



# DEMO9

FOR ALUMNI & FRIENDS OF  
COLUMBIA COLLEGE CHICAGO

As history unfolded, the world watched  
through the eyes of Columbia  
photojournalists. 28

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## In Our Own Front Yard

Columbia 

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FRIDAY, MAY 15, 2009

# Masquerade '09

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Illustration by Rachal Duggan ('09)

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FRIDAY, MAY 15, 2009

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Come visit the Alumni Bazaar at Manifest Works promoted by alumni. Available to all.

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SPRING 2009

## DEMO9



COVER

The crowd celebrates the announcement that Barack Obama has been elected President of the United States at Obama's election night party at Grant Park in Chicago, Tuesday, November 4, 2008. AP photo by **Pablo Martinez Monsivais** (B.A. '94)

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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.

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Tickets are available at no charge on a first-come, first-served basis at 312.369.6600 or [colum.edu/tickets](http://colum.edu/tickets).

Previous events in the series have included lectures by Jonathan Kozol, Sir Ken Robinson, and Anna Deavere Smith.

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## Production Notes

**JOHN H. WHITE** has been teaching photography at Columbia for three decades, and has been a staff photographer for the *Chicago Sun Times* since 1978. For this issue's Portfolio, we asked White to curate a selection of photographs—some his own, some by his current and former students—taken at Barack Obama's election night party in Grant Park—Columbia College Chicago's front yard. \* Sorting through photos, White was clearly moved. "Looking and seeing those images—the variety of images and the comprehensiveness, the inclusion of everything, of those moments—gives more life to photojournalism itself," he said. \* White was not on the media stand that night; he was down in the crowd. "One of the things that touched me was I got an email from a student I saw there, but only for a minute. He said, 'It was great to see you there, but what was great is that you were in the trenches with the grunts.' I've photographed President Obama before, when he was voting and all that. Where I wanted to be that night was with the people, in the shadows. To see people, with their zeal and passion, to see how they were attacking the moment with their cameras—there's no second chance, there's no dress rehearsal, this is the real thing."



John H. White surrounded by some of his students. Photo: Brad Bretz ('05).

# SAVETHE DATE!

For upcoming alumni events contact:  
Office of Alumni Relations at [colum.edu/alumni](http://colum.edu/alumni) or  
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**APRIL 28 / CHICAGO**

**Alumni Scholarship Fund Recognition Reception**

**MAY 15 / CHICAGO**

**Manifest Alumni Bazaar and Manifest  
Alumni Reception "Masquerade '09"**

**SEPTEMBER 25-27 / CHICAGO**

**Alumni Reunion Weekend "Reconnect '09"**

**NOVEMBER 19 / LOS ANGELES**

**Seventh Annual Columbia College Chicago  
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Photo: Sarah McKemie '09

# VISION

## A QUESTION FOR PRESIDENT CARTER

**DEMO:** How is the economic crisis affecting Columbia College Chicago, and what steps are being taken to address it?

**DR. CARTER:** “The bottom line is that, like everyone, we’re concerned about the economy. At this point, the most immediate effect of the economic crisis has been a significant hit to our endowment. It wasn’t a huge endowment, about \$120 million, but we had been steadily adding to it over the past several years. It is beginning to regain some ground now, but we were down about 40 percent. Fortunately for us, we have never been dependent on our endowment for operating expenses, unlike many institutions that draw anywhere from 20 to 40 percent of the annual operating budget from their endowments. We draw zero.

“In this economy that’s a good thing, as it hasn’t affected our ability to pay for everyday expenses. The bad side of this is that we are dependent on the ability of students and their families to pay tuition—and it’s becoming harder and harder for them to do that. So we are taking a number of steps both to cut our expenses and to provide more financial assistance to our students. So far, enrollment signs look pretty good: We saw a 3.5 percent increase in enrollment for spring, and applications for fall 2009 are up about 14 percent over this time last year. The number of those applicants who have put down deposits, however, is lower than last year, and that has us concerned.

“So we are being prudent. I have made a number of decisions to hold back expenditures, which are already in effect. I froze the salaries of all administrators at the vice president level and above. I put a freeze on all new hiring, and all replacement hiring must be scrutinized and approved at the vice president level. We have cut back significantly on travel, approving only travel that has a direct relation to college responsibilities, recruitment, and development. We have cut back significantly, by about seven million dollars, on planned construction projects, delaying those that are not necessary for safety and health, or those required by city, state, or federal ordinances. The exception is the new Media Production Center, which broke ground this winter and will be fully functional in spring 2010.

“We are also increasing scholarship support to our students, and keeping our tuition increase for next year exceptionally low, less than three percent. We are increasing our scholarship support for students by 46 percent for the 2009–10 school year, increasing the number of scholarships by more than 800 for new and continuing students. These scholarships are renewable and are based on both merit and financial need. With an average award of \$6,000, these new scholarships will help students bridge the gap left after federal and state grants are applied.



President Warrick L. Carter with Columbia fashion design seniors and their creations, clockwise from top: Sara Perez, Reginald Valdezio, and Yuka Takeda.  
Photo: William Frederking

“The important thing to know is that we are going to be all right as an institution. We have made the right decisions to be cautious and prudent in the way we spend our money, and I think that because of this, we will emerge from the present economic crisis a better institution. And with a 14-percent increase in applications for fall, even if only half of them enroll we are going to be very, very busy.”

## news from the Columbia community

### College-Sponsored Scholarship Funds to Increase by Nearly 50 Percent

Responding to the need for creative solutions to increased financial pressures on college students and their families, the Columbia College Chicago board of trustees has approved several initiatives designed to assist current and prospective students as they continue to pursue a college education during these tough economic times. "Our first priority is keeping our current students in school and assisting them in practical ways that will help them graduate with a minimum of long-term debt," said President Warrick L. Carter. "We also must continue to be able to bring new students to Columbia, providing them with increased financial assistance as they pursue their educational and career goals."

Currently, Columbia provides about \$7.5 million in scholarships to 1,700 students. Beginning with the fall 2009 term, the college will increase its scholarship funds by \$4 million, or 46 percent. About 2,300 scholarships will be available for both continuing and new students, and will be heavily geared to students with demonstrated need.

An innovative scholarship fund-raising initiative has also been announced. Scholarship Columbia is a \$1 million challenge grant to raise unrestricted scholarship dollars for continuing students with demonstrated need and merit. Primarily targeting Columbia alumni as donors to the fund, the college will provide a two-to-one match on alumni gifts up to \$25,000, and will match alumni gifts above \$25,000 and nonalumni gifts on a one-to-one basis. All matches are based on new and increased giving received before June 15, 2009. An anonymous donor has given a launch gift of \$100,000 to jump-start Scholarship Columbia. For more information visit [colum.edu/donate](http://colum.edu/donate).



Studs Terkel. Photo: Bob Black, courtesy of Community Media Workshop

### Studs to Students: "Take the dough and use it well"

Columbia College has created the annual Studs Terkel Scholarships, totaling \$750,000, to benefit Chicago Public School students who seek to pursue careers in civic-minded communications. "Studs Terkel was the living embodiment of all that is best about Chicago," said President Warrick L. Carter in announcing the scholarship program.

"I have received a lot of honors in my many years on this planet. This is the best," said Terkel two weeks before his death in October 2008. "There are so many stories that still need to be told, so many truths that need to be aired, so many wrongs that need to be righted. I say to these kids: Be curious, be strong. Take the dough and use it well."

Columbia will designate 125 Studs Terkel Scholarships and subsequently will seek to increase the number of awards through development of a Studs Terkel Scholarship Board. The scholarships are in addition to the prestigious annual Studs Terkel Scholarship of \$1,500, given each spring to a single promising communications student by the Community Media Workshop.





Small Island #1, 2009, a painting by IAC Fellowship awardee Michael K. Paxton.



Beau Beaudoin, Joe Meno, Tony Trigilio

### 2009 Distinguished Faculty Fellows Announced

#### Seven Faculty Members Win IAC fellowships

Illinois Artist Fellowships are awarded annually to Illinois artists of exceptional talent in recognition of their outstanding work within their field. Finalist Awards are awarded to recognize and encourage additional individuals who demonstrate considerable talent. This year, 38 Illinois artists were awarded \$7,000 fellowships, out of a total of 921 applicants. Eleven finalists received \$700 awards. Of the 38 Illinois Arts Council Fellows for 2009, seven are Columbia faculty members: **Kelli Connell** (Photography), **Sarah Faust** (Photography), **Myra Greene** (Photography), **Jason Lazarus** (Photography), **Paul Nudd** (Art and Design), **Michael K. Paxton** (Art and Design), and **Tony Trigilio** (English). **Anna Shteynshleyger** (Photography) and **Marilyn Propp** (Art and Design) were among the 11 finalists.

Provost Steve Kapelke has announced this year's appointments for Distinguished College Teacher, Artist, and Scholar. Beau Beaudoin, Joe Meno, and Tony Trigilio will serve in these positions for the 2009–10 and 2010–11 academic years.

#### Distinguished College Teacher: Beau Beaudoin, Television

Beau Beaudoin was recently named the 2008 Illinois Professor of the Year by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education. She has presented papers and facilitated workshops at a variety of national conferences, and was responsible for the development of the college's Culture, Race, and Media course, which now enrolls more than 30 sections each semester. Television department chair Michael Niederman notes, "Beau personifies the criteria" of a Distinguished College Teacher.

#### Distinguished College Artist: Joe Meno, Fiction Writing

Fiction writing department chair Randy Albers says Joe Meno "is the hardest-working writer I know." Meno has written, in a relatively short time, six books issued by notable publishers. He has received the Nelson Algren Award, the Midland Authors Award for Fiction, and three Illinois Arts Council awards. He has also published many short stories in such prestigious journals as *Tri-Quarterly* and *Mid-America Review* and is the author of eight plays. The quality and diversity of Meno's work exemplify the very best of our faculty's creative endeavors.

#### Distinguished College Scholar: Tony Trigilio, English

A scholar and poet, Tony Trigilio continues to be one of the most productive members of the college's faculty. The author of *Strange Prophesies Anew: Rereading Apocalypse in Blake, H.D. and Ginsberg*, Trigilio is one of the nation's foremost scholars on Beat literature, and the organizer of the Beat Generation Symposium at Columbia College Chicago in the fall of 2008. His recent *Allen Ginsberg's Buddhist Poetics* has been hailed as a significant contribution to the body of Ginsberg criticism. His scholarly and creative interests are broad; he coedited *Visions and Divisions: American Immigration Literature, 1870-1930* (Rutgers, 2008). Trigilio is currently working on two scholarly projects: one on Diane DiPrima's spiritual poetics, and an edited volume of fragments of the poems of Beat writer Elise Cowen.



Richard Florida

### Successful Founders Lectures Series to Conclude with Richard Florida April 30

This year's Founders Lectures series, a new approach to Columbia's long-standing Conversations in the Arts series, got off to a strong start in October as activist **Jonathan Kozol** spoke of the educational apartheid that exists within our public schools. Many in the audience of several hundred students, faculty, and guests described his heartfelt lecture as extraordinarily memorable and important to them and their work in education.

**Sir Ken Robinson** followed in December with an entertaining and provocative lecture about the importance of creativity as a central organizing concept in education. In January, playwright and actress **Anna Deavere Smith** offered a fascinating examination of issues of diversity.

Each of these public intellectuals explores, in his or her work, issues that are central to Columbia's mission. On April 30, this year's series concludes with a lecture by **Richard Florida**, the noted urban studies theorist who writes about the creative economy and its importance to our nation's future. Underscoring the timeliness of this message was Florida's cover story for the March issue of *the Atlantic*, "How the Crash Will Reshape America." At Columbia, Florida will discuss the importance of the intersection of colleges, arts and culture, and the arts and media industries to Chicago's future economic vitality. President Warrick L. Carter will introduce Florida and discuss Columbia's position as a powerhouse and creative incubator within this nexus. For more information about this lecture, visit [colum.edu/conversations](http://colum.edu/conversations).

### \$2 Million-plus in Grant Support for Columbia Centers and Departments

Several Columbia College departments and centers have received significant corporate and foundation grant awards in recent months. Some of the largest grants, and the projects they support, are outlined below.

**CCAP (Center for Community Arts Partnerships):** \$1.1 million (over four years) from the United States Department of Education, Office of Innovation and Improvement, under the Arts in Education Model Development and Dissemination Grant Program. This initiative—Translations: Multi-Directional Learning in the Arts, Literacy and Math—will expand CCAP's Arts Integration Mentorship program by adding a new focus on math literacy.

**CCAP:** \$25,490 from After School Matters to support Resounding Stories 3.0, an after-school program at ACT Charter School through CCAP's Community Schools initiative, which explores arts and learning through project-based or arts-integrated experiences. Resounding Stories 3.0 helps prepare students for careers in the arts and media.

**CCAP:** \$10,240 from the Illinois Arts Council, in support of Urban Missions, CCAP's flagship program. The process of building reciprocal partnerships developed by Urban Missions brings together Columbia faculty and community-based arts organizations to develop sustainable arts programming for Columbia College students and Chicago youth.

**Journalism:** \$250,000 (over two years) from the McCormick Foundation in support of the Columbia LINKS program. This program provides high-quality journalism training to Chicago teachers and teenagers, making LINKS a hub for teen journalism in the city, including connection with professional media.

**Early Childhood Education:** \$600,000 (over two years) from the McCormick Foundation to conduct a collaborative project with the City of Chicago Department of Youth Services to provide a professional development program for staff in 15 early childhood education agencies in Chicago.



The Technology Commons at 618 South Michigan Avenue. Photo: Kelsey Wright

## New Campus Spaces

The Office of Campus Environment and the Office of Student Affairs have been busy lately, building out and moving into attractive, functional new spaces. The college recently added two newly renovated, student-centered spaces to our campus map, at 618 South Michigan Avenue and 916 South Wabash Avenue.

At 618 South Michigan Avenue (the former Spertus building), the Learning Studio combines the Writing Center, Science and Math Learning Center, New Student Placement, Conaway Achievement Project, and Supplemental Instruction. In the new Office of Multicultural Affairs, the fourth floor is home to one large multicultural lounge and the offices of African American Cultural Affairs, Asian / Asian American Cultural Affairs, International Student Affairs, LGBTQ Office of Culture and Community, and Latino Cultural Affairs. The new Technology Commons is also in this building.

At 916 South Wabash Avenue, Student Organizations provides a permanent home for the Student Government Association, Residence Hall Association, Student Organizations Council, the Renegades, and the Student Programming Board, with plenty of space for the rest of Columbia's 60 student organizations to meet.

### **The Chicago Jazz Ensemble:**

\$50,000 from the MacArthur Fund for Arts and Culture at Prince Charitable Trust for general operating expenses.

### **The Sherwood Conservatory:**

\$50,000 from the John D. and Catherine T. MacArthur Foundation for general operating expenses.

**The Dance Center:** \$30,000 from the National Endowment for the Arts to support artist fees, production expenses, marketing, and direct administrative costs for a series of three 2009–10 science, technology, and dance projects.

## Journalism Department Joins Semester in L.A.

Actors, producers, directors, filmmakers, and television writers all know that Los Angeles is the place to be to launch their careers. But as long as Hollywood has been a center for film and television, so too have journalists been covering and participating in the industry. Now Columbia's journalism department is joining in this excitement through the college's Semester in L.A. program.

Journalism students in the program will take four classes, five days a week for the first five weeks. The rest of the time they are "encouraged but not required to do an internship," said Nancy Day, chair of the journalism department, who noted she has been working to get students from her department in the program since 2003. Day said there will be opportunities in "everything having to do with journalism," from daily news to magazines like *Entertainment Weekly* and *People*. Some of the top professionals in L.A. journalism will be teaching in the program, including Andrew Wallenstein, deputy editor for the *Hollywood Reporter*, and Nina Zacuto, a recently retired producer for NBC Universal.

The new journalism program is "another way to take advantage of the connections we have in L.A. and give Columbia students a leg up on the competition," said Jon Katzman, director of the Semester in L.A. program. Semester in L.A. began with a producing concentration and has grown to include 12 areas of study ranging from production design and television comedy to music composition.

**SPOT**  
**ON**



“The thing I liked best was  
being able to make art  
without relying on anyone else.”

## LARRY ZGODA

Larry Zgoda (B.A. '75) freely admits, “I never set out to be an artist.” As a teenager on Chicago’s Northwest Side, he was captivated by cars and thought about a career in mechanics, “but my parents wouldn’t let me have a car to tinker with,” he teases.

He now has scores of singular and inventive works for public institutions and private clients to his credit. A healthy following of architects, developers, and designers specify his work for their projects. Zgoda, 58, is clearly an artist, and a successful one at that. But the surest sign of his professional prowess as a stained glass artist is that 10 years ago he was able to forswear the bread-and-butter jobs of his earlier years—namely “historic restoration, replication, and all those tedious lampshades,” he discloses.

In college, Zgoda kicked around Northeastern University and the School of the Art Institute of Chicago for six years, studying music and psychology at the former, filmmaking and art at the latter. He transferred to Columbia College when he discovered photography, and once here made Chicago’s ample stock of exquisitely ornamented buildings the subject of his work. “I always found the stained glass their most intriguing aspect,” he explains.

An independent study class in what became his senior year allowed Zgoda to explore the crafting of stained glass “*for credit*,” he says, still incredulous, but with clear appreciation for the academic freedom. Before the year was out, “I was hooked. The thing I liked best was being able to make art without relying on anyone else. In filmmaking, you needed a whole crew.” With new resolve, he graduated in 1975 and worked jobs that allowed

him to do his stained glass work on the side, until he hung out his own shingle for business in 1978.

Since then, Zgoda has become known as a groundbreaker in his field. His work incorporates traditional materials and techniques, yet he executes and applies them in fresh new ways. In his hands, highly refractive crown glass, first invented in the Middle Ages, is pieced together in simple but strategically crafted designs to maximize its kinetic reflective qualities. Glass “jewels”—so named for their similarity to faceted gemstones and so rarely used today that Zgoda imports them himself from Austria—are scintillating accents that give his streamlined designs rich complexity. He also rescues flawed or experimental glass produced by area glassmakers, cutting and refiring it into flat pieces he can use in his work. Zgoda even invented his own innovative chipping technique to give refined glass edges a textured, scalloped finish. “I call the pieces Clovis glass because I was inspired by the arrowheads of that primitive culture,” he explains.

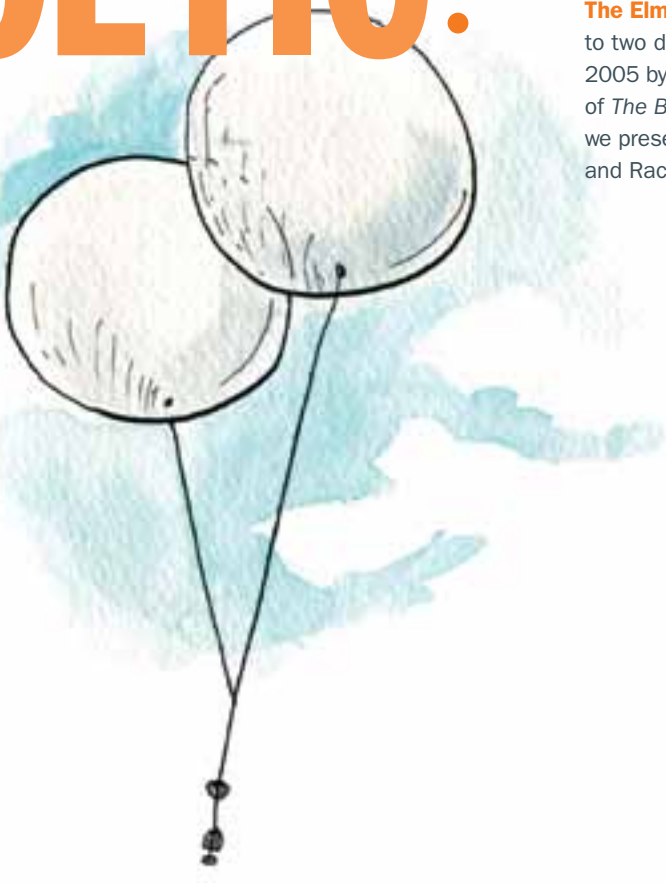
As he assembled works for a March show at Prairie Arts and Fibers in Grayslake, Illinois, he marveled at the accidental nature of his passion and profession. “Who knows where I would be today if I hadn’t taken that independent study?”

See Zgoda’s work, which also includes mosaics, metalworking, and woodworking, at [larryzgodastudio.com](http://larryzgodastudio.com) and [Aquaes Sulis \(2211 N. Elston St. or aquaesulisshowroom.com\)](http://Aquaes Sulis (2211 N. Elston St. or aquaesulisshowroom.com)).

—LISA SKOLNIK

# POETIC:

**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 2008, Jesse Crouse (first place) and Rachel Finkelstein (second place).



FIRST PLACE  
ELMA STUCKEY POETRY AWARD

## Holiday Jesse Crouse

I thought I first saw you  
when we were crossing the border  
into Mexico, or maybe we have never  
crossed the border into Mexico.  
I know there were weather balloons  
floating above us, fireworks for a miniature  
Fourth of July. We tied bottle rockets  
to flowers and saw them sail into the air,  
taking everything with them.  
Walls formed around us  
made of the grass and soil,  
and all our life was made.  
We became a pillar  
of grass and sticks placed in a way  
that it looked like rain over an hacienda.  
We slept forever like weather balloons should,  
caring for the air around our thin, trodden bodies.  
We had been there since the birth  
of the grass and of the land.  
Our clothes were made out of flags.  
Our skin was calloused and glowing  
with closeness. I began to look at you  
for as long as I could stand.  
Your outline remained in my eyes for years,  
and so maybe I was thinking of the future  
when I thought I saw you  
crossing the border into Mexico.

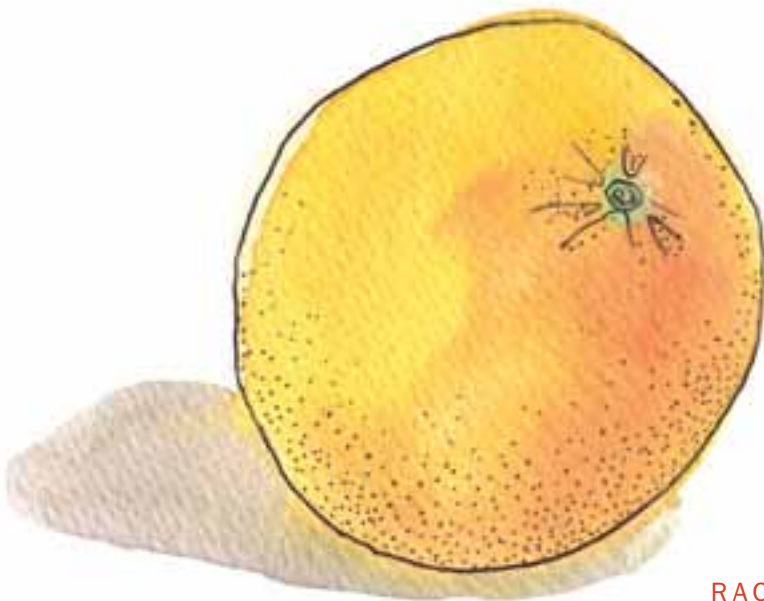
**JESSE CROUSE** graduated from Columbia College Chicago in 2008 with a B.F.A. in poetry. He now tastes coffee. You can find his work now or forthcoming in: *Buffalo Carp*, *Parcel*, and *P.F.S. Post*.

SECOND PLACE  
ELMA STUCKEY POETRY AWARD

## Translation

### Rachel Finkelstein

Paris, a blue melon in my eye  
I am being fed to the concierge. The air smells horrible.  
A woman next to me is puking, one hand steadying herself  
on the concrete bowl of a bamboo plant.  
I can see her face through her spread fingers. It is attractive.  
So attractive the stuff being thrown out of her  
slows down and waits to be identified (shrimp fried rice).  
I say to her, "All of the world is letting us go."  
Made love to her later in a bellboy's closet.  
After I recount my waistcoat buttons,  
I buy the most enormous grapefruit I can find.  
Look into it like a mirror, a crystal ball, but not both.  
In it is the woman in a blue double-breasted blouse  
unbraiding her hair with the butt of a revolver.



**RACHEL FINKELSTEIN** earned a B.F.A. in poetry from Columbia in 2008. Her poems have appeared in *Columbia Poetry Review* and *Elephant*, and her fiction in *Grassroots* magazine. This is her second Elma Stuckey Poetry Award.



“I’m interested in cartoons as primary sources.”

## TERESA PRADOS-TORREIRA

Cartoons are no joke for Teresa Prados-Torreira. The Spanish-born scholar analyzes political cartoons as barometers of their eras, digging for telling historical details like a paleontologist sifting through bones. “Cartoons are not only beautiful and interesting, but they have a lot of information about the time they were produced and the audience that looked at them,” says Prados-Torreira, 53, a full-time history professor at Columbia since 1994 and a 2008 fellow at Columbia’s Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media.

Prados-Torreira is using her fellowship to continue her research of American women in cartoons from the colonial period through 9/11 in preparation for a book on the topic. Early on, female figures in cartoons were allegorical, she says, used to represent the colonies or virtues or other abstract ideas. As women became more political, they began appearing in cartoons in a more concrete way—but not in a favorable light. “With the rise of the suffrage movement, there are lots of cartoons poking fun at women,” she says. The prominence of both Hillary Clinton and Sarah Palin in the recent election showed that women are no longer taking a backseat in the political arena. And cartoons mirror that. “It’s excellent,” Prados-Torreira says. “It reflects the fact that women have a much more active role and they can be criticized, too.”

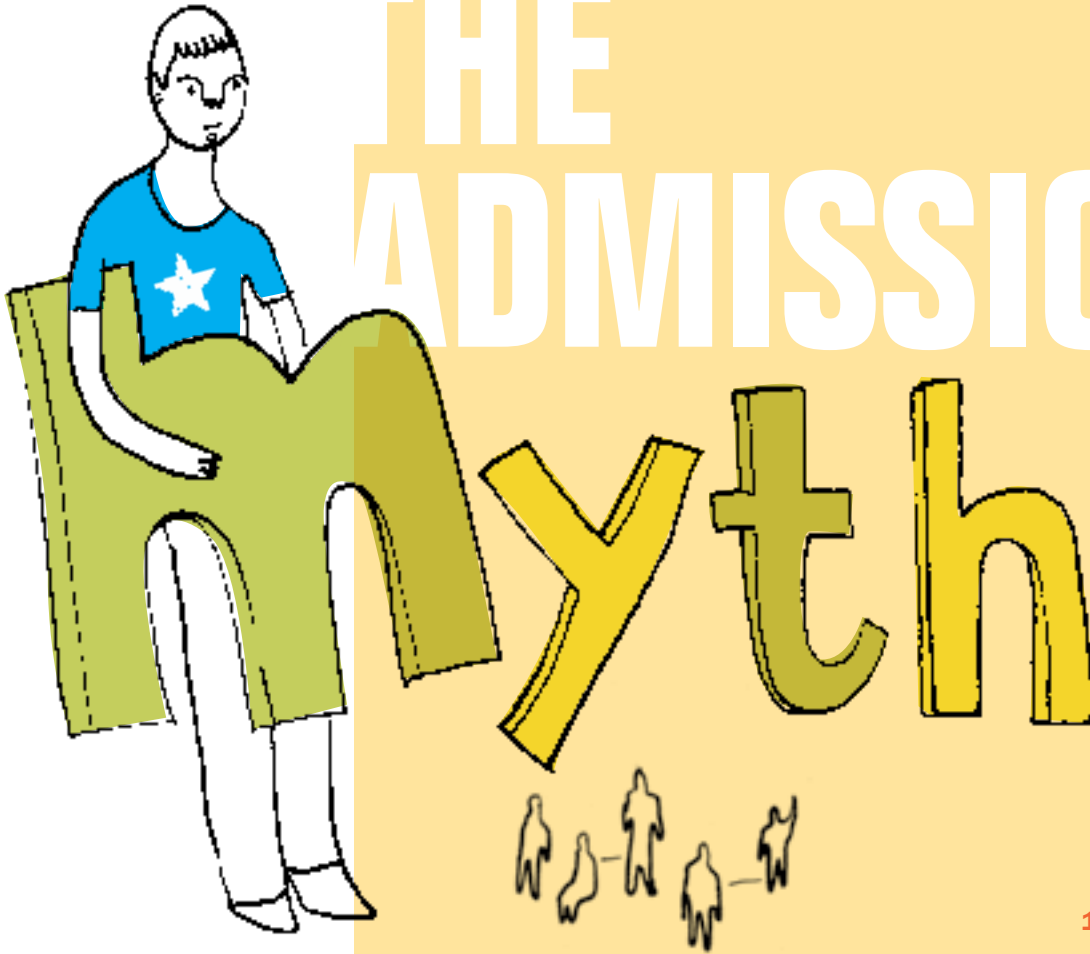
For the past six years, Prados-Torreira has run a popular political cartoon contest for Columbia students. “The students do wonderful work,” she says. “The level of art is incredible. Students here are so visual. I realize for them history is kind of intimidating. They think of history as something boring that has nothing to do with them. This is a good way to get them to look at history in a different way.”

—HEATHER LALLEY

Illustration by Gil Medina (B.F.A. '08), a winner of the annual Paula Pfeffer and Cheryl Johnson-Odim Political Cartoon Contest, which Teresa Prados-Torreira organizes.



# DISMANTLING THE ADMISSIONS



By **Ann C. Logue**  
Illustrations by **Abigail Friedman**

# TRUE OR FALSE?

1. Columbia College Chicago has an “open admissions” policy.
2. Most colleges accept less than 50 percent of applicants.
3. Columbia encourages as many prospective students as possible to apply.
4. The best colleges are the most selective.

Answers:

**1. 2. 3. 4. False**

# COLLEGES HAVE A STAKE IN APPEARING SELECTIVE



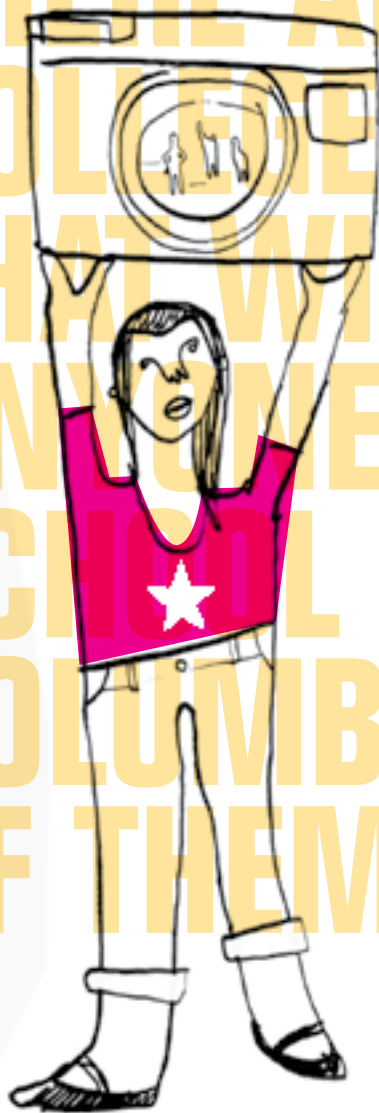
## THE MYTH OF SELECTIVITY

No doubt about it: getting into an Ivy League school is extremely difficult. But how common is such super-selectivity? What about the other thousands of colleges and universities in the country? The mythology surrounding the college admissions process has become so pervasive that many imagine the angst of Ivy League admissions to be the norm. Teenagers see it played out in “Gossip Girl” and the like, where the role that college applications play in the lives of fictional, rich, prep-school students in New York intensifies the suspenseful narrative. After all, there would be no drama if Serena van der Woodsen dreamed of attending the City University of New York, the first college in the United States to accept all applicants as a matter of policy.

The reality is far different. There are about 3,600 colleges and universities in the United States. Of these, about 1,600 are two-year colleges, virtually all of which are “open admissions,” meaning they will admit nearly anyone with a high school diploma. That leaves about 2,000 four-year colleges, several hundred of which are also open admissions. A few hundred more accept more than 95 percent of applicants.

Harvard, by contrast, accepted only 7.1 percent of applicants last year. But that level of exclusivity is unusual, even among “elite” institutions. Northwestern University, which draws students with similar academic credentials, accepted 25.3 percent of applicants for the class of 2012. Surprised that it’s that high? Believe it or not, only about 135 colleges in this country admit less than 50 percent of applicants, according to College Masters, a consulting firm in the business of helping high school students get into the college of their choice. That means that about 1,865 four-year colleges—93 percent—admit more than half of those who apply. But people in the business of getting kids into college, and colleges with recruitment strategies built on an image of exclusivity, have an incentive to downplay that fact.

THERE ARE ABOUT 2,000 COLLEGES IN THE U.S. THAT WILL ACCEPT ANYONE WITH A HIGH SCHOOL DIPLOMA. COLUMBIA IS NOT ONE OF THEM.



#### COLUMBIA'S "GENEROUS" ADMISSIONS POLICY

Columbia College Chicago accepts more than 80 percent of undergraduate applicants. Does that mean Columbia sets the bar low? No, it means it's typical, at least when it comes to acceptance rates. Although their acceptance rates may be identical to Columbia's, most colleges like to refer to themselves as "selective" if they don't admit *everyone* who applies. Columbia takes a different tack, choosing to champion inclusiveness over exclusivity, and describing its admissions policy as "generous."

Mark Kelly, Columbia's vice president of student affairs, notes that emphasizing generous admissions, rather than selectivity, is important to attracting the diverse student body that Columbia prizes. "High school grade-point averages and standardized tests are inaccurate measures of artistic and creative talent," he says. "They do not speak to the talent, passion, and motivation young creative students bring to their chosen arts and media disciplines." So while Columbia looks at GPAs and ACTs, those measures are not primary in the admissions process. Neither is a flashy portfolio, which is often an indication of a student's past opportunities, rather than potential. Cutbacks in educational spending often target arts and media, leaving many potential applicants—particularly those from public schools—with plenty of talent and passion but without the sophisticated portfolios required of the most competitive art schools.

Such gaps in students' high school educations may also leave them without an understanding of the differences between an arts education and a more traditional college curriculum. "I think about students growing up in rural farming communities," says Murphy Monroe, Columbia's executive director of admissions, citing one of many possible examples. These students may face two hurdles: First, no one in their families may have attended college, so they don't know where to start. The entire application process is unfamiliar and intimidating. Second, these people may be flouting local conventions by pursuing study in the arts. "Columbia wants some of those students," says Monroe, but only, he stresses, "the ones who are going to thrive here." Columbia's admissions department's job isn't to bring in warm bodies; it is to bring in a freshman class that fits into the school and that has the right expectations about life at Columbia.

## GENEROUS ADMISSIONS, SELECTIVE RECRUITMENT

Columbia's particular brand of exclusivity starts with how people find out about the place. You won't see recruitment ads for Columbia on billboards or buses; recruitment is far more targeted. Screening takes place before a prospective student even looks up the application, and the admissions staff works extensively with high school guidance counselors and alumni to help identify students who would thrive at Columbia. "The answer, to me, is a combination of carefully targeted recruitment and transparent messaging," says Monroe. Columbia College is not right for everyone, but many of those for whom it is a perfect fit lack a traditional academic background or are new to the whole idea of college. They don't want to play games; they want to study arts and media.

Those games are well known in the admissions world. Many small, private colleges reject students they believe view the campus as a safety school, giving them the satisfaction of reporting a lower acceptance rate while remaining confident that the rejected applicant will be able to receive a good education elsewhere. Other colleges encourage students who are not qualified or appropriate to apply, just so that they can then reject them. And other institutions recruit the students they really want for early admissions, then reject a large percentage of regular applicants.

These colleges have a stake in being seen as selective: an image of exclusivity is often equated with excellence, and that impresses parents, students, and alumni, no matter how difficult it *really* is to get in. Many public school districts want to create the image that all of their graduates go on to elite four-year colleges because that keeps up property values

and makes taxpayers happier about levies. Private high schools have an even greater incentive to make parents believe they are getting their money's worth. All of these factors play into the idea that college should be difficult to get into; therefore, an inclusive, generous-admissions campus must be a second-rate one.

Columbia College takes a different approach to recruitment. "There is something going on at Columbia that isn't going on at the most selective art schools, and that is tied to diversity," Monroe says. Columbia's culture encourages an admissions policy that finds and welcomes students who will thrive at the college, whatever their previous academic experience may be. To determine who these students are, the admissions office relies on open-ended interview questions to help sort out which potential applicant is which, then recommends alternatives for people who are unlikely to be successful at Columbia. These

discussions take place at high schools, at college fairs, during on-campus interviews, and via 50,000 phone calls and 100,000 emails received—and answered—each year.

Monroe says that roughly 80 percent of students admitted to Columbia College come from about 250 different high schools where the campus is known to the teachers and guidance counselors. The admissions staff visits these schools once or twice every year both to meet students and to get a feel for what takes place there day to day. "Your application is always taken in context of the high school you are coming from," he says. Some high schools offer more opportunities than others, and the admissions office knows that. That's why they consider more than just grades and test scores. After all, a high school that teaches to the test may have students with different results than one where the curriculum is more freeform.



HIGH SCHOOL  
GPAs AND  
STANDARDIZED  
TESTS ARE  
INACCURATE  
MEASURES  
OF ARTISTIC  
AND CREATIVE  
TALENT.

## EXCLUSIVITY ≠ EXCELLENCE


Debra McGrath is Columbia's associate vice president of enrollment management. "What is amazing about generous admissions, especially in the way Columbia has defined it," she says, "is that the policy is understood and embraced, not only by students who appreciate a school that will allow them to 'begin at the beginning,' but by students whose strong academic preparation and accomplishments would allow them to compete successfully for admission to those schools that truly are highly selective."

In other words, "Students who could go anywhere are choosing Columbia because they believe we offer the best opportunity for creative development, and they understand that diversity is central to growth in the arts and media. Not only is it central to their own personal growth as artists and communicators, it is essential to the growth and advancement of these fields."

"Columbia's commitment to its mission is driven by the high value it places on giving access and voice to cultures and viewpoints underrepresented in the documented history of cultural creation," Kelly says. Students who are clearly not right for Columbia are rejected, as are those who do not have the academic skills to do college-level work. Some of the students who are accepted are advised to wait a year before matriculating. Admissions counselors may suggest they take community college classes to strengthen academic skills, spend time on their portfolios, or look more carefully at their ability to take on the cost of tuition. In addition, Kelly says, many admitted students are required to complete the four-week Bridge Program, which helps build skills in college-level reading, writing, and math work. Last year, 190 students were referred to the program; 45 percent enrolled, and 90 percent completed it.

People studying and working in the arts know they have to challenge convention every day. The students and faculty at Columbia know this, and so does the admissions staff. Its approach combines recruiting; generous, holistic admissions policies; and transparency of information to create a vibrant campus community. "You'll find experiences here that are unique," Monroe says, and that requires a unique admissions process.

**Ann C. Logue** is the author of several books, including *Socially Responsible Investing for Dummies* (Wiley, 2009), and has written for *Alpha*, *Barron's*, *Newsweek Japan*, *Business Week Chicago*, and other publications. She is a lecturer in finance at the University of Illinois at Chicago, and holds a B.A. from Northwestern University and an M.B.A. from the University of Chicago. **Abigail Friedman** is an illustrator and graphic designer with Columbia's Office of Creative Services.



No one has ever earned a degree in culinary arts from  
Columbia College Chicago. That hasn't stopped these  
Columbia alumni from finding success in the field, pursuing  
a passion for good food, good service, and entrepreneurship  
that is more closely connected to their Columbia studies—  
in drama, dance, and marketing—than one might think.

This is ...

**THE**  
*second course*

BY JEAN IVERSEN  
PHOTOGRAPHY BY JEREMY LAWSON

## PHILIP GHANTOUS

**Cafecito** 26 E. Congress Pkwy. / 312.922.2233

Cafecito quickly became a favorite dining destination among students and faculty when it opened last summer in the heart of Columbia's South Loop campus. But most who have feasted on the savory Cubano and chimichurri sandwiches are probably unaware that the friendly owner behind the counter is an alumnus. Philip Ghantous, originally from Peoria, Illinois, fell in love with corner cafeterias during a visit to Miami. "In Miami, it's all Cuban eateries, cafés, not Starbucks or Seattle's Best," he says. "I wanted to bring the flavor of Cuba to this city."



**"I WANTED  
TO BRING THE  
FLAVOR OF CUBA  
TO THIS CITY."**

Ghantous came to Chicago in 1994 to pursue an acting career.

After playing a wide range of roles on stage, Ghantous enrolled in Columbia's theater program, where he was cast in Chekhov's *Ivanov* by department chair Sheldon Patinkin. He earned a B.A. in theater in 2000. "Columbia made me more serious," he says. "If students are smart, they will make friends with their teachers. They can help get your foot in the door."

A life in the theater is notoriously unpredictable, though, and Ghantous—in love and newly married—was looking for more stability. He took various day jobs and was admittedly "successful, but also miserable." While working in admissions at the Cooking and Hospitality Institute of Chicago, Ghantous discovered a second passion. "I always loved food, always loved cooking," says the gregarious restaurateur. Determined to open his own restaurant, he drove all around the city scouting locations, night after night, kids protesting in the backseat, until he finally found a vacancy on the ground floor of the historic Hostelling International Chicago building at the corner of Congress and Wabash.

Cafecito opened its doors in July 2008 to rave reviews. The bright eatery boasts a menu of Cuban coffee drinks, including its namesake (an espresso poured over caramelized sugar) and made-to-order pressed sandwiches. The popular Cubano is a mouthwatering combination of roasted pork marinated in mojo (the restaurant's secret sauce), ham, Swiss cheese, pickles, and mustard, all on Gonnella French bread. Ghantous's goal is to foster an environment in which people stop, talk with each other, and enjoy the lively Latin music. "When people come in and start moving, that's the biggest compliment I can get," he says with a grin.

Future plans include an interdisciplinary arts open mic. "I want to support the arts," says Ghantous, "perhaps with a studio, a theater." But despite his success with his new passion, he hasn't forsaken his love of acting, saying he definitely plans to get back into it. "This is my last chance to be involved in theater. I refuse to fail."



**“A LOT OF  
DANCERS ARE  
FOODIES.”**



## JEANNE UZDAWINIS

**Café Selmarie** 4729 N. Lincoln Ave. / 773.989.5595

“If you take a classroom full of dancers and ask them to see their future, they’ll say performance, teaching, but not business,” notes Jeanne Uzdawinis, who earned a B.A. in dance from Columbia in 1979. The co-owner of Café Selmarie, a Lincoln Square landmark, certainly didn’t envision a career as a restaurant owner when she was studying at Columbia. Uzdawinis initially studied dance at the University of Wisconsin-Madison, but found a lack of performing opportunities there. So she transferred to Columbia, where Shirley Mordine, department chair at the time, invited her to be a member of Mordine and Company Dance Theater. “This is the key about Columbia: its location,” says Uzdawinis. “I knew I had the chance to perform here.”

After graduation, Uzdawinis found herself with injuries that limited her ability to perform, and also wanted more financial security. She took some cooking classes, which ignited her interest in the culinary arts. “A lot of dancers are foodies,” she reveals. She landed a job at the now-shuttered Gordon doing desserts and salads. On days off, Uzdawinis worked at Rolf’s Patisserie, where she was eventually offered a full-time job.

She knew she wanted to run her own pastry shop. “I come from a family of bakers,” she says. “Mom was a great baker.” She wasn’t quite ready to take the leap, however. Instead, she rented a kitchen on the West Side and opened her own baking and catering business. “I had maybe six clients then,” she recalls.

It was a one-woman operation, with Uzdawinis doing the purchasing, baking, and delivering. In 1983, she pooled her profits with business partner Birgit Kobayashi and opened Café Selmarie (the name is a combination of the co-owners’ middle names). “We wanted a place with a European flavor, plus I wanted to work in my neighborhood,” says Uzdawinis, who still lives within walking distance of the café.

Café Selmarie’s timing could not have been better: since its opening, Lincoln Square has grown in leaps and bounds, with new shops, restaurants, and condos proliferating in the family-friendly area. “We’ve had people come here who tell us they came here as babies,” she says proudly. Located along Giddings Plaza, Café

Selmarie has grown from a coffee café into a full-service restaurant almost five times its original size. Uzdawinis credits much of her success with hiring a good accountant from the outset. “He made us run the business as a business from day one, which made us a good candidate in the eyes of bankers.”

Reflecting on her days at Columbia, Uzdawinis offers, “The thing about Columbia is that there is a deep appreciation for the art you are involved in. You’re surrounded by involved teachers, involved students.” And she has remained involved in the local dance community, serving as a board member of Mordine and Company Dance Theater—where she once danced—and holding benefits for the company at the restaurant.



## PHIL TADROS

**Dollop** 4181 N. Clarendon Ave. / 708.655.6753 and **Noble Tree** 2444 N. Clark St. / 773.248.1500

Phil Tadros admits he was “a horrible student in grade school, high school.” But things changed when he enrolled at Columbia in 1997. “I showed up, for one thing,” he says of Columbia’s classes. “I got As and Bs. I had more respect for the teachers. They have real-life examples. Other people who don’t have experience, I just don’t respect or listen to them.”

An entrepreneur at heart, Tadros owned several cafés and wireless stores before opening Dollop, a coffee café, in 2004 with partner Shaye Robeson. Rather than opening up a bar or restaurant, which Tadros saw as “too ambitious,” he focused on finding a great location for a European-style café. The vintage, book-strewn atmosphere begs

comparisons to the Bourgeois Pig Café in Lincoln Park. Though offerings are mainly limited to coffee drinks (expertly made with local Metropolis brew), Dollop also carries Hoosier Mama pies and sandwiches from Bleeding Heart organic bakery.

In 2008, Tadros was “jonesing for a really unique, beautiful space” and found it in a three-story brownstone at 2444 North Clark Street. There he opened Noble Tree, another coffee café. Noble Tree offers the same menu items as Dollop but a slightly quieter atmosphere. The third floor features a private, cove-like domain, where customers tap quietly on their laptops. But creating a library-like place to study was not Tadros’s primary goal with either Dollop or Noble Tree. Though both cafés offer

free Wi Fi, there are various seating arrangements throughout to inspire face-to-face conversation as well.

Tadros is also the founder of Doejo, a company that helps start-ups and small businesses with web design, business consulting, and social media. “With Doejo, I’m doing exactly what I wanted to do back then, when attending Columbia,” he says. Tadros now speaks at universities and conferences about his expertise in interactive and social media. His clients include restaurants, the Kudan Group, cheekychicago.com, Burton Snowboards, and the Chicago Innovation Awards.

His advice for students? “Get your portfolio together. People need to

personally brand themselves. You should be able to email someone with one link, and they should be able to know who you are and what you do right away.” With the opening in 2008 of yet another business—Haystack, a vintage goods and clothing store at 2934 North Broadway—defining exactly who he is may elude even Tadros. Suffice it to say this entrepreneur follows his instincts and pursues his passions, be they one or many.

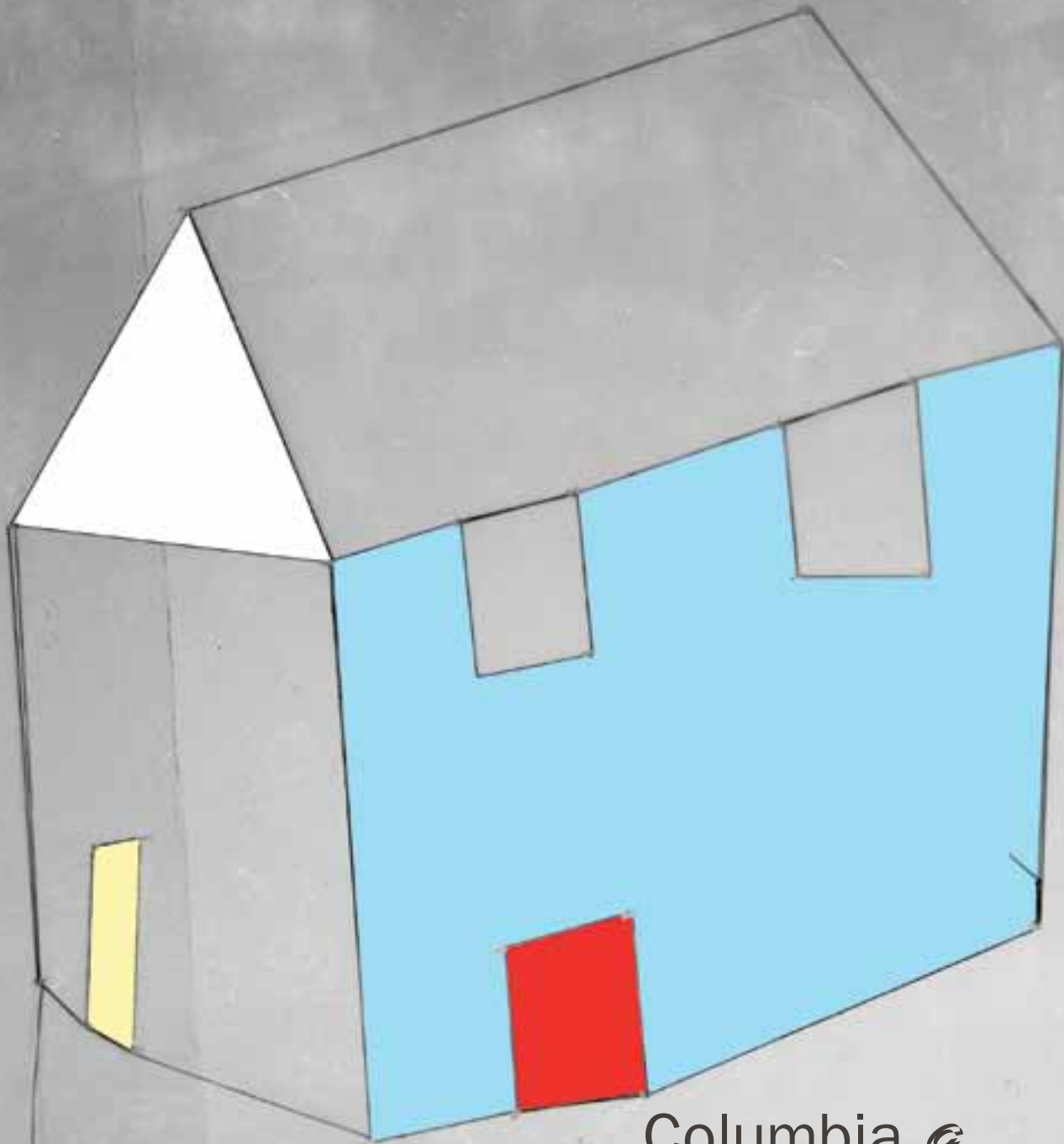
**Jean Iversen** (B.A. '93) is the author of *BYOB Chicago*, a guidebook to Chicago’s byob restaurants now in its third edition.

**Jeremy Lawson** ('94) is a Chicago-based freelance photographer. His work can be seen at [jeremylawsonphotography.com](http://jeremylawsonphotography.com).



**“GET YOUR PORTFOLIO TOGETHER. PEOPLE NEED TO PERSONALLY BRAND THEMSELVES.”**





Columbia 

COLLEGE CHICAGO

# UPCOMING

SPRING '09 EVENTS

See more and get more information at [colum.edu/calendar](http://colum.edu/calendar). Events are free unless noted otherwise.



Erika Larsen, *Wedding Ring*, 2005. Photograph. From "Loaded: Hunting Culture in America." See Galleries.

## SPECIAL EVENTS

### The Big Read

April / May

Various dates & locations  
312.369.7153 or  
[colum.edu/bigread](http://colum.edu/bigread)

The Columbia College Library celebrates Ray Bradbury and his classic novel, *Fahrenheit 451*, as part of "The Big Read." Funded by the National Endowment for the Arts, programming includes an evening with Bradbury biographer Sam Weller (April 14).

### Fashion Columbia

May 12, 11:30 a.m.

Winter Garden  
Chicago Public Library  
400 S. State St.  
tickets \$175 – \$250  
312.369.6600

This annual showcase features the work of graduating fashion design students. Proceeds benefit the Nena Ivon Scholarship for fashion design and fashion retail management.

### Manifest Urban Arts Festival 2009

May 15, see website for schedule  
Columbia's South Loop campus  
312.369.7459 or  
[colum.edu/manifest](http://colum.edu/manifest)

A day-long celebration of the work of our graduating students with all the grit and glitter for which Columbia is known. Featuring an artwalk and sale, music on five stages, screenings, readings, live radio, Webcasts, TICTOC Performance Art Festival, Transmission art car exhibition, and Spectacle Fortuna's parade of creativity.

## LECTURES

### Rap Sessions:

#### The Post Racism Generation

April 16, 7:00 p.m.

Film Row Cinema  
1104 S. Wabash, 8th floor  
312.369.8829 or [colum.edu/institutewomengender](http://colum.edu/institutewomengender)

Rap Sessions is a national tour of town hall-style meetings that illuminate issues of vital concern to the hip-hop generation. Speakers include MC Serch, Lisa Fager Badiako, Jabari Asim, and Tricia Rose.

### Conversations in the Arts:

#### The Founders Lectures, with Richard Florida

April 30, 7:30 p.m.

Film Row Cinema  
1104 S. Wabash, 8th floor  
Tickets: complimentary on a first-come, first-served basis at 312.369.6600

[colum.edu/conversations](http://colum.edu/conversations)  
Acclaimed urban studies theorist and international best-selling author Richard Florida will discuss his ideas on the rise of the creative class and its impact on global business.

## MUSIC

### Jazz Combo Fest

Friday, May 8, 4:00 p.m.

1014 S. Michigan Ave.

Concert Hall  
312.369.6300

A free event featuring several jazz ensembles strutting their stuff in back-to-back sets, showing off chops they've honed in Columbia's renowned music program.

## GALLERIES

### PhotoDimensional

Through April 19

Museum of Contemporary  
Photography  
600 S. Michigan Ave.

312.663.5554 or [mocp.org](http://mocp.org)  
This exhibition investigates the relationship between sculpture and photography, two and three dimensions, and perceptual issues that are integral to those relationships. Works by John Coplans, Vik Muniz, Lorna Simpson, and others.

### Loaded: Hunting Culture in America

Through April 29

Glass Curtain Gallery  
1104 S. Wabash Ave.  
312.369.6643 or  
[colum.edu/cspaces](http://colum.edu/cspaces)

Through works of art, craft, design objects, and popular culture, this exhibition takes a deliberately ambivalent view toward the morality of hunting, and addresses the subject as social, cultural, and artistic phenomena.

### The Edge of Intent

May 1 – July 5

Museum of Contemporary  
Photography  
600 S. Michigan Ave.

312.663.5554 or [mocp.org](http://mocp.org)  
A look at the utopian aspirations of urban planners, and how their idealistic visions sometimes become static and incapable of adaptation.

## THEATER

### Summerfolk by Maxim Gorky

April 22 – May 3

Getz Theater, 72 E. 11th St.  
Tickets \$10 – 14  
312.369.6126 or  
[colum.edu/theater](http://colum.edu/theater)

Gorky's naturalistic masterpiece explores the scandals, infidelities, and everyday lives of a group of early-twentieth-century Russians at their summer holiday retreat.

## FILM

### Cinema Slapdown:

#### The Truman Show

April 24, 7:00 p.m.

Film Row Cinema  
1104 S. Wabash, 8th floor

One faculty member loves the film, the other hates it. Where do you stand? Join the fun! A screening of the film will be followed by a lively debate, with audience participation encouraged.

**Manifest**  
URBAN ARTS FESTIVAL

MAY  
15<sup>th</sup>  
2009

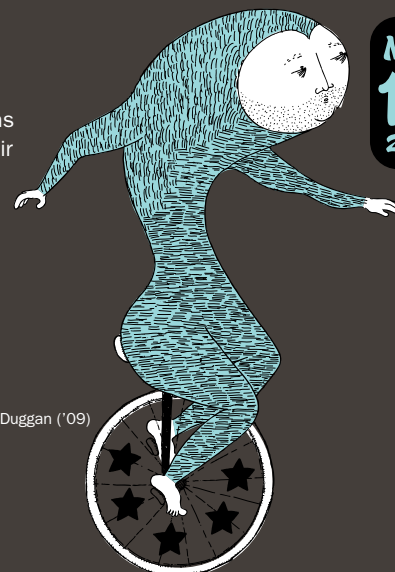
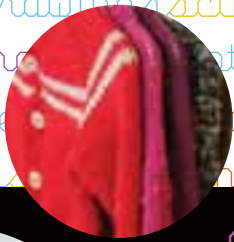


Illustration by Rachal Duggan ('09)

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## Get your Columbia gear on!



Angela Meyer, fine art major,  
class of 2010

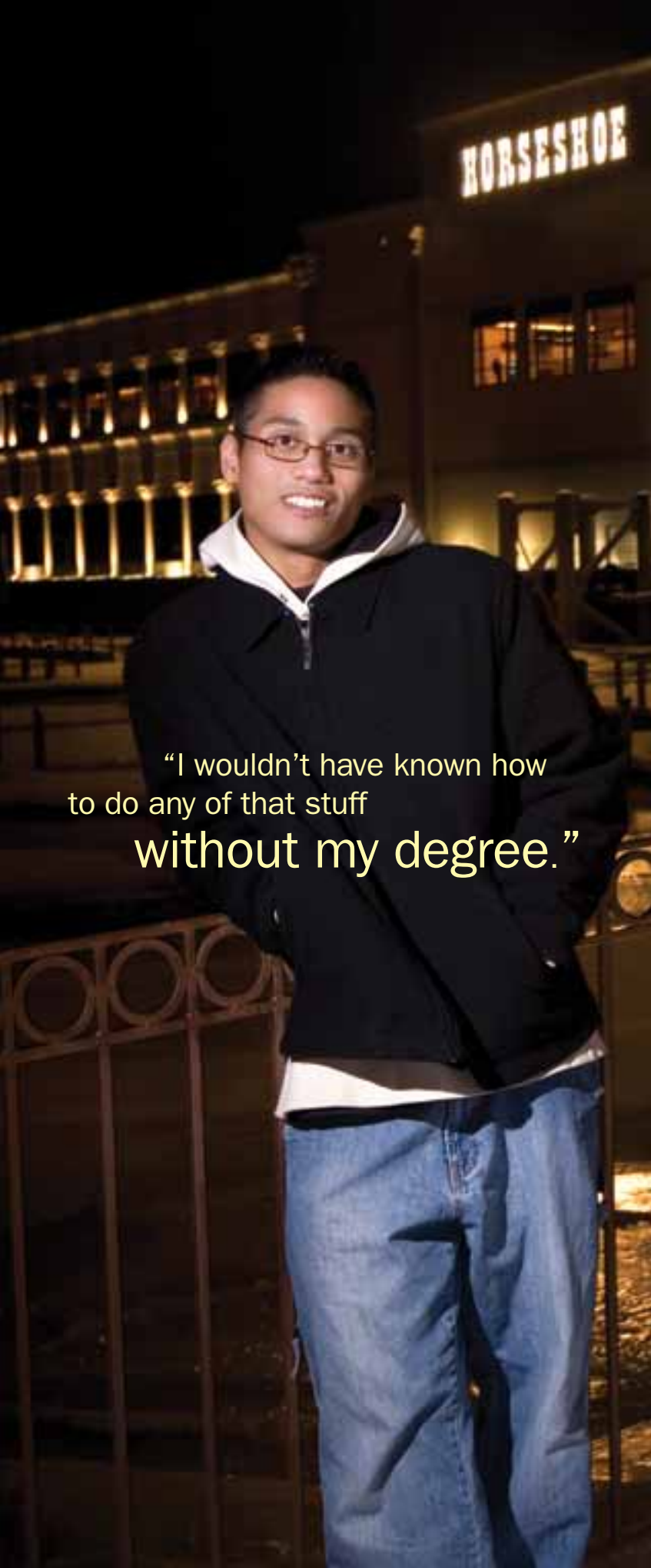


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“I wouldn’t have known how to do any of that stuff without my degree.”

## ERIC NARCISO

Driving down I-90 toward the Horseshoe Casino in Hammond, Indiana, Eric Narciso (B.A. '05) smiles. He took this route nearly every night after class to pursue his “other” education: poker. “Columbia knew me as ‘that guy who played poker.’”

Not long after graduation, Narciso moved to Las Vegas and put his audio arts and acoustics degree to work at Ford Audio-Video, installing sound systems. “I wouldn’t have known how to do any of that stuff without my degree,” he says. “The audio program was super hands-on, the classrooms were small, and if you were unsure about anything, you could go and try and do it. Columbia gives you the resources.”

Eventually, though, Narciso became dissatisfied. “I didn’t want to sit there and wait for an engineer to quit so that I could finally have a ‘real’ job,” he says. “I asked myself: Why am I doing this when I know I can beat these Las Vegas games?” He began dealing cards at the Orleans Casino and playing poker professionally. In 2007, Narciso came in first in a World Series of Poker tournament, winning \$104,000 and a diamond WSOP bracelet, which he flaunts proudly around his left wrist. He paid off debts, made investments, and bought a house in Vegas.

So what’s next? Narciso says he’d like to travel, return to school to become a teacher, or work in a recording studio. And if he does, he says, Columbia prepared him for it. And poker? Playing professionally is not in the cards. “It’s too stressful when you don’t win,” he says, “and you can’t win every time.”

—BRENT WHITE (B.A. '08)

# PORTFOLIO:





## A Front-Row Ticket to History

When Barack Obama chose Chicago's Grant Park as the setting for his November 4, 2008, election-night rally, he inadvertently provided some Columbia College Chicago students with the teaching moment of a lifetime. Photography student **Jody Warner** ('11) was, we think, the only student photojournalist in the world on the media stand that night, shooting alongside professionals from around the world. **Pablo Martinez Monsivais** ('94), who has been photographing the President for the Associated Press for a decade, was there too. And out in the crowd were dozens more, including Pulitzer Prize-winning *Sun-Times* photographer **John H. White**, who has taught photojournalism at Columbia for 30 years.

### “The election night moment was a ‘oneness.’

Now the tents are down, the balloons are down, the ‘Obama/Biden’ banners are down, and traffic is moving. But those images are just as alive today as they were on November 4. And a moment that was really significant and great then will remain great in history.”

JOHN H. WHITE

“To think, it was in the front yard of Columbia College Chicago,” says White, “the same spot we do photographic drills, training, assignments that prepare [students] for night shooting, moments flying by, motion, action, people moving. All these assignments prepare them; I think that’s the reason you see those moments as they are—so powerful and so accurate and so pure. There was no dress rehearsal, no second chance, this was the real thing.”

We asked White and some of his students, former and current, to show us what they shot that night. White helped us choose a few of the dozens of images that were submitted to feature in this issue's Portfolio. To see more and read reflections from students and alumni who were in Grant Park that night, click on Portfolio at [colum.edu/demo](http://colum.edu/demo).



Michael J. Bracey (M.A. '97)



Jody Warner (Class of '11)



Penny Lawrence (B.A. '94)



Penny Lawrence (B.A. '94)



Penny Lawrence (B.A. '94)



Penny Lawrence (B.A. '94)



Michael J. Bracey (M.A. '97)



Jody Warner (Class of '11)



Penny Lawrence (B.A. '94)



**“We believe I was the only college student photographer in the world**

with media credentials that night. I stood next to photographers from every corner of the globe and from every major media outlet on the planet. I had the confidence to photograph the event based on the guidance of John H. White—his instruction creates the belief that our images will change the world.”

JODY WARNER



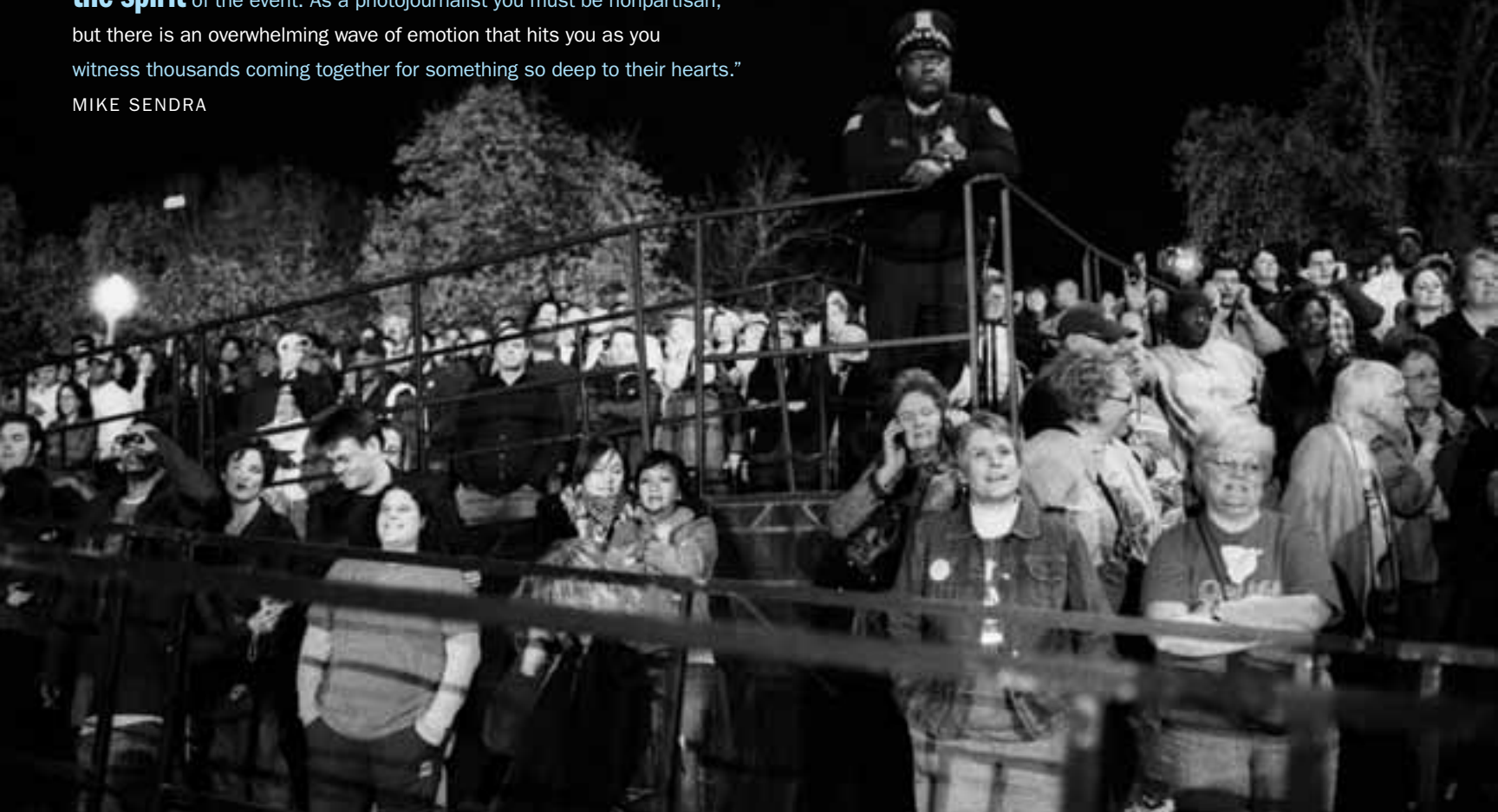
Jody Warner (Class of '11)

Tasos Katopodis (B.A. '04)



**“Being in the crowd that night, you could feel the spirit** of the event. As a photojournalist you must be nonpartisan, but there is an overwhelming wave of emotion that hits you as you witness thousands coming together for something so deep to their hearts.”

MIKE SENDRA



Michael Jarecki (B.A. '06)



Penny Lawrence (B.A. '94)



Michael Jarecki (B.A. '06)



Mike Sendra (B.F.A. '06)



Amanda Bose (Class of '11)



Jody Warner (Class of '11)



Jody Warner (Class of '11)



Michael Jarecki (B.A. '06)

see more online: [colum.edu/demo](http://colum.edu/demo) click "portfolio"



Michael Jarecki (B.A. '06)

John H. White, © Chicago Sun-Times

John H. White, © Chicago Sun-Times

John H. White, © Chicago Sun-Times



Amanda Bose (Class of '11)

Michael Jarecki (B.A. '06)

Mike Sendra (B.F.A. '06)

Amanda Bose (Class of '11)




Jody Warner (Class of '11)



Pablo Martinez Monsivais (B.A. '94), © AP



Jody Warner (Class of '11)

A photograph of Barack, Michelle, and Malia Obama waving. Barack is on the left in a dark suit and red striped tie, waving with his right hand. Michelle is on the right in a black dress with red accents, smiling. Malia is in the center foreground in a black dress, also smiling and waving. They are standing in front of several American flags.

**“For the last 10 years  
I’ve been a staff  
photographer at the  
Associated Press  
Washington Bureau,  
covering the Office  
of the President** of the

United States. This was one of the most amazing events I have ever had the privilege to cover in my professional career. That night I kept remembering a John H. White quote, ‘photojournalism is a front-row ticket to history.’ He told this to my PJ 1 class in spring semester of 1991, and I didn’t understand it back then, but on Tuesday, November 4, 2008, I understood what he meant.”

PABLO MARTINEZ MONSIVAIS



# SPOT ON

“If I had written about  
running a record label,  
I would not be here.”

## NAN WARSHAW

A sparse flock of early birds huddles around the bar in Delilah's, pounding two-buck shots of Old Crow and PBR tallboys. Nan Warsaw (M.A. '93) is tucked behind the bar of the legendary Lakeview whiskey joint, spinning radical rock'n'roll and roots records. Wearing a dress patterned with beer bottles, she's practically camouflaged.

Warsaw began playing tunes in the punk-friendly tavern around the time she was finishing up a master's in arts, entertainment, and media management at Columbia and issuing the first release by her Bloodshot Records label, *For a Life of Sin: Insurgent Chicago Country*. For her graduate thesis, Warsaw had researched the business of putting together tours for independent bands, a process that completely turned her off from a career as a booking agent. She laughs, “If I had written about running a record label, I would not be here.”

Bloodshot's inaugural compilation documented a budding movement, coined a new genre, and stoked the fire inside Hank Williams—worshipping rebels who wanted to take country back from the Garth Brooks of the world. But with more than

160 releases, Bloodshot is impossible to pigeonhole, having launched the careers of the Old 97's, the Waco Brothers, Kelly Hogan, Neko Case, and Ryan Adams.

The latter two acts left the label to greater success. When asked if she still keeps up with their careers, Warsaw admits, “There's too much emotional history there.” Perhaps even more gutting, Warsaw's son, Finn, has recently fallen for teen pop. The seven-year-old was raised on Mom's music collection, but he just picked up a Nickelodeon soundtrack. “I made him use his allowance,” Warsaw says. “I'm not paying for *iCarly!*”

At Delilah's, Warsaw had planned on premiering the new record by her latest signing, former Flat Duo Jets frontman Dex Romweber, and playing some Buddy Holly and Ritchie Valens to commemorate the fiftieth anniversary of “the day the music died.” But hours earlier she learned of the passing of another of Bloodshot's spiritual icons—Cramps singer Lux Interior. “I played Cramps half the night,” Warsaw says. “*Our* music died.”

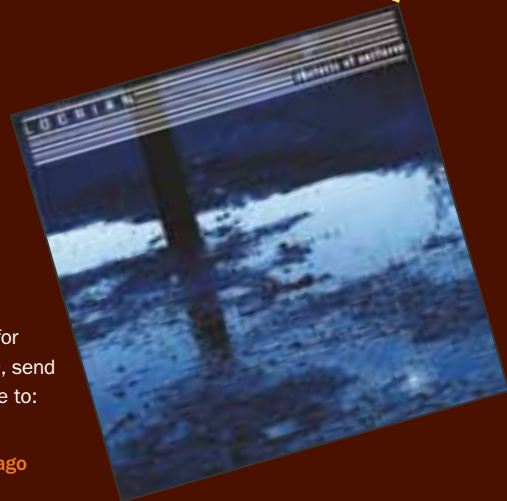
—BRENT DICRESCENZO

Photo: Ben Reed

# SPIN:

## new recordings from the Columbia community

By Brent Steven White (B.A.'08)



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.

### SOFT TARGETS

#### *Soft Targets Must Be Destroyed!*

Rooster Cow Records, 2008. [Soft-Targets.com](http://Soft-Targets.com)

**COLUMBIA CONNECTION:** Guitar player and label owner Chris Auman (B.A. '93) graduated from Columbia's fiction writing program.

**THE SOUND:** Post punk/indie      **THE WORD:** When we reviewed Soft Targets' 2007 release, *We Hate You Soft Targets*, we wrote the band was "simple, straightforward pop rock." *Soft Targets Must Be Destroyed!* is similarly rife with dynamic chord progressions, syncopation, and, in some songs, a wall of sound. One major difference from the band's last record is the production of the recording—*Destroyed* sounds fuller and more professional. The album's best song is "Gotta Let You Go," a sentimental piece whose universal subject matter should strike a chord with anyone who's ever really cared about somebody else.

### LOCRIAN

#### *Rhetoric of Surfaces*

Bloodlust, 2008. [myspace.com/thelocrian](http://myspace.com/thelocrian)

**COLUMBIA CONNECTION:** Terence Hannum is adjunct faculty and the internship and external relations coordinator in Interactive Arts and Media. Andre Foisy is adjunct faculty in Humanities, History, and Social Sciences and assistant to the vice president of Administration, Research, Evaluation, and Planning—Together they are the duo Locrian.

**THE SOUND:** Ambient/experimental metal      **THE WORD:** Locrian layers loops, keyboards, feedback, delay, and other effects to create haunting, dark, and abstract compositions. This album sounds like the sinking *Titanic*. Chillingly ambient textures from the bowels of suffering meld with a pulsating rhythm used like a sonic placeholder, with waves of noise weaving in and out like a person losing consciousness. In the middle of it all, where this album breathes and molds together, evil and beauty battle each other.

### POLK MILLER AND HIS OLD SOUTH QUARTETTE

#### *Polk Miller and His Old South Quartette*

Tompkins Square, 2008. [polkmiller.com](http://polkmiller.com)

**COLUMBIA CONNECTION:** Marcos Sueiro Bal, who mastered this album, graduated in 1991 with a B.A. in sound engineering.

**THE SOUND:** Roots/Americana      **THE WORD:** Polk Miller was born in 1844 and served in the Confederate army during the Civil War. A gifted guitar and banjo player, he was a well-respected entertainer in his time. Mark Twain said that Miller and his band were "about the only thing the country can furnish that is originally and utterly American." Shortly before his death, Miller recorded a number of his songs. His very best work is featured here, remastered by Sueiro Bal (who earned a Grammy nomination for his work). *Polk Miller and His Old South Quartette* is an essential recording for anyone interested in American history.

**There's more on the Web!** Visit [colum.edu/demo](http://colum.edu/demo) and click "spin" for a review of the Local Wonders' *A Play With Songs*.

## new books by Columbia alumni and faculty

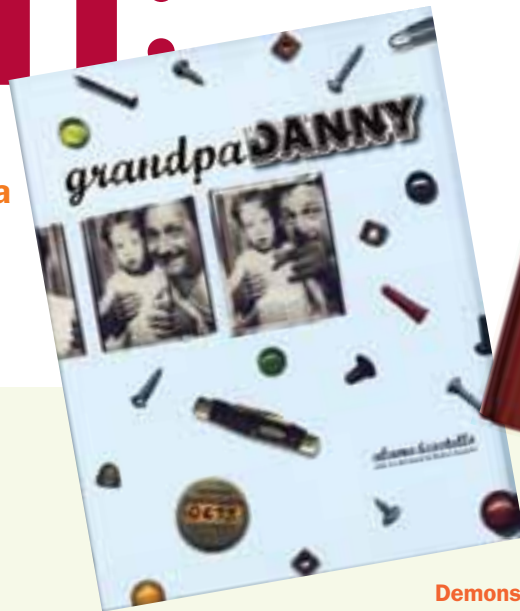
send publication notices to [demo@colum.edu](mailto:demo@colum.edu)

**GrandpaDanny**  
By Michael Christopher  
"Chester" Alamo + Costello  
[Dark Lark Press, 2008. 111 pages, \$55.00 hardcover]  
Reviewed by Kevin Riordan

This lovingly executed book is something of a genre bender, even as arty visual books go. The spare, snappy design and stand-out production values put it in the territory of a fine art monograph; but the artist, one man with a mathematically hyphenated name, is revealing more than his own photographic work. Bookended between an informal introduction by the author that invites a personal approach and a critical afterword by Robert Kotchen that intelligently parses nuanced significance from nearly every image and its sequencing, the work overflows with a century of everyday life.

Simply, *GrandpaDanny* is a visual tribute to the artist's grandfather and his hardworking life as a war veteran, forge worker, and family man. Beyond the essays and thorough catalog of descriptions, the images teem with open-ended possibilities and pretty well cover the respectable uses of photography.

There are four sections: "Family Album" contains perfectly replicated postcards, scrapbook pages, news clippings, and photos



that will make you cherish your own such material; "Snaps" comes even closer to bringing the viewer into this vintage world; "Recent Views" introduces the author's own sensitive camerawork, placing him securely amid the great contemporary shooters that Columbia College seems to mint; and "Artifacts & Relics" catalogs the contents of Danny's desk and workbench in a way that makes the book itself feel like a tool for remembering. Published by Dark Lark Press, and seemingly the only book with that imprint, this might be called vanity publishing if it weren't so utterly free of that vice. Pride, yes; vanity, no.

It's an Indiana thing, this rock-ribbed practicality, showing what anyone with a good eye and a grandfather or two could do if they put their mind, heart, and back into commemorating an exemplary, ordinary life.

**Michael Christopher "Chester" Alamo + Costello** earned an M.F.A. in photography at Columbia in 1998. He teaches in the Department of Visual Arts at the University of St. Francis in Joliet, Illinois.



**Demons in the Spring**  
By Joe Meno (B.A. '97, M.F.A. '00)  
[Akashic Books, 2008.  
272 pages, \$24.95 hardcover]  
Reviewed by Chay Lawrence

The thing that strikes you first about *Demons in the Spring*: it's a pretty book that would look really nice on your coffee table. Luckily, Joe Meno has provided 20 of his short stories to fill the yawning white expanse between the embossed cloth cover and the color illustrations contained therein. *Demons in the Spring* continues in the vein of Meno's past short fiction, where brutal situations bump shoulders with magical realism, often within the same story.

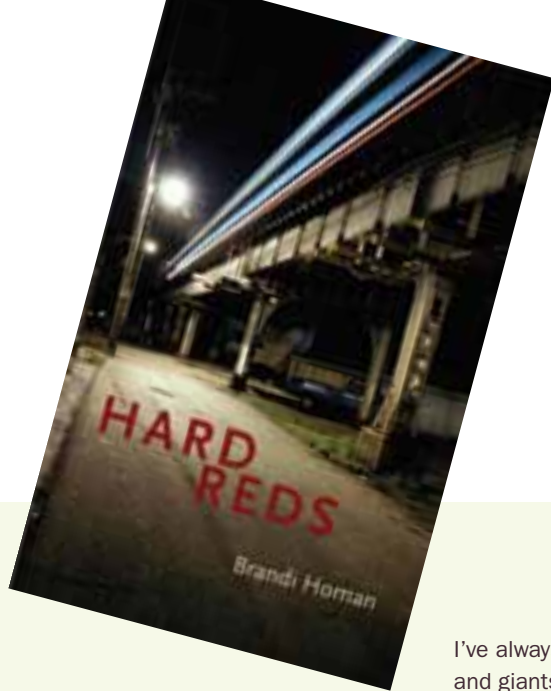
Meno's work embodies the millennial condition in which 50 percent of the U.S. population will, at some point in their lives, develop a form of mental illness. The other half, of course, must suffer the heartache of being close to the former. Hence, these detours into the realms of the fantastic are not just quirky asides, they're simply addressing the half of the readership who, at one point or another, have inhabited these strange shores. In what is perhaps the centerpiece of the collection, "The Unabomber and My Brother,"

the narrator compares the life of Theodore Kaczynski with that of his own elder brother, once a bullying jock now succumbing to the unraveling of his own mind: one raging against the dehumanizing effects of life in a postindustrial society, the other falling victim to it.

Meno's protagonists live out lives at the end of their tethers, quiet and imbalanced, as the world around them unravels. In "The Architecture of the Moon," a son tries his best to make maps for his father, who gets lost returning from work after the city is bathed in darkness when the moon and stars fail to shine. Often the characters' only solace is through medication, and the consequences of unchecked neuroses lead to bizarre phenomena: one character turns into a cloud when excited; another develops a "tumor with the properties of a city." This knack of imbuing the darkest narrative with brief glimpses into a magical netherworld recalls the kitchen-sink fantasies of Gabriel Garcia Márquez.

**Joe Meno** is the best-selling author of the novels *Hairstyles of the Damned*, *The Boy Detective Fails*, *How the Hula Girl Sings*, and *Tender as Hellfire*, as well as the short-story collection *Bluebirds Used to Sing in the Choir*. He teaches creative writing at Columbia.





**Hard Reds**  
By Brandi Homan (M.F.A. '07)  
[Shearsman Books, 2008.  
95 pages, \$15 paperback]  
Reviewed by Elizabeth Burke-Dain

In her first collection of poems, *Hard Reds*, Brandi Homan paints a clear portrait of the woman behind the words: part biker chick, part philosopher, part witch doctor. Her poetry is a mixture of avant-garde contemplations and heartsick country music. In the first poem, “Explaining Poetry on a First Date,” the narrator tries justifying poetry to a suitor who won’t get it, not because of a refusal to understand, but because poetic understanding is what Homan describes as “affliction not religion. / Not once have I thought I could be saved.”

The book is broken up into three sections: “Like the Devil,” “Two Kinds of Arson,” and “The Valentine Factory.” The color red figures into almost all of the poems. It represents the devil, sexuality, and violence—often all at the same time. Homan unleashes demons with a turn of phrase, eats their flesh, and then salves their wounds with balms and ointments. In the poem “Country Songs Always Tell Stories,” she alludes to the tragic story of Lennie in *Of Mice and Men*:

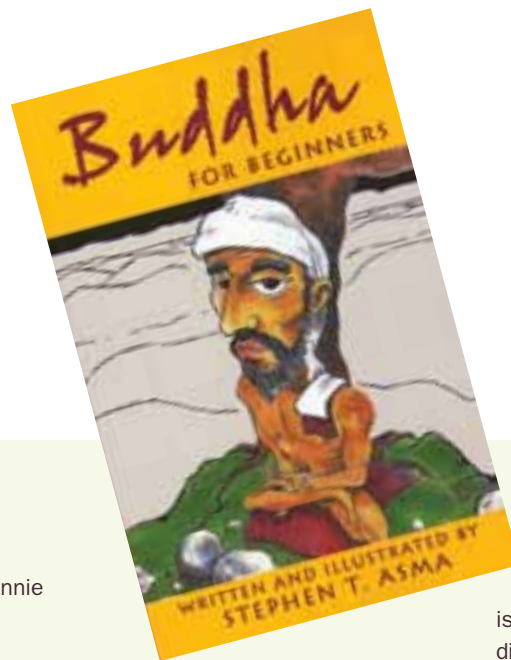
I’ve always felt sorry for Lennie  
and giants  
and you, little bull with the  
thousand china  
cuts I would lick shut ....  
.... Your cuts will close,  
I promise, but you will snap  
my neck.

The poem “Meditations on a Ball Bearing” is something of a departure from the fabulous vampiric drama of the other pieces. It’s a meditation and a metaphor for the sympathetic ache of life:

Things roll better than  
They slide. Slick as conceit  
And shiny as conscience  
In your weaned casing,  
Whenever I watch you  
I ache everywhere soft.

Homan’s wonderful poems say many things, and one of her messages might just be that love will kill you—but not on purpose.

**Brandi Homan** is editor-in-chief of Switchback Books, a feminist poetry press. She earned her M.F.A. from Columbia College Chicago and her M.A. from the University of Illinois at Chicago. Homan writes professionally in advertising. Her chapbook, *Two Kinds of Arson*, is available from dancing girl press.



**Buddha for Beginners**  
By Stephen T. Asma, Ph.D.  
[Hampton Roads Publishing,  
2009. 162 pages, \$15.95  
paperback]  
Reviewed by Micki Leventhal

Stephen Asma is Columbia’s first Distinguished Scholar and a popular teacher of philosophy and other humanities. He is also an accomplished artist, a mean blues guitarist, and a prolific writer. Like its author, *Buddha for Beginners* is hard to pigeonhole. Created in the style of a graphic novel, it incorporates sometimes-biting humor with satiric illustrations to both archly critique “new age spirituality” and lucidly explain the core teachings of the Buddha. This revised edition further clarifies the dharma (teachings). Asma contends these ideas are deeply and seriously misunderstood in the West.

In accessible language, Asma recounts the story of the historical Buddha, examines the religious roots of Buddhism, and explains its different cultural and regional manifestations. He importantly contrasts and compares Buddhist philosophy with Hinduism—a religion with which Buddhism

is often conflated—and outlines the differences between Theravadan Buddhism and later Mahayana Buddhism (which includes the Zen and Tibetan sects).

Asma tackles some of the most challenging metaphysical knots in the dharma—including reincarnation, karma, the five hindrances, the four noble truths, the eightfold path, the nature of nirvana, and the concept of no-self—in clear, jargon-free language. This is an excellent introduction for beginners and a delightful refresher for the dedicated student or practitioner, serving perhaps to challenge some cherished beliefs. Be warned, however: never one to mince words, Asma takes some potshots at selected schools of Buddhist thought, and there are practitioners out there who will be offended.

**Stephen T. Asma** is the author of *The Gods Drink Whiskey: Stumbling Toward Enlightenment in the Land of the Tattered Buddha* (HarperCollins, 2005), *Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History Museums* (Oxford University Press, 2001), and the forthcoming *On Monsters: A Tour of Fears and Fascinations* (Oxford). Visit [stephenasma.com](http://stephenasma.com).

# OUT THERE:

alumni / faculty news & notes

Contact your local  
CAAN chapter leader:



## DEAR ALUMNI,

Recently, your fellow alumni did something that made a great positive impact on more than 150 students at Columbia. It was a fun, creative, and meaningful idea—one that we hope to repeat every semester. We called it the “Student Stimulus Plan.”

Over the years, alumni like you have given to the Alumni Textbook Fund. This year, the CAAN: Chicago board wanted to do even more to help the students. They devised the Student Stimulus Plan to infuse the student economy with some much-needed relief.

Their idea was ingenious and timely, playing off of the national stimulus plan being developed by Congress and President Obama. Alumni volunteers planned a guerilla promotion for which a YouTube video and a press release were created. The *Columbia Chronicle* covered the story, and they had quite a buzz going around campus by the first week of school.

For two days, alumni volunteers staffed the Student Stimulus Lounge in the lobby of our new campus building at 618 South Michigan Avenue (formerly the Spertus Institute). On both days, the students were already there to greet us. Some had been waiting since 6:30 a.m. just to be sure they would get their \$100 gift cards. We kept the students pepped up with coffee, soda, and energy drinks while providing them with a little bit of worldly wisdom—alum-to-student style.

Students shared stories about the sacrifices they have made, along with those of their friends and families, to study at Columbia. You could tell that the students who waited seven hours or more for a gift card were doing it for more than the money. They did it because their education truly means something to them—and to the others in their lives.

In all, the CAAN: Chicago board gave out \$15,300 in student stimulus textbook cards. I was so moved to have been with our alumni volunteers, who came from all sorts of circumstances, as they stepped up to make a difference for students in need.

All the best,

A handwritten signature in black ink that reads "Josh Culley-Foster".

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

**P.S.** Check out more pictures of the event online at [colum.edu/alumni](http://colum.edu/alumni), click “SEEN.”

Senior Akeem Lawanson shows off his textbook gift card. Priscilla Hunter (B.A. '99) (left) helps students sign up for CAAN's Student Stimulus Plan. A crowd turns out at the Columbia bookstore for the gift-card giveaway. Chelsea Middendorf (Class of '12) of the Student Alumni Association serves up coffee and energy drinks to students.

### CHICAGO

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### CHICAGO NORTH

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### SAN FRANCISCO

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### WASHINGTON, D.C.

Peyton Caruthers (M.A.M. '06)  
[peytonspace@mac.com](mailto:peytonspace@mac.com)

## CAAN: NEW YORK

*"Columbia is a community you want to keep in touch with."*

### JIM "WOODY" WOODWARD & KRISTIE BORGMANN

NEW YORK METRO CHAPTER LEADERS



When Richard Matson (B.A. '98) resigned his position last year as head of the New York chapter of the Columbia Alumni Association and Network (CAAN), he provided current chapter leaders Kristie Borgmann ('04) and Jim "Woody" Woodward ('03) with the opportunity to create their own vision for the 1,600-plus alumni living in the New York metro area. "I want to create a small community," says Borgmann, 26, an art manager for Atlantic Records who also co-owns an indie hip-hop label called Rhyme City Records. "Columbia is a community you want to keep in touch with."

Borgmann's and Woodward's many efforts to bring alumni together in the cultural Mecca of New York include monthly get-togethers at 849, a Greenwich Village nightclub. The two have also organized day-long networking events for alums, such as a recent brunch followed by a New York Mets game. "CAAN is important for alums to be a part of," says Woodward, 31, who owns an artist management company called Lateral Management. "We need it for people to grow and we need it to bring people together and make them feel a part of something."

But their networking efforts don't stop with alums. Each year, CAAN New York participates in an annual Columbia-sponsored trip for current students from the music, fashion, and theater departments. The students spend their spring break in New York, and network with alums and industry insiders in a meet-and-greet style gathering. "Hopefully they can land an internship or, if they're lucky, a job," says Woodward.

And how did Columbia prepare Woodward and Borgmann for their careers? "You have to have an entrepreneurial mind if you want to move forward," says Woodward, "and Columbia sets the tone for artist managers." Borgmann, meanwhile, believes Columbia strikes a good balance between teaching academics and encouraging networking. They "prepared me by not only giving me information about the music industry, but by showing me that networking is the key with going into anything."

—BRENT STEVEN WHITE (B.A. '08)

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## WHAT ARE YOU DOING OUT THERE? WE WANT TO KNOW!

To submit your news, log in to the alumni online community at [colum.edu/alumni](http://colum.edu/alumni).

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

### 1970s

**Joseph Powers** (B.A. '72) recently relocated from Savannah, Georgia, to Albuquerque, New Mexico, after receiving his M.A. in photography.

**Christine Verstraete's** (B.A. '79) mystery novel *Searching for a Starry Night* came out last July. The book is targeted toward young teens and follows the activities of Sam and Lita, accompanied by a mischievous dachshund named Petey, as they investigate. *Searching for a Starry Night* was named a finalist in the children/young adults ebooks category for the 2009 Eppie Award from the Epic Ebook Foundation.

### 1980s

**Charles Banks** (B.A. '88) founded the video production company Avatar Creative Services in 2001. Charles previously worked as an editor, commercial producer, and television producer/director. He currently resides in Evergreen, Colorado.

**Lori Carr's** (B.A. '87) feature-length documentary *This Is JIM* follows one man and his grassroots campaign for governor in California. How does a common man win a race against the Terminator? Visit [thisisjim.com](http://thisisjim.com).

**Thomas McNulty** (B.A. '88) continues to receive accolades for his biography of Errol Flynn (McFarland Publishers, 2004), including providing the audio commentary for the DVD release of the Warner Brothers classic Errol Flynn western, *Rocky Mountain*. He was recently featured as a guest commentator on episode seven of TV Land's "Myths and Legends." His novel

*Trail of the Burned Man* will be released in November. Visit his bio page at [midlandauthors.com/mcnulty](http://midlandauthors.com/mcnulty).

**Mike Rago** ('89) is a bassist and multi-instrumentalist. He formed Law Brother Studios with Brian Polacek, where they have directed, filmed, and produced TV commercials, corporate videos, independent projects, and videos for Internet advertising. Mike writes, records, and produces custom music and jingles for the productions. Visit [myspace.com/mikerago](http://myspace.com/mikerago).

**Marlon West** (B.A. '85) is the effects supervisor for Disney's upcoming feature film *The Princess and the Frog*. *The Princess and the Frog* represents a series of firsts for Disney: it features the studio's first African American princess, it is the first hand-drawn feature in nine years, and the first Disney musical in 20 years. The film is in production and anticipated to be released this holiday season.

### 1990s

**Joshua Anderson** (B.A. '99) is a full-time freelance photographer for the *New York Times*, *International Herald Tribune*, *Reuters*, *Wall St. Journal*, *Washington Post Magazine*, and *Tennessean*, among others. He covered the presidential election and inauguration for the *New York Times* and *Reuters*. Joshua resides in Nashville, Tennessee, with his daughter.

**Anastasia Athans-Stothoff** (B.A. '99) owns Insight Design Solutions, an independent graphic design firm that specializes in print design and production of marketing materials for marketing firms and corporations. Anastasia's other business venture,

Insight Design Reserve, offers professionally designed wine labels. Visit [idlabels.com](http://idlabels.com) offers.

**David Azzarello** (B.A. '90) has been named vice president of marketing and operations for Ritter Pharmaceuticals in Los Angeles. Prior to joining Ritter Pharmaceuticals, David was director of marketing for Outlook Amusements.

**Sean Chercover** (B.A. '91), the private investigator turned thriller writer, introduced readers to disillusioned newspaper reporter turned private detective Ray Dudgeon in his acclaimed 2007 debut novel *Big City, Bad Blood*. Now Chercover delivers his anticipated follow-up *Trigger City*, in which Dudgeon returns and gets mixed up in a dangerous investigation where the search for the truth could result in his own death. Sean previously wrote for film, television, and print, and lives in Chicago and Toronto.

**Michael Alamo + Costello** (M.F.A. '98) is currently chair of the department of Art and Design at the University of St. Francis in Joliet, Illinois. He also has a new book, *Grandpa Danny*, a collection of photographs on how he perceives his grandfather and their relationship. See our review, page 38.

**Elise DuBois** (B.A. '91) has been honored by her son Jon with a five-year scholarship he started in her memory. The Elise DuBois Scholarship is awarded to fiction writing students who have also demonstrated a social commitment. Proceeds from the sale of her essay "Missing Stories," which chronicled her time growing up in Holland during World War II and her process of coming to terms 40 years later with the loss of relatives in the concentration camps,

benefit the scholarship fund. Visit [missingstories.com](http://missingstories.com).

**John Hellerman** (B.A. '95), cofounder of Hellerman Baretz Communications, was named Agency Executive of the Year by *PR News*, a leading communications industry trade publication. John was specifically recognized for his contributions to the public relations industry including: developing a new PR valuation tool for professional service firms; conceiving and marketing *That's What She Said* ([hrheroblogs.com](http://hrheroblogs.com)), one of the legal industry's most popular blogs; and for innovating an approach to publicizing and promoting professional service firms through their lateral hires. The firm was recently named to *Inc.* magazine's prestigious annual ranking of the 5,000 fastest-growing private companies in the United States. Visit [hellermanbaretz.com](http://hellermanbaretz.com).

**Jay Johnston** ('92) is best known as a writer and performer in the HBO sketch comedy show "Mr. Show." He has made appearances in a number of comedy TV series and movies including several episodes of the critically acclaimed "Arrested Development," "Curb Your Enthusiasm," and the Will Ferrell film *Anchorman: The Legend of Ron Burgundy*. Johnston can currently be seen on "American Misfits" (FUEL TV) and on "The Sarah Silverman Program" (Comedy Central) as Officer Jay. Johnston was also involved in voicing, writing, and producing Adult Swim's animated series "Moral Orel."

**Yvette Jones** (B.A. '92) wrote the book *I Know I Love You* in honor of her daughter, who was born four years ago with congenital heart failure. *I Know I Love You* is a celebration of survival and a reminder of the good times targeted to parents going

through similar situations. Yvette is an instructor at IIT Technical Institute in Orland Park, Illinois, and is working on her second book about children living in single-parent homes.

**Kim McCullough** (M.A. '94) has joined the board of directors of the Publicity Club of Chicago and chairs its education committee. She is director of media and community relations at Concordia University Chicago.

**Kingston Neal** (B.A. '92) of North Chicago has been elected president of the NAACP Lake County branch. Neal operates his own construction firm, Illinois Builders and Associates, and is vice president of the Foss Park District. He wants to build NAACP membership among all races and ethnicities and to work for the betterment of the entire community.

**Marc Selz** (B.A. '90) is a film director and producer who specializes in horror films. He completed his first feature, *Short Cut Road*, in 2003, quickly followed by *The Rockville Slayer* in 2004, and most recently, *Satanic Panic*. Visit [marcselzproductions.com](http://marcselzproductions.com).

**Christian Trokey** (B.A. '99) is finishing up his second year writing on the FOX series "Prison Break." He also wrapped production on a web series he cowrote titled "Den of Thieves." The series, which was created for [60frames.com](http://60frames.com), will debut this year.

## 2000s

**Anthony Arduino** (B.A. '01) is a photographer and sales representative for Dealer Specialties in Chicago. He is also a freelance videographer for Poetic Productions and Stockyard Films. Poetic and Stockyard were created by Columbia alumni **Mike Leber** ('03), **Keith Jorgenson**, and **Ken Czechanski** ('02). Visit [stockyardfilms.com](http://stockyardfilms.com) and [poeticweddings.com](http://poeticweddings.com).

**Zach Baliva** ('04) is in post-production on his first feature film,

*My Name Is Jerry*, which stars Doug Jones (*Pan's Labyrinth*, *Hellboy*), Catherine Hicks ("7th Heaven"), Don Stark ("That 70's Show"), and Allison Scagliotti ("Drake and Josh"). The SAG feature was produced for Clothespin Productions and Ball State University. Visit [mynameisjerry.com](http://mynameisjerry.com).

**Brian Bobek** (B.A. '00) started as an HTML developer at Razorfish (an interactive agency owned by Microsoft) in 1999 and has gone on to become the community lead for the Chicago office's presentation layer group. He is also the office's first presentation layer architect, now primarily focused on leading projects for the Kraft account.

**Erin Cantelo** (B.A. '07) has found recent success with the short film she wrote and directed, *Anatomy of Numbers*. The film has been screened at numerous film festivals and was recently accepted into the Santa Barbara International Film Festival and San Francisco Independent Film Festival. Erin is currently in rewrites on her first feature film, with fellow alum **Rachel Stratman** (B.A. '08) as producer. She lives and works in Los Angeles as a freelance director and writer.

**Timothy Coghlan** (B.A. '05) has directed his first feature film, *The Color of Bruises*. **Marcin Wawrzyczek** (B.A. '03) was camera operator and **Cameron Dershem** (B.A. '08) was gaffer on the project. Visit [blackgelpictures.com](http://blackgelpictures.com) to view trailers of the film.

**Joshua Coyne** (B.A. '07) is a commercial and music video director who wrote, produced, directed, and filmed "Napkins," a 30-second Doritos commercial for Frito-Lay's Crash the Super Bowl website. Viewers voted on their favorite spot and the overall winner was aired during the Super Bowl. Last year, Joshua did a 30-second spot for Tide Stain Stick, which Procter and Gamble aired for three months.

**Amy L. Dvorak** (B.A. '05) is now the

managing editor at the Association of Legal Administrators, where she serves as chief editor of its member magazine, *ALA News*.

**James Edwards** (B.A. '07) received his M.S. in journalism from Northwestern University's Medill School of Journalism in December.

**Mary Farmilant** (B.A. '01) had two images from her "Hellingly Hospital" work selected for the 2008 Human|Nature exhibit at Columbia College Chicago (November 3 to December 12, 2008). Human|Nature is the theme of Columbia's third year of Critical Encounters, a campus-wide learning initiative that examines topics of serious social and cultural importance. Mary also shot the cover story for the fall 2008 issue of *DEMO* magazine. Visit [maryfarmilant.com](http://maryfarmilant.com).

**Brian Fisher** (B.A. '05) was recently promoted to regional director of North Central Texas for the Assurance Group.

**Polina Goldshtein** (B.A. '04) relocated back to her native Latvia and is now director of TV channels for Baltic Media Alliance, the second largest media holding in the Baltic region. Polina recently married her childhood sweetheart and looks forward to visiting Chicago soon.

**Gregory Harris** (B.A. '06) works in the photography department at the Art Institute of Chicago as a researcher and collections photographer. He curated his first exhibition for the museum, "Of National Interest: Photographs from the Collection," which examined how photographers throughout the history of the medium have dealt with issues of national identity. The show ran through January 11, 2009. Gregory is pursuing an M.A. in art history at the School of the Art Institute of Chicago, and plans to marry Dania Peterson next fall, whom he met through Columbia classmate Lee Greenberg (B.A. '05).

**Ben Keeler** (B.A. '08), with his eponymous band, plays a mix of soul,

folk, and pop. The trio has that smoky-bar feel to it, and the music is a little funky with lots of swagger.

**James Kinser** (M.A. '05) recently walked the runway in front of a full house at Chicago's Park West as a part of Columbia's team entry in STITCH, an annual benefit "fashion" show for the International Interior Design Association. Designed by fellow alum **Joe Leamanczyk** (B.A. '04), this gender-bending autumnal wearable-art number was constructed with materials from the design industry.

**Thomas A. Koch** ('01) is a producer and director of photography of the new web series "EXIT Stage Left," which is a show within a show, a play told within the confines of a web series, and a chance to see what happens before the curtain goes up. The first season is under way at [lowrytheatercompany.com](http://lowrytheatercompany.com).

**Quentin Kruger** (B.A. '05) was director of photography on the Obama for America campaign. He began volunteering on commercials and special projects during the Democratic primary and was hired on for the general election. Quentin recorded the inauguration on the Red Camera for the administration.

**Jen LaPorte** (B.A. '01) is a staff reporter for the *Daily Herald* in Arlington Heights, Illinois.

**David Paul Larson** (B.A. '07) was awarded honorable mentions in the Advertising and Beauty professional categories for his entry, *UNTITLED and UNTITLED*, in the 2008 International Photography Awards. David currently lives and works in New York as a fashion photographer. Visit [davidpaullarson.com](http://davidpaullarson.com).

**Melissa Marlette's** (B.A. '07) short film *Love in Chains* screened at the Big Bear Lake International Film Festival and at Cannes in 2008.

**Audrey Michelle Mast** (B.A. '00) cocurated "Loaded: Hunting Culture in

America” at Columbia’s Glass Curtain Gallery, March 18 to April 29. The show takes a deliberately ambivalent view toward the morality of hunting and addresses the subject as social, cultural, and artistic phenomenon, nudging viewers to question their own preconceptions regarding hunting. Audrey is the managing editor of *Flavorpill Chicago*.

**Meghan McBride** (B.A. '06) has joined KIMT, a CBS affiliate serving Iowa and Minnesota, as a weekend anchor and reporter. She was previously an assignment editor and producer at WREX in Rockford, Illinois, and also worked at WBBM-TV in Chicago as a desk assistant and field producer.

**Kelsey Minor** (B.A. '05) is a reporter for Today's 6 in Treasure Valley, Idaho. He has worked in both television and radio as a reporter, anchor, and producer. Kelsey began his career in Chicago and interned with both the CBS affiliate WBBM-TV and WMAQ-TV. Kelsey has an interest in theater and was a member of the Stage Actors Ensemble of Chicago.

**Vukasin “Vuk” Mitrovic’s** (B.A. '07) short film *Pre-Selected* took third place in A&E’s 2008 Third Screen Film Festival finals. Two-time Oscar nominee film director Terry George (*Hotel Rwanda*, *In the Name of the Father*) hired Vuk as assistant and producer of his workshop and the new feature, *Sergio*, last summer in Sarajevo. Vuk recently got an option to adapt one episode of an Italian comic book by Alfredo Castelli to screenplay, and is finishing negotiations to option the play *Trestle at the Pope Lick Creek* by Naomi Wallace to screenplay. Visit [gedora.com](http://gedora.com) to view Vuk’s portfolio.

**Davyd Muhammad** (B.A. '00) completed his first feature film, *The Opposite of Life*. The film, which deals with the topic of abortion, features two leading actors, **Sarah Kopp** and **Zack Hawkins**, who are current students at Columbia College, as is **Sergey Turzhanskiy**, the director of photography. *The Opposite of Life* was

an official selection at this year’s Black Harvest Film Festival and is available at [amazon.com](http://amazon.com).

**Aaron Munoz** (B.A. '01) was in *43 Plays for 43 Presidents* at the Actors Theatre of Louisville, and had a supporting role in the film *Cadillac Records* starring Jeffrey Wright, Adrien Brody, and Beyonce. Visit [aaronmunoz.com](http://aaronmunoz.com).

**Ashley Neumeister** (B.A. '06) is working for a music licensing company, True Music, in Los Angeles. True Music is expanding into selling their artists’ music online at [truemusiconline.com](http://truemusiconline.com).

**Scott Nielsen** (B.F.A. '05) joined Martopia as a graphic designer in October 2006 and was recently promoted to senior graphic designer.

**Rosalina Nieves** (B.A. '08) is currently an assignment editor and planning editor at KABC in Los Angeles. She began freelancing at CNN’s Los Angeles bureau, also as an assignment editor. Rosalina plans on continuing her master’s studies in Los Angeles.

**Chuleeporn Phutrakul** (B.F.A. '05) has a new line of clothing that’s got some real zip. Phutrakul lines everything with silk and adds zippers in unexpected places. Silk dresses pop with neon color panels and zippered Empire waists; a lavender houndstooth drop-waist number has a knit wool backless top; a black and white mini-houndstooth shift has peeks of neon yellow silk and brassy zippers along the arms. Check it out at [chulette.com](http://chulette.com).

**Daniel Portincaso** (B.A. '02) began teaching English 101 at Waubensee Community College in Sugar Grove, Illinois.

**Catherine Rigod** (B.A. '08) is a senior copywriter at DraftFCB in Prague, the Czech Republic.

**Cara Rouse** (B.A. '08) is currently working at “The Dr. Phil Show” in Los Angeles in the post production

department as assistant and coordinator.

**Stephanie Sarto** (B.A. '04) is a contributor to the Chicago edition of [poorlittlerichgirls.com](http://poorlittlerichgirls.com), which provides news and tips on deals available for “the finer things” in life.

**Andy Shaw’s** (B.A. '04) band, the Andy Shaw Band, is a musical blend of reggae, rock, and jazz. They’ve honed their sound and are preparing to release their second album this spring. In 2005, Andy recorded *The Relay Sessions*, which was very well received. Visit [andyshawband.com](http://andyshawband.com).

**Jameelah Shelo** (B.A. '05) is a writer and actress who has performed in sketch comedy troupes at iO and the Second City. She recently wrote her first solo piece, *My American Cousin*, a view into the life of Middle Eastern American women. Shelo has written a series of vignettes revolving around a Muslim family getting ready to meet their daughter’s boyfriend. *My American Cousin* played at iO Theater in Chicago.

**Jordan Stempleman** (B.A. '00) received the Leggett-Schupes Fellowship at the Iowa Writers’ Workshop. Jordan is currently a lecturer at the Kansas City Art Institute, and his fifth collection of poems, *String Parade*, was just released through BlazeVOX Books. His previous collections include *Their Fields* (Moria, 2005), *What’s the Matter* (Otoliths, 2006), *Facings* (Otoliths, 2007), and *The Travels* (Otoliths, 2008). Visit [blazevox.org](http://blazevox.org) for more information on *String Parade*.

**Lena Waithe** (B.A. '06) assisted writer/director Gina Prince-Bythewood on *The Secret Life of Bees*. Lena is taking part in the FOX Writer’s Initiative Program, which is designed to help writers of color break into the industry.

**Nicole Wiesner** (B.A. '00) recently costarred with William Petersen in the Steppenwolf Theatre Company’s production of *Dublin Carol*.

**Josh Winegar** (M.F.A. '07) has been

awarded Utah’s Visual Arts Fellowship for 2009 for visual arts excellence. Josh was one of two artists to receive the \$10,000 award. He exhibited work in the annual Rio Gallery show in Salt Lake City in March. Josh’s work is also included in the group exhibition *Loaded: Hunting Culture in America* at Columbia’s Glass Curtain Gallery, March 18 through April 29.

**Catherine Wolf** (B.A. '05) started at the St. Louis National Public Radio station as the science reporter in February 2009. Catherine was salutatorian of her graduating class of 2005.

**Elizabeth “Sadie” Woods** (B.A. '00) has recently completed the International Curatorial Training Program at Ecole Du Magasin in Grenoble, France, and has performed at locations around the world. Sadie has current DJ residencies at Debonair Social Club, Rodan, and Vertigo Sky Lounge in Chicago.

## Births & Adoptions

**Jennifer Sullivan** and her husband, John Rees, welcomed baby Henry Sigvaid this past May.

## Marriages & Unions

**Betsy Treacy** married Matthew Siber on June 21, 2008. Betsy is a jewelry designer, and Matthew is a photographer for Siber & Siber Art Factory.

## In Memoriam

**Elise DuBois** (B.A. '91)

**Saralie Herakovich** (B.A. '01)

**Gerald Bergner** (B.A. '85)

**Jaafar Aksikas**'s (Humanities, History, and Social Science) new book, *Arab Modernities: Islamism, Nationalism, and Liberalism in the Post-Colonial Arab World*, is out now. According to cultural studies scholar Paul Smith, the book "stands as a unique challenge to how we think about contemporary Arab societies, politics, and cultures."

**Randy Albers** (Fiction Writing) cochaired the national Associated Writers and Writing Programs convention, which brought 8,000 creative writers, teachers, and program administrators to Chicago in February. Albers hosted Story Week Goes to AWP: Literary Rock and Roll, featuring readings by Dorothy Allison, ZZ Packer, and Joe Meno. A chapter from his novel in progress, *All the World Before Them*, appears in the March issue of *TriQuarterly*.

**Steve Asma** (Humanities, History, and Social Science) has a new edition of his book *Buddha for Beginners* available from Hampton Roads Publishing. It's a funny and rigorous "graphic novel" of the Buddha's life and philosophy. (See review on page 39.)

**Bonnie Brooks** (Dance) is listed among "The Players: The 50 People Who Really Perform for Chicago" in *NewCity*, which wrote: "Brooks, along with executive director Phil Reynolds, curates consistently compelling programs of contemporary dance that have established the Dance Center of Columbia College as one of the best places to see groundbreaking movement art in Chicago."

**Ivan Brunetti** (Art and Design) has published a second volume of his well-received book, *An Anthology of Graphic Fiction, Cartoons, and True Stories* (Yale University Press, 2006). *Publishers Weekly* called it "even better than the first ... Nearly every piece is a killer ... an investigation of unsettling, mind-opening places where only comics can travel."

**Michael Caplan** (Film and Video) recently completed his documentary *A Magical Vision*. He is in preproduction on his third documentary, *Algren*, which

will revive the undercelebrated author of *The Man with the Golden Arm* and *A Walk on the Wild Side* (among others) as the voice for America's voiceless.

**Mario Castillo** (Art and Design) has work at the National Museum of Mexican Art.

**Melissa Jay Craig** (Book and Paper Arts) had several works at the Illinois State Museum Chicago Gallery. Craig was awarded a 2009 NEA Studio Residency Grant at Women's Studio Workshop in Rosendale, New York.

**Ania Greiner** (Undergraduate Admissions) had a short video screened at "Site Unseen" at the Chicago Cultural Center. "Site Unseen" is a performance event featuring works by individual artists and ensembles of local and international acclaim.

**Jessica Hannah** (Instructional Records) had an exhibit of her work at the Carlson Tower Gallery at North Park University.

**Barbara Iverson** (Journalism) participated in a panel organized by Ken Davis (former WBEZ program director) alongside Eric Zorn, Carol Marin, Alex Kotlowitz, Michael Miner, and other important voices discussing ways to save local journalism.

**Caroline Dodge Latta** (Theater) performed as Mercedes in Adam Bock's *Thugs* at Profiles Theater. The play was recommended by the *Chicago Tribune*, *Chicago Sun-Times*, *NewCity Chicago*, *Time Out Chicago*, *Windy City Times*, and *Talking Broadway*, among others.

**Karen Loop** (Film and Video) produced the feature film *Outlander*, which opened on 800 screens nationwide on January 23. This sci-fi Viking epic stars Jim Caviezel, John Hurt, and Ron Perlman.

**Joe Meno** (Fiction Writing) was among the finalists for the Story Prize, an annual award for books of short fiction. Meno, who was nominated for his collection *Demons in the Spring* (see our review, page 38), shared finalist honors with Jhumpa Lahiri (for *Unaccustomed Earth*) and Tobias Wolff (for *Our Story Begins*), who won.

**Patricia Morehead** (Music) has been invited to the second International Conference on the Changing Face of Music Education: Music and Environment in Tallinn, Estonia, in April.

**Judy Natal** (Photography) is the first artist-in-residence with the B2 (Biosphere 2) Institute Artist in Residence Program. The program brings artists and scientists together to promote their interaction.

**Pan Papacosta** (Science and Mathematics) has been selected as an Illinois Humanities Council Road Scholar. Papacosta also presented his documentary *The Case of Henrietta Leavitt; an Astronomer* at the Film, Science, and History 2008 Biennial Conference. His essay "Celebrating the Mystery in Science" was published in *The Physics Teacher*.

**Iris Parker** (Humanities, History, and Social Science) presented to the Fulbright Association Chicago Chapter, Celebrating South Africa Exhibition of Prints and Presentation, her documentary film *Portraits from South Africa*.

**Michael K. Paxton** (Art and Design) had a solo show at Linda Warren Gallery in Chicago and a group show at the Birke Art Gallery in Huntington, West Virginia. He also recently had a wall-size drawing installed into the Kirkland and Ellis collection in San Francisco and completed a commission for the Blaesing collection in Seattle.

**Douglas Powell** (English) is coeditor of the new book *Composing Other Spaces* from Hampton Press. Powell was invited to deliver the keynote address at the Southern Appalachian Student Conference on Literature.

**Philippe Ravanis** (Arts, Entertainment and Media Management) moderated a workshop called Marketing the Arts to Families for the Arts and Science Council of Charlotte, North Carolina.

**Jane Saks** (Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media) and Leslie Thomas, coproducers of *Congo/Women*, were asked by the Clinton Global

Initiative to present at their conference in Austin, Texas.

**Lisa Schlesinger**'s (Fiction Writing) essay *On the Road to Palestine* will be included in an anthology of the best work from the past 25 years of *American Theatre Magazine*.

**Louis Silverstein** (Humanities, History, and Social Science) presented "Children's Dreams/Adult Realities: What Happens to the Peace and Justice Train" at the Imagination Education for Everyone Conference. He also presented "Breaking The Silence: Drugs & Society" at the National Social Science Association meeting in Albuquerque, New Mexico.

**Edward Thomas-Herrera** (Creative and Printing Services), along with BoyGirlBoyGirl, "Chicago's finest purveyors of group solo performance," presented *Nuts and Chews* as part of the Curious Theater Branch's Rhinoceros Theater Festival. Thomas-Herrera also served as a guest critic recently on WTTW Channel 11 TV's "Check Please."

**Tony Trigilio** (English) has a new chapbook of poems, *With the Memory, Which Is Enormous*, published by Main Street Rag Press. He also served as moderator for the Chicago/International Writers Exchange, sponsored by The Guild Complex and The Iowa Writers Workshop.

**Diane Wawrejko** (New Millennium Studies) received her Ph.D. in Dance Studies from the University of Surrey in Guildford, U.K.

**Nina Weiss** (Art and Design) has her work showcased in the Prismacolor Company's production of a new instructional DVD. The DVD will be packaged with Prismacolor products and available for purchase in retail stores across the country.

**Sam Weller** (Fiction Writing) was recently named an honorary fellow at the Honors English College at Baylor University in Waco, Texas. Weller spoke to a standing-room audience as part of the National Endowment for the Arts literary program, The Big Read, which addresses reading at risk in America.



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# POINT & SHOOT:

## Columbia Alumni Coast to Coast

**LOS ANGELES:** **Bob Teitel** (B.A. '90) and **George Tillman** (B.A. '91) were awarded the **2008 Chicago Impact Award** at The Paramount Theater at Paramount Studios on November 20. **ATLANTA:** **Alicia Berg**, Columbia's vice president of Campus Environment, visited our Atlanta chapter to show how Columbia is changing the landscape of the South Loop. **CHICAGO:** The **Student Alumni Association** (SAA) brought **Dan Asma** (BA '92), partner, Buddha Jones Movie Trailers, to campus for one-on-one critiques of student work and an unparalleled presentation about the business of movie trailers and movie marketing on December 5. **NEW YORK:** We rang in 2009 at Bar Nine!



[ 1 ] **Freddy Rodriguez** and **P.A. Cadichon** (B.A. '01) in L.A. [ 2 ] **Sarah Schroeder** (B.A. '00) and **Helen Vonderheide** (B.A. '04) in L.A. [ 3 ] **Saima Sharoff** (B.A. '05) and **Bryce Averitt** (B.A. '05) in L.A. [ 4 ] **President Warrick L. Carter** and **Cupid Hayes** (B.A. '97) in L.A. [ 5 ] Vice President of Campus Environment **Alicia Berg** in Atlanta. [ 6 ] **Dan Asma** (B.A. '92) in Chicago. Photo: **Stephanie Tanner** ('11). [ 7 ] **Jason Griffin, Mark Kugelman, James "Woody" Woodward, Josh Culley-Foster** in Chicago. [ 8 ] **Dr. Iola Thompson** (B.A. '75) and **Mykel Board** (B.A. '72) in Chicago.

# POINT & SHOOT:



this is  
COLUMBIA'S  
**GROUND**BREAKING  
MOMENT

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[ 1 ] Michael Niederman, Dr. Eric V.A. Winston, Allen M. Turner, Dr. Warrick L. Carter, Mark Kelly, Annette Barbier, Jeanne Gang, Alderman Pat Dowell, Alicia Berg, Bruce Sheridan, Doreen Bartoni, and Bob Wislow break ground for the new Media Production Center. [ 2 ] Student “paparazzi” on the red carpet. [ 3 ] Bruce Sheridan and Charlie Celander. [ 4 ] Alderman Pat Dowell (front); background back to front: Rick Moskal (director, Chicago Film Office), Andrew Alexander (trustee and CEO, The Second City), and Shelley Rosen (trustee). [ 5 ] Chairman Allen M. Turner and President Warrick L. Carter. [ 6 ] Doreen Baker and Constantin Rasinariu [ 7 ] Dan Rybicky, Kristin Pichaske, Edward Thomas, and Joe Steiff.

On December 10, 2008, more than 200 guests gathered at the corner of 16th and State Streets to join Columbia College Chicago as the college broke ground on its **Media Production Center** (MPC), the college's first new construction project.

The 35,500 square-foot building, designed by **Jeanne Gang** and **Studio Gang Architects**, will include sound stages, a motion-capture studio, an animation lab, and more. Construction will be completed in spring 2010.



[ 1 ] **Howard Mendelsohn** (trustee, B.A. '49) and **President Carter**. [ 2 ] **Sam Pfeffer** (trustee), **Annice Kelly**, and **John Gehron** (trustee). [ 3 ] **Allen M. Turner** (chairman) and **Ping Huang** (consul general, China). [ 4 ] **Richard Dent**, red carpet interview. [ 5 ] **President Carter**, **Lynn Turner**, and the Turners' grandchildren **Jezebel** and **Simone**.

see more photos @ [colum.edu/alumni](http://colum.edu/alumni) and click "seen"

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# Scholarship Columbia

A Challenge for Excellence



Photo: Erika Dufour ('96)

## Give a dollar. We'll give two.

In these times, helping our students find the financial resources they need to complete their Columbia education is our number-one fundraising priority.

So we're pleased to announce the Scholarship Columbia Challenge Grant, a five-year, \$1-million challenge to raise unrestricted scholarship dollars for deserving students with demonstrated need.

Accept the challenge in the spirit of giving and giving back. If you're a Columbia alum, the college will match your gift two to one.\*

\*Alumni gifts will be matched two to one up to \$25,000. Alumni gifts of more than \$25,000 and gifts from non-alumni donors will be matched one to one. All matches are based on new and increased gifts received before June 15, 2009. For more information on ways to make a scholarship gift and recognition in the President's Club, please call Kim Clement at 312.369.7084.

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MOMENT**

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