical Encounters initiative brings together art, academia, and the community in focused explorations of topical themes. Human|Nature engages the college community in discussions around the ways geography, culture, economics, and other societal factors influence our relationship as humans with the natural world.

Columbia

COLLEGE CHICAGO

See more and get more information at:

colum.edu/calendar

Events are free unless noted otherwise.

MINING



Banafsheh Sayyad with Namah. Photo: Andre Elbing. See "Dance."

GALLERIES

**On the Road:
Farm Security Administration
Dorothea Lange, Robert Frank
September 5–November 1
Museum of Contemporary
Photography
600 S. Michigan Ave.**

312.663.5554 or mocp.org
Highlights from the museum's collection of the Farm Security Administration's social-documentary photography project commissioned by the U.S. government during the Great Depression, with an expanded focus on the work of Dorothea Lange. Also, images from Robert Frank's book *The Americans*, for which Jack Kerouac wrote the introduction. In conjunction with the college-wide series "and the Beats go on..."

**Jack Kerouac: On the Road +
Experimental Literature and the
Intersection with Artists' Books
October 3–November 30
Center for Book and Paper Arts,
1104 S. Wabash, 2nd Floor
312.369.6630 or
colum.edu/bookandpaper**

The centerpiece of the college-wide series "and the Beats go on..." Jack Kerouac's original manuscript of *On the Road*—a 120-foot-long typewritten scroll—is on display in conjunction with a curated exhibition of contemporary artists' books.

**Talk the Walk:
A Curatorial Tour of Columbia's
Exhibition Spaces
October 16, 5:30–8 p.m.
Various locations
312.369.8695 or
colum.edu/talkthewalk**

Curators discuss the current exhibitions at the A + D Gallery, the Museum of Contemporary Photography, the Center for Book and Paper Arts, and other venues, with free rickshaw service between locations.

**Weisman Exhibition
September 2–October 18
Hokin Annex and Gallery
623 S. Wabash
312.369.7188 or
colum.edu/cspaces**

The Weisman Exhibition features completed projects from winners of the Albert P. Weisman Memorial Scholarship, a fund established in 1974 to help Columbia students to complete projects in all disciplines.

DANCE

**All dance performances are at
The Dance Center, 1306 S.
Michigan Ave., at 8:00 p.m.
Tickets: \$20–\$28 at
312.369.6600 or
colum.edu/tickets.**

**David Dorfman Dance
September 25–28**

David Dorfman's company puts on two of its latest works: *Disavowal*, inspired by the life of abolitionist John Brown, and *underground*, an exploration of political activism focusing on the activities of the Weather Underground.

**Namah
October 16–18**

Banafsheh Sayyad's company performs her contemporary translations of classical Persian dance. Performing with an Iranian percussion and woodwind ensemble, Namah celebrates dance from Iran, where women's dancing is banned in public.

**Trisha Brown Dance Company
October 23–25**

Internationally known for the ever-evolving dance works of its longtime artistic director, Trisha Brown Dance Company brings its repertory to Columbia.

THEATER

**Landscape of the Body
by John Guare
October 15–26
New Studio Theater, 72 E. 11th St.
Tickets: \$10 at 312.369.6126 or
colum.edu/theater**

It's 1970s Greenwich Village and there's a murderer on the loose, a cross-dressing travel-agency owner, and a recently dead singing storyteller. Nothing is as it seems in this wacky film-noir-style comedy by one of America's greatest playwrights.

LITERATURE

**Creative Nonfiction Week
October 20–23**

Various times and locations
Readings, lectures, and panel discussions by nationally prominent writers, students, and faculty from the college's creative nonfiction programs. Presented jointly by Columbia's Fiction Writing, English, and Journalism departments. For a complete schedule, visit colum.edu/cnfw

**Conversations in the Arts:
Up Close with Jonathan Kozol
October 20, 7:30 p.m.
Film Row Cinema, 1104 S.
Wabash, 8th Floor**

For more information, see ad on inside front cover or visit colum.edu/conversations.

FRIDAY & SATURDAY, OCTOBER 3-4, 2008

ALUMNI REUNION WEEKEND 2008 • **RETRO**FORWARD

Photo by Sarah McKemie (07)



Featuring:

- Lunch with President Warrick L. Carter
- Interactive workshops, including Story Workshop® class and a tour of Jack Kerouac's original *On the Road* manuscript
- Back by popular demand— Second City's improv workshop
- *RetroForward* reception featuring Fernando Jones and The Columbia College Blues Ensemble, *Plus*— DJ spins your favorites from the '50s, '60s, and '80s New Wave
- Receive a **RetroForward Memory Book** with the memories, photos, and old student IDs that **YOU** send in! Send yours to: alumni@colum.edu

www.colum.edu/AlumniReunion

312.369.8640 or alumni@colum.edu

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COLLEGE CHICAGO

INNOVATION IN THE VISUAL, PERFORMING, MEDIA,
AND COMMUNICATION ARTS

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