

DEMO11

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO

Game On

Video games and behavioral science converge to “get stuff done.”

create...
change

Columbia
COLLEGE CHICAGO

COLUMBIA COLLEGE CHICAGO PRESENTS

CONVERSATIONS in the Arts

A year-long exploration of trends and issues in disciplines taught by Columbia's School of Media Arts, focusing on social media, journalism, and the moving image



Mira Nair
Wednesday, April 28, 2010

Mira Nair is the director of *Salaam Bombay!*, *The Namesake*, *Mississippi Masala*, *Monsoon Wedding*, and *Amelia*.

Past Speakers



Biz Stone
Cofounder of Twitter



Arianna Huffington
Cofounder and editor in chief of The Huffington Post

This series opens a three-year cycle of programs devoted to each of Columbia's three schools: Media Arts, Fine and Performing Arts, and Liberal Arts and Sciences.

All lectures at **7:00 p.m. at Film Row Cinema, 1104 S. Wabash Ave., 8th floor**

TICKETS are available at no charge on a first-come, first-served basis at colum.edu/conversations.

President's Club donors enjoy invitations to VIP receptions with the speakers following each event.

To learn more about the President's Club, call Kim Clement at 312.369.7084.



Columbia
COLLEGE CHICAGO

CONTENTS:

DEMO11



COVER

John Lomax, a senior majoring in 3-D animation, wears a headset used in Interactive Arts and Media professor **Dave Gerding's** CONSTRUCT project. Story, page 14. Photo: **Drew Reynolds** (B.A. '97)

CORRECTIONS

In some copies of DEMO 10, the captions for Anna Shteynshleyger's and Brian Ulrich's photographs on page 6 were reversed. Ulrich's work appeared on the left.

In "What if I Bomb in Front of My Mom" (DEMO 10, page 16), Sheldon Patinkin was misquoted when discussing the academic marriage of Second City and Columbia. He said, "Columbia's Theater department functions around the concept that theater is an ensemble art, as is improv."

FEATURES

- 14** **Game On**
Columbia's Interactive Arts and Media Department is creating innovative games "to get stuff done." By **Paul M. Davis**. Photography by **Drew Reynolds** (B.A. '97)
- 22** **(Hopeful) Hit Men**
With *Chicago Overcoat*, six alums are looking to hit the big screen, and the big time. By **Nora O'Donnell**. Photography by **Chad McGavock** (B.F.A. '09)
- 33** **Portfolio: ESB Institute Fellowship Program**
Projects by five recent fellows at the **Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media**

DEPARTMENTS

- 5 **Vision:** a question for **President Warrick L. Carter**
- 7 **Wire:** news from the college community
- 28 **Events:** what's coming up on campus
- 30 **Get Lit:** new books by **Stephen T. Asma, Audrey Niffenegger, Louis Silverstein, Dominic A. Pacyga, and John Schultz**
- 32 **Spin:** new recordings from **The Scotland Yard Gospel Choir, The Aaron Williams Band, and Kid Sister**
- 40 **Out There:** our alumni section, featuring class news and notes and CAAN updates
- 48 **Point & Shoot:** caught on camera around the country
- 51 **Honor Roll of Donors:** Thank you to those who contributed
- 57 **Backstory:** 1955

SPOT ON

- 6 **Grassroots Giving** Faculty/Staff Scholarship Initiative
- 12 **Marlon West** (B.A. '85) animating princesses and frogs
- 20 **Peter Cook** (faculty, ASL) deaf poetry in motion
- 26 **Erica Watson** (B.A. '98; M.A. '05) smart, sexy comedy



From the film *Structurally Sound*.
Photo by Amanda Bose.



Photo: Tom Nowak

ANNOUNCING COLUMBIA COLLEGE CHICAGO'S NEW MEDIA PRODUCTION CENTER

Reinventing Media Arts Education for the 21st Century

Now open, Columbia College Chicago's state-of-the-art **Media Production Center** is the first educational facility of its kind, designed to foster cross-disciplinary collaboration among students in film, television, interactive arts and media, audio arts, journalism, and other areas of study.

Designed by Jeanne Gang /Studio Gang Architects, the innovative structure is a model for the incorporation of green building practices. The facility also commemorates Chicago's role in filmmaking history by incorporating the arch from the former Famous Players-Lasky Corporation, parent company of Paramount Pictures.

colum.edu/mpc

LOCATED AT 16TH & STATE STREETS, THE MPC FEATURES 35,500 SQUARE FEET OF ADAPTABLE SPACE, INCLUDING TWO SOUNDSTAGES, A MOTION-CAPTURE STUDIO, ANIMATING SUITES, AND MORE.

WINTER/SPRING 2010

DEMO11

EXECUTIVE EDITOR/VICE PRESIDENT FOR INSTITUTIONAL ADVANCEMENT
Eric V. A. Winston, Ph.D.

EDITOR
Ann Wiens

EDITORIAL ASSISTANT
Geoffrey Hyatt (M.F.A. '09)

CLASS NOTES EDITOR
Michelle Passarelli (B.A. '99)

CREATIVE DIRECTOR
Ben Bilow

ART DIRECTOR
Guido Mendez

COLUMBIA COLLEGE CHICAGO

CHAIR, BOARD OF TRUSTEES Allen M. Turner

PRESIDENT Warrick L. Carter, Ph.D.

VICE PRESIDENT FOR INSTITUTIONAL ADVANCEMENT Eric V. A. Winston, Ph.D.

NATIONAL DIRECTOR OF ALUMNI RELATIONS Joshua Culley-Foster (B.A. '03)

ASSISTANT DIRECTOR OF ALUMNI OPERATIONS Michelle Passarelli (B.A. '99)

ASSISTANT DIRECTOR OF ALUMNI PROGRAMMING Cynthia Vargas (B.A. '01)

DIRECTOR OF ALUMNI RELATIONS, WEST COAST Sarah Schroeder (B.A. '00)

DEMO (volume 5, number 2) is published by Columbia College Chicago. It is mailed free of charge to alumni and friends of the college three times a year. The ideas and opinions expressed are those of the writers alone and do not necessarily reflect those of Columbia College Chicago. © Columbia College Chicago 2010.

EMAIL US:
demo@colum.edu

CALL US:
Columbia College Chicago: 312.369.1000
DEMO magazine: 312.369.8631

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

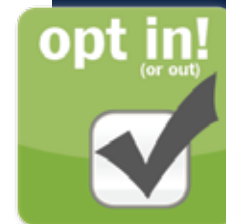
DEMO is online
Read, comment, and share at colum.edu/demo
Become a fan! *DEMO* magazine is on Facebook



choose your news

We've made it easier for you to customize the way you receive alumni news from Columbia. Now opting in (or out) of a plethora of email communications is simple.

Just visit colum.edu/emailprefs to log in to the Email Settings page in the alumni community ("theLoop") and check the boxes next to the newsletters you'd like to receive.



Simple.
We thought you'd like that.

A L U M N I E V E N T S

Contact the Office of Alumni Relations for details
312.369.6987 / mpassarelli@colum.edu

February 27

Alumni Event at the Natural History Museum
CAAN PITTSBURGH

March 6

Spring Training /Cubs and White Sox, Mesa
CAAN PHOENIX

March 7

Oscar Viewing Parties
LOS ANGELES, CHICAGO, LAS VEGAS

March 14

Story Week Alumni Workshops and Reception
CHICAGO

Running of the Green
CAAN DENVER

March 18

Marketing Communication Department Presents
Ad Autopsy 5—Advertising to Women
CHICAGO

April

Student Alumni Association (SAA)
Annual Etiquette Dinner
CHICAGO

colum.edu/alumni/events

Columbia College Chicago
recognizes the following individuals
who joined

THE PRESIDENT'S CLUB

COLUMBIA COLLEGE CHICAGO

between June 1, 2009 and October 30, 2009.

MICHAEL J. ANDERSON
SHERRY S. BARRAT
WILLIAM T. BRITT '92
MONICA DEL ANGEL '96
BETTY GUTTMAN
ROBERT E. '66 & JANE MCNAMARA
MICHELLE A. PASSARELLI '99
JAMES N. PRITZKER
JOSEPH SEMINETTA
HARRISON I. & LOIS M. STEANS
IRVING STENN JR.
WAYNE TUKES
LINDSAY M. WILBECK '05
CONSTANCE & HUGH WILLIAMS

Columbia
COLLEGE CHICAGO

TO LEARN MORE, CONTACT KIM CLEMENT AT 312.369.7084 OR VISIT COLUM.EDU/DONATE.

create...
change

VISION:

A QUESTION FOR PRESIDENT CARTER

DEMO: Columbia College Chicago is a center for innovation in the visual, performing, media, and communication arts—that's even our tag line. How does the new Media Production Center, which opens for classes this semester, reflect that commitment to innovation?

DR. CARTER: The term "innovation" is used very loosely in higher education, but we don't take it lightly at all, because we practice it every day. We push our faculty to be cutting edge. We push our students to be cutting edge. We encourage them to be always looking at the next opportunity in their disciplines or their majors: What's the next technology? How are the disciplines evolving? What majors are converging? Where do we need to be providing instruction, or perhaps discontinuing instruction, as industries change? **That whole thing about innovation in the arts and media isn't just a tag line for us, it's the way we live.**

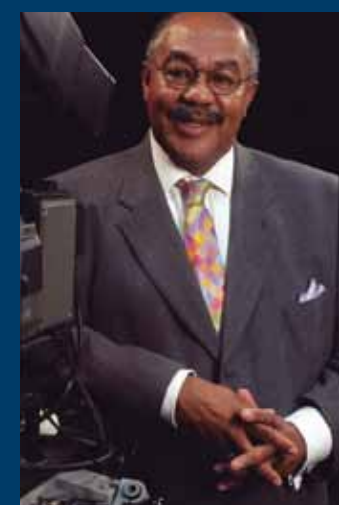


Photo: Robert Drea

Our new Media Production Center is a fine example of this. It is the first building we've built from the ground up, and it's important from a variety of standpoints. It's important because it's a building we need, because there's no other building like this. We could not have purchased a preexistent building and reconfigured it, the way we've done with our other buildings. We built a facility that precisely reflects our approach to teaching media arts in the twenty-first century, and there isn't another one on the face of the globe that can do what this building does.

It's also important because of what it says about us as an institution. When we decided to do this, we brought in a consultant to assess our ability to raise the necessary money, and he said, "You'll be lucky to raise five million dollars, because you've never done it before. You have no history of fundraising at that level, of board giving at that level, and you have no friends out there that know you that well." Well, we've raised more than \$24 million for this project, with additional pledged. It shows that the consultant was wrong. But what it really shows is that Columbia College Chicago is positioned very differently than some folks thought we were. Our trustees, our alumni, our faculty and staff, and our students all know what we can do.

We set a goal that some felt was impossible, and we reached it. We built a facility they said couldn't be built. And this points to all the other things we know are possible at this institution. **All the things that people said Columbia College couldn't do, we did.** And now we know we can do more—there are no limits. There are no dreams we can't dream, because we know we have the wherewithal to get it done.

In Chicago, we have always attracted, and been attracted to, young creatives. Professionals in the creative industries know us—many of them are our alumni—but for a long time we were under the radar for everyone else. Not anymore. The Media Production Center offers physical evidence of our commitment to innovation, and the results that innovation produces. We have a safe place in which students, faculty, and others can take creative risks. That doesn't mean it's chaotic, or that we lack structure or design in what we're doing. But we are always looking forward, searching, reaching for the next thing. We are always taking informed risks. And that's what leads to innovation.

YOUR CONTRIBUTION TO COLUMBIA CAN BE RECOGNIZED FOREVER.

DEADLINE
MAY 10 2010
12AM

Make a gift to the Media Production Center of \$25 or more before May 10, 2010 at 24:00:00 hours and you will have your name permanently recognized on the honor roll of donors in the first new-construction building in Columbia's 120-year history.

JOIN FELLOW ALUMS BY GIVING DURING
THE FINAL COUNTDOWN TO THIS HISTORIC EVENT!

Columbia
COLLEGE CHICAGO

→ columbiasmoment.org/giving

SPOT ON



“We wanted to do something that would resonate across all areas of the college to bring people in this community together for the greater good.”

Front row (from left): J. Wayne Tukes, Bob Blinn, Brian Ritchard, Kamillah Ong, Mark Gonzalez. Second row: Brian Marth, Janet Talbot, Karen Smith, Pattie Mackenzie, Ruby Turner, Linda Hunter. Third row: Jessica Horwitz, Judy Dyke, Mary Blinn, Cory Byrd, Yolunda Kincade, Lauren Targ, Ritch Barnes. Back row: Charles Cannon, George Bailey, Will Casey, Keith Lusson, Arvis Averatte, Kevin Cassidy. Not pictured: Richard Woods. Photo: Corey Minkanic (B.A. '04)

GRASS ROOTS GIVING
(FACULTY/STAFF SCHOLARSHIP INITIATIVE)

As a member of the college advising staff, J. Wayne Tukes was among the first to see the effects of the recession on students. He began talking with other faculty and staff about how they could help. “We came up with the Faculty/Staff Scholarship Initiative after consulting with a lot of folks about it,” Tukes recalls.

The initiative dovetails with Scholarship Columbia, a matching-fund campaign aimed primarily at alumni. Tukes and his colleagues expanded the idea over brown-bag lunches and through viral videos and mailings, carefully keeping the message peer to peer.

That’s been key to their success, notes Bill Britt, director of advancement services. “It’s reinvigorated faculty and staff giving.

It’s really quite extraordinary what they’ve done.” Britt says the effort has garnered commitments of more than \$30,000 from faculty and staff since its inception in 2009. Combined with matching funds from the college, that translates to more than \$70,000 in scholarship funds available to students.

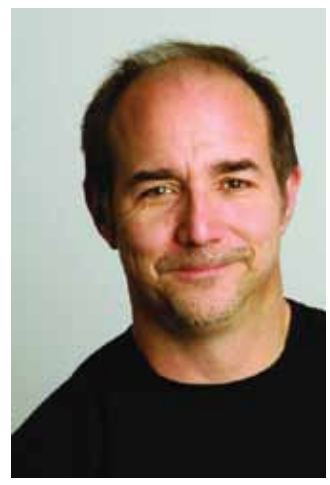
“I’ve always wanted to do something for the students,” says Mark Gonzalez, a 28-year member of Columbia’s building services staff. “I’m glad I was able to help.”

Visit colum.edu/createchange to watch the videos and learn more about the initiative and a faculty/staff showcase being planned for April 1.

—ANN WIENS

WIRE:

news from the Columbia community



Jim Sulski

JIM SULSKI, 1957–2010

He was a colleague to some, a mentor to many, and a friend to all who knew him.

Jim Sulski, associate professor and adviser to the *Columbia Chronicle*, lost his three-year battle with cancer on January 7, 2010. Known for his humor and humbleness, Sulski joined the Journalism

department as part-time faculty in 1991, became a full-time faculty member in 1999, and was promoted to associate chair of the Journalism department in 2006, a position he held for two years.

An investigative journalist by nature, he stressed to his students the importance of holding decision makers accountable. “Jim was a wonderful teacher and mentor who took special pride in his work with the *Columbia Chronicle* newspaper,” said Columbia’s president, Warrick L. Carter. “He will be incredibly missed

by his colleagues, students, and those whose lives he touched.”

In addition to his role as faculty at Columbia, Sulski was an alum of the college. He earned a B.A. in journalism in 1984 and went on to receive an M.A. in communications from the University of Illinois at Chicago. He wrote for a number of publications, including *Crain’s Chicago Business*, the *Chicago Tribune*, and *Consumers Digest*. He is survived by five children and his wife, Jo Cates, associate vice president for academic research and dean of the library at Columbia.



CAROL ANN STOWE, 1951–2009

Columbia lost a universally loved and respected colleague, teacher, and force in progressive early childhood education

when Carol Ann Stowe died unexpectedly on October 4, 2009, of complications from a 1979 automobile accident.

In 1996 Stowe, a lifelong educator with a Ph.D. in educational processes from Northwestern University, became the founding director of the Harris Center for Early Childhood Education in the School of Liberal Arts and Sciences at Columbia College Chicago.

Her leadership and dedication brought critical grants to the progressive program, which trained new teachers in Chicago using the world-renowned Reggio Emilia approach, an arts-based, child-focused method regarded by many as the most successful in the world. The B.A. program Stowe put in place has grown to include 126 majors.

Stowe is survived by three daughters, two of whom are early childhood education teachers in the Chicago area; two grandsons; and her husband, Tim.

A memorial to Carol Ann Stowe was created by students in the Early Childhood Education department.

Photo: Alexa Rubinstein (B.F.A. '09)



Columbia's new Media Production Center. Photo: Tom Nowak

MEDIA PRODUCTION CENTER OPENS FOR CLASSES

Columbia College Chicago has completed construction on the new, 35,500-square-foot Media Production Center (MPC), the first new-construction building erected in the college's 120-year history. Spring semester classes began in the facility on January 25, 2010, almost exactly one year after the initial groundbreaking.

Designed from the ground up to accommodate a new way of teaching filmmaking and media production for the twenty-first century, the project saw its beginnings in conversations that began in 2001, shortly after Warrick Carter began his tenure as president of the college and made the creation of a state-of-the-art production facility one of his priorities. The project gained momentum when Allen Turner, a partner in the Pritzker Organization, became chairman of Columbia's Board of Trustees in 2005, acting as a catalyst to bring the project to fruition.

The innovative structure was designed by Jeanne Gang / Studio Gang Architects, who won the commission through a highly competitive architectural selection contest. The building is a model for the incorporation of sustainable design and construction processes, a hallmark of Gang's practice. One such element is the green roof that covers 50 percent of the building. The facility also commemorates Chicago's long role in the history of filmmaking, incorporating a huge, terra-cotta arch salvaged from the former Famous Players-Lasky Corporation, a parent of Paramount Pictures, whose facilities once stood nearby.

The 40,162-square-foot lot at the corner of State and 16th streets, appraised at \$3.2 million, was purchased from the City of Chicago for \$200,000. The building is anchored by a 7,350-square-foot main soundstage, with a 2,085-square-foot motion-capture studio, a smaller soundstage, prop and wardrobe studios, classrooms, an outdoor dock for the college's remote media truck, a rooftop terrace, and a lofty, glass-walled lobby that acts as an informal gathering space for students.

For more information about the Media Production Center, including a gala being planned for October 2010, visit colum.edu/mpc.



The fifth floor of 33 East Congress is the first Columbia building project to receive LEED certification. Photo: Gensler

COLUMBIA MAKES SUSTAINABILITY A PRIORITY

Warrick L. Carter, president of Columbia College Chicago, has signed the American

College and University Presidents Climate Commitment (ACUPCC), thereby adding Columbia to a list of more than 650 institutions of higher education that have made this pledge. By signing the ACUPCC, Columbia commits to strive for climate neutrality by reducing greenhouse gas emissions and staying current with new technologies to help achieve this goal.

This dedication is demonstrated by current building projects on campus, such as the new Media Production Center, designed from the ground up with sustainability at the fore. Another recent project, the redesigned fifth floor of the 33 East Congress Parkway building, was awarded a Silver Certification under the Leadership in Energy and Environmental Design Commercial Interiors category by the U.S. Green Building Council. It is the first Columbia project to receive LEED certification.



Nami Mun

NAMI MUN WINS WHITING WRITERS' AWARD

Fiction writing professor Nami Mun was awarded the prestigious Whiting Writer's Award for her 2009 novel *Miles from Nowhere*. The award, which includes a \$50,000 stipend, has been given annually since 1985 to 10 writers

of exceptional talent and promise early in their careers.

In addition to the Whiting Award, the widely acclaimed *Miles from Nowhere* was shortlisted for the Orange Award for New Writers. The novel follows Joon, a 13-year-old runaway, through the streets of New York as she struggles with addiction, exploitation, and her own past.

This is Mun's second year on faculty at Columbia. When asked what has struck her most about the college, she answered, "The students, hands down. They seem to live and work and study and dress and talk and walk creatively ... I was never that cool in college." Mun is currently working on a book about crime.

JOURNALISM DEPARTMENT RECEIVES \$45,000 TO SUPPORT EMERGING NEWS SOURCES

Columbia's proposal for a website, AustinTalks.org, is among a dozen selected to share \$500,000 that the Chicago Community Trust has pledged to support the development of emerging local news sources through a series of new grants called the Community News Matters Award.



The ChicagoTalks.org news site will serve as a model for the AustinTalks.org community journalism project.

Columbia will receive \$45,000 for the development of the site, which will serve as a clearinghouse of news and information important to the Austin neighborhood on Chicago's West Side. The project, a collaboration with the *Chicago Tribune* enlisting student and professional journalists to cover government meetings, businesses, churches, and other institutions in the neighborhood, will distribute content via the website, the *Tribune's* Chicago Now blogsite (chicagonow.com), and other media.

Suzanne McBride, an assistant professor in the Journalism department, plans to launch the site this spring. "We're honored to have been given the opportunity to partner with the residents, business owners, civic leaders, educators, and people of faith in Austin," she said. McBride and her partner in the project, associate professor Barbara Iverson, will edit and distribute the news and information gathered by student and citizen journalists through mobile devices, text messaging, and newsletters to reach as many Austin residents as possible and to build audience involvement.

The Community Media Workshop, a nonprofit housed at Columbia College, also received a \$45,000 grant. The Community News Matters Award is funded jointly by the Chicago Community Trust and the John D. and Catherine T. MacArthur Foundation. It is part of the Knight Community Information Challenge, a five-year, \$24 million national effort "to help place-based foundations find creative ways to use new media and technology to keep residents informed and engaged."



Frequency TV's award-winning Roller Derby segment

BROADCAST JOURNALISM AND TELEVISION STUDENTS RECOGNIZED BY EMMY ORGANIZATION

The work of several Columbia students was recognized by the Chicago/Midwest Chapter of the National Academy of Television Arts and Sciences (NATAS), the organization that awards the Emmy.

A team of students from Frequency TV, Columbia's student television station, won an award in the College Student Production: Entertainment Program/Segment category for a segment they created about the Chicago Outfit, a roller derby team. Michael Petroschus, Leo Flores, Chris Smith, and Mallory Ryan entered "Roller Derby" into the running almost as an afterthought.

"We made this show called 'Charlie and Isabelle,'" said Petroschus. "And we all thought it was our best work, so we entered that." But the team had also created a segment about the roller derby that they thought was interesting and well done, "so we figured it couldn't hurt to put that in too," added Petroschus. Their initial entry, "Charlie and Isabelle," was also nominated for the award.

Broadcast journalism students Frankie Jupiter, Caroline Rowland, Lauren Rozyla, Steve Nichols, and Candace Pierce won first place in the Information Program/Segment category for their work on an Election 2008 package.

Mary Hynes, an Emmy judging-committee cochair, noted that the goal of the student awards is "to recognize excellence in college student productions and encourage the next generation of television professionals. These television students are the future Emmy Award winners."



JOHN FISCHETTI MANUSCRIPT COLLECTION NOW ONLINE

The Columbia Library Archives hold the definitive collection of notebooks and sketches by the late John Fischetti. A syndicated cartoonist, Fischetti worked primarily for the *Chicago Daily News*, reaching a national audience and garnering him the Pulitzer Prize for political cartooning in 1969.

Recently, the library was awarded a grant by the Illinois State Library, a department of the Office of Secretary of State, using funds provided by the U.S. Institute of Museum and Library Services under the federal Library Services and Technology Act, to digitize the 3,300-work collection, making it available online.

The physical materials from which this collection is derived are housed in the College Archives. To view the collection online, visit colum.edu/fischettiarchives.

COLLEGE WINS NASPA AWARDS FOR STUDENT COMMUNICATIONS, SHOP COLUMBIA

Student communications have come a long way fast at Columbia. The student communications unit, a division of Student Affairs, was formed just two years ago, but it's already among the best in the country, according to NASPA-Student Affairs

Administrators in Education, the foremost association for student affairs professionals in higher education. Columbia's achievements will be honored at NASPA's 2010 Excellence Awards ceremony in March, where the college will receive the Grand Silver Award (second overall nationally) and Gold Award (best in category) for the Student Loop.

The Student Loop (colum.edu/students) is "a virtual student center" that outlines Columbia's innovative approach to community building focused on an online community where students can interact with one another and the college. The selection committee recognized Columbia's adoption of new online technologies and the creative editorial approach used to attract a student audience.

ShopColumbia, an on-campus retail store selling student-created products and art, was recognized by NASPA with a Silver Award in the Career and Academic Support category. ShopColumbia opened just over a year ago in a storefront space at 623 South Wabash Avenue.

The NASPA awards recognize innovation and achievement in the field of Student Affairs, and 2009 was the most competitive year in the history of the awards.

PHOTOGRAPHER CURTIS MANN SELECTED FOR WHITNEY BIENNIAL

Curtis Mann, a 2008 graduate of Columbia's M.F.A. program in photography and current adjunct faculty in the department, has been invited to exhibit his work in the 2010 Whitney Biennial, among the most prestigious invitational contemporary art exhibitions in the world.

Mann creates new photography by physically erasing and manipulating found, amateur snapshots. This tension between creation and destruction in his process expands the boundaries of photography, incorporating experimentation to form unique, often beautiful new works. "Curtis Mann discovered his own distinctive artistic voice very early in our graduate program," said Bob Thall, chair of Columbia's photography department. "He then developed his work with great intelligence, energy, and ambition. We are very proud of Curtis and delighted that his work will be finding an enormous new audience."

Mann is one of 55 artists chosen by curators Francesco Bonami and Gary Carrion-Murayari for the exhibition, which runs February 25 through May 30 at the Whitney Museum of American Art in New York.



Curtis Mann, *Loudspeaker (Beirut happenings)*, from the "Modification" series, 2008.

Collection of the Museum of Contemporary Photography.

STUDENTS SUCCESSFULLY RALLY TO SAVE MAP FUNDING

When funding for the Monetary Aid Program (MAP) fell victim to budget cuts in the Illinois legislature in October, Columbia students responded as Columbia students always do: they got creative. In just 24 hours, a group of students, faculty, and staff wrote, shot, and produced a four-minute music video of an original composition, *I Wonder What I Could Be*, to raise awareness of the crisis. The video was distributed via YouTube and other social networking sites. Meanwhile, Columbia's Student Government Association organized a letter-writing campaign and trip to Springfield to rally the legislature to restore funding for MAP, which provides tuition assistance to thousands of Illinois students.

About 140,000 students, or one fourth of those in the state, rely on MAP funding to help pay their tuition, including thousands of Columbia students, who receive an average of about \$1,940, according to an estimate the Illinois Student Assistance Commission. Columbia students joined others from throughout the state at the October 15 rally. That afternoon the Illinois House and Senate voted to allocate \$205 million to MAP, securing grants



The music video *I Wonder What I Could Be* was produced in just 24 hours by Columbia students, faculty, and staff to raise awareness of the MAP funding crisis.

already promised to tens of thousands of students for the spring 2010 semester. It remains unclear, however, how the program will be funded in future years.

To see the music video and the *Columbia Chronicle's* coverage of the rally, visit colum.edu/demo and look for this story in the "Wire" section of *Demo* online.

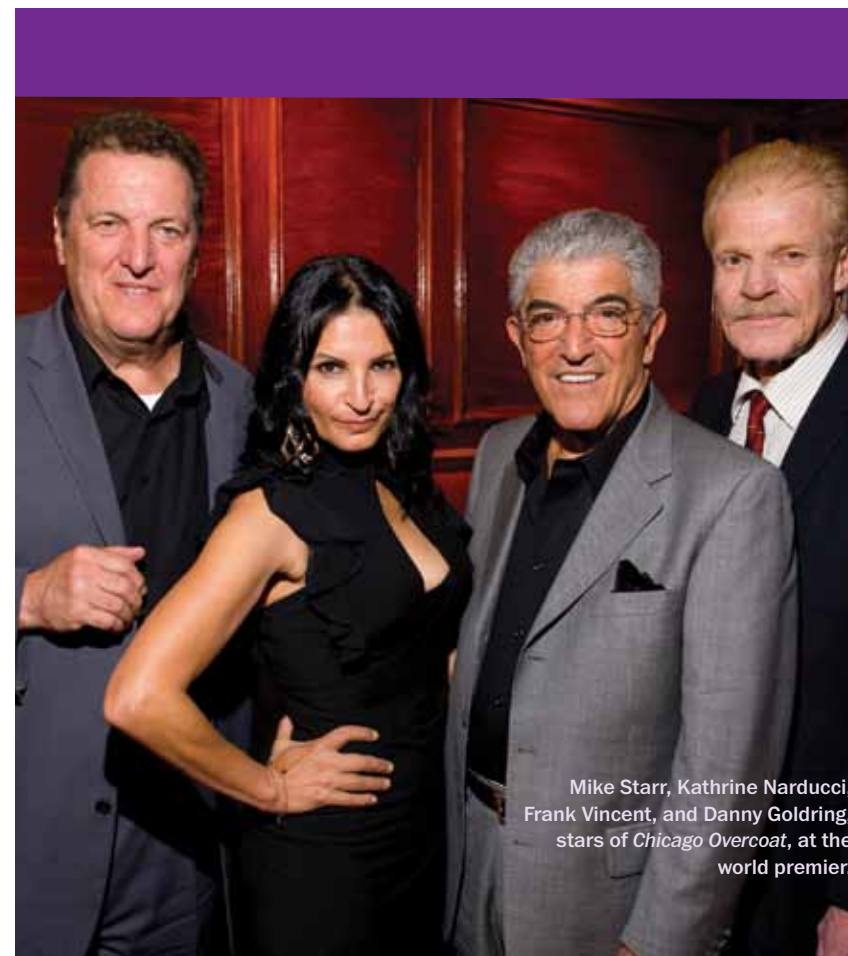
COLUMBIA NIGHT A HIT AT CHICAGO INTERNATIONAL FILM FESTIVAL

Columbia was the presenting sponsor of the 45th Chicago International Film Festival, which ran October 8 through 22, 2009, at the AMC River East 21 Theaters. Among the highlights was Columbia Night on October 9, which included the world premier of *Chicago Overcoat*, the debut feature from Beverly Ridge Pictures, a Chicago-based production company founded by several recent Columbia alumni.

Chicago Overcoat is a gangster story about an aging Outfit hit man with a chance to reclaim his lost glory. The film stars Frank Vincent, Kathrine Narducci, Mike Starr, Danny Goldring, Stacy Keach, and Armand Assante.

Appearing at Columbia Night's reception and screening were several of the film's stars, along with Beverly Ridge principals Kevin Moss, Brian Caunter, John Boshier, Chris Charles, and Philip Plowden. Following the screening, several of the filmmakers, along with stars Vincent, Narducci, Starr, and Goldring, participated in a panel discussion.

Recent grad Brad Bischoff (B.A. '09) and his production company Rubbish were presented with the Chicago Award during the festival for the short film *WET*, which Bischoff wrote and directed as part of a Production II class at Columbia. *WET* is the story of a young man faced with the grim reality of being eternally wet, and having to decide whether he belongs on land or in water. A sci-fi short, *Burden*, was also screened at Columbia Night. That film, a special-effects-rich story about an invader from outer space who has a change of heart, shares several alumni production-team members with *Chicago Overcoat*. See our story on *Chicago Overcoat*, "(Hopeful) Hit Men," starting on page 22.



Mike Starr, Kathrine Narducci, Frank Vincent, and Danny Goldring, stars of *Chicago Overcoat*, at the world premier.



“I have a daughter who’s five years old.
This is probably going to be the first movie
she sees in the theater,
and for it to be
an African American princess
is really cool.”

MARLON WEST (B.A. '85)

“This is my favorite movie so far,” says Marlon West, effects animation supervisor on the holiday blockbuster *The Princess and the Frog*, Disney’s first movie featuring an African American princess. The animated fairy tale is set in the Louisiana bayous and boasts an all-star cast including Anika Noni Rose, Oprah Winfrey, and John Goodman.

It’s a long way from the “little short films and animations with clay and G.I. Joe” that West made with a Super 8 camera he got for his twelfth birthday.

It was that camera that sparked West’s passion for filmmaking and animation. The St. Louis native earned a degree in film and video from Columbia, then worked for Encyclopaedia Britannica for three years before heading to L.A. After freelancing for four years, he landed a job at Walt Disney Animation Studios. During his 16-year tenure at Disney, he has worked on many notable films, including *The Lion King*, *Pocahontas*, *Tarzan*, and *Chicken Little*, and served as visual effects supervisor on *Home on the Range* and *Atlantis: The Lost Empire*.

The Princess and the Frog, a musical set in the French Quarter during the Jazz Age, centers on a young girl named Princess Tiana, who lives in the New Orleans French Quarter during the Jazz Age.

Somewhat of a throwback to the Disney classics of old, the film is a hand-drawn 2-D animation, a departure from the digitally animated 3-D films that moviegoers have become accustomed to. It’s Disney’s first 2-D film since 2004’s *Home on the Range*.

“There’s a whole generation of kids who have never seen a hand-drawn animated film on the big screen,” says West. “I think there are people who miss it, people who actually grew up watching hand-drawn animated films. They’re going to be thrilled to see one again.”

West visits Columbia frequently to give students professional feedback on their portfolios and to participate in alumni activities. “Because Columbia has so many industry professionals teaching there, it left me with the impression that I was always going to be in the business of learning things my entire career,” says West. “It allowed me to take myself seriously as an artist and a filmmaker.” Which is a spirit that West continues to pass along to current Columbia students.

—LEAH BANKS (M.A. '07)

Photo: Drew Reynolds (B.A. '97)



“This is like the quarter-million-dollar table,” says Columbia professor David Gerding, sitting in front of a modest conference table outfitted with six laptops that are connected to optical sensors. As Gerding speaks, an avatar of his face appears on the laptop screen before him. A click of a button, and beams of light appear to radiate from the eyes of his digital self. “It’s detecting the iris. Can you see the laser beams coming out of my eyes? It’s like *Blade Runner!*”

constructive gaming

In a modest conference room in Columbia College’s Department of Interactive Arts and Media (IAM), we’ve stepped into what could pass as a set from the ‘80s sci-fi classic. It’s a futuristic space where individuals interact on screen as small sensors track their eye movements, pupil dilation, and even facial expressions, all in the service of teaching machines to understand how people communicate and collaborate with one another.*

Gerding is one of several visionaries in Columbia’s IAM department who are leveraging video game technology to create what he terms “constructive games,” or “games to get stuff done.” Gerding heads the project CONSTRUCT, an effort to merge video gaming with behavioral and computer science to quantify the ways in which individuals communicate—such as speech, body language, and facial movements—in order to facilitate more constructive interactions.

Hannah Anderton (freshman, Music Business), Michael Peters (sophomore, Game Design), Noah Johnson (junior, Game Design), and John Lomax (senior, 3-D Animation) work within the CONSTRUCT project game space in Columbia’s Department of Interactive Arts and Media.

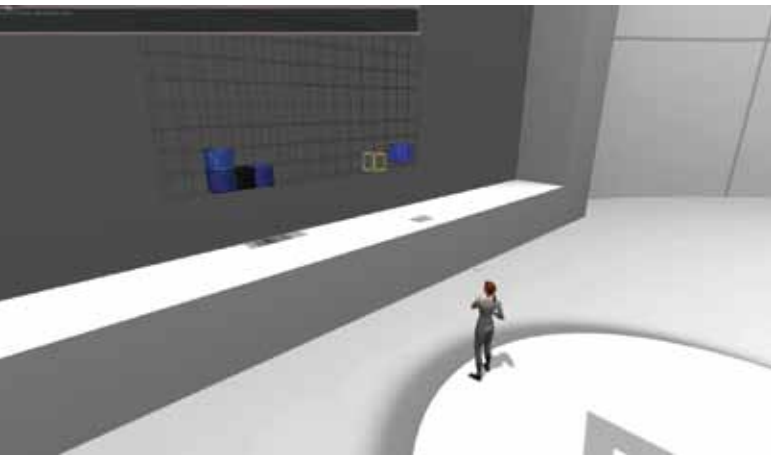
* In a few months, the system will be used to analyze the speech and eye movements of four Columbia students as they interact in a meeting-like setting in Columbia’s Media Production Center.

GAME ON

Columbia’s Interactive Arts and Media Department Is Creating Innovative Games “to Get Stuff Done.”

BY PAUL M. DAVIS

"INSTEAD OF SHOOTING AT ONE ANOTHER, PLAYERS MUST COLLABORATE TO SUCCEED."



Screen shots, from top: 1. A player places a block in the grid during a race to re-create the goal image in the CONSTRUCT project game. 2. Timeline, software that was developed to visualize data to support machine learning. 3. The Timeline software can create an inventory that a player's avatar can see moment to moment. It generated more than 130 million rows of data in the project's first-round study.

Building on the success of the department's High-Rise Evacuation Project—a 2007 collaboration with the City of Chicago to develop a video game that helps train first responders how to evacuate a building in a disaster—Gerding began work on CONSTRUCT, a two-phase project to teach machines to analyze the interactions among humans as they collaborate. The project is funded by a cooperative agreement between Columbia College and the U.S. Army Research Laboratory concerning Conglomerated Networked Telemetry to Raise Understanding of Collaborative Teams, or CONSTRUCT. Gerding explains that what this basically entails is conducting “human factor studies—how do people work together, how can they interact with each other? The idea was they could deploy what we make and use it in their lab. We're creating research tools for the broader research community.”

The first phase of the research took place largely within a video game space. “We made the game in about a year and a half,” Gerding says. “We built a lab with five game-playing workstations set up, and five other workstations that were doing speech recognition in real time on the players. Everyone was wearing wireless headsets, and as they played the game, all the data was streaming to this database.”

The game is deceptively simple in its execution. Built on a software engine often used in first-person-shooter games, it places five players in a confined virtual room. But instead of shooting at one another, players must collaborate to succeed. The center of the virtual room contains a stack of colored blocks, and a simple image is displayed on one wall. The players are given two rounds to reproduce the image using the blocks, working within 10- and 20-minute time limits to complete the task more quickly than other groups.

Gerding's project team was able to pull reams of data from the avatars' movements and points of visual focus, as well as from the conversations between players, which were captured using speech-recognition software. The data was then harvested into a custom piece of software Gerding has dubbed Timeline, which visualized the separate data streams side by side. Doctoral students from Chicago's DePaul University used the software to label patterns of data as distinct forms of human behavior. These patterns, once identified by humans, can be taught to the software so that it can automatically recognize types of behavior in future trials. As Gerding explains, “Instead of having a human being mark up the data, the machine can make those assertions based on the probability that a human would have marked that scope of data that way.”



David Gerding, faculty,
Interactive Arts and Media

Once the Timeline system had been trained to recognize certain types of behavior, Gerding and his team began to introduce new forms of input and study interactions in the real world. “In the new round of research,” Gerding says, “instead of only having five people playing a game, we're going to have some number of those teams in other labs and four people sitting around a table of screens in the real world and acting in some kind of supervisory role.” While one group plays the game, another group will sit in the *Blade Runner* meeting room, advising the players over headsets while their own real-world interactions as a team are tracked.

“The gaze trackers will look at them and gather data,” Gerding explains. “There is useful data for humans in things like eye contact, body language. The trick is getting machines to recognize those patterns. When the gaze trackers are all running together, we'll get the data back as 3-D heads in a 3-D space. It will say, ‘Dave was looking at subject one, or subject two,’ and you can get that as data.” By re-creating these real-world interactions, the software can then apply the same algorithms already established in the video game world to determine which types of interaction best achieved the shared goal of the individuals.

applying the research

Gerding notes that his ultimate goal is to be able to integrate this technology and research into Columbia's own programs, beginning with a special topics class slated for next fall. “We're going to try and find what you would do if you were going to make a smart classroom,” he says. “What kinds of data would you try and collect?”

When Gerding speaks of smart classrooms, he's not talking about rooms outfitted with computers and a projector. “Imagine if we had a traditional classroom learning environment where everyone's facing a board,” he says. “But we have gaze-tracking sensors on the students, and I, as the professor, get the sensor data in my glasses, so when I go up to the board and am drawing, I can see data showing which students are looking at which part of the board. What can we do to make the environments literally facilitate the goal of that room, which in this case would be learning? Gaze tracking could wake up the student who is falling asleep before the professor has to. Or the room will connect to the learning management system, and as the professor is lecturing, related documents are automatically being pulled up on a screen based on keywords that the professor is saying.”*

* Gerding presented this vision of smart classrooms in Madrid last November at the International Conference of Education, Research and Innovation (ICERI), which included representatives from more than 60 countries.

Gerding is clearly energized by the prospect of opening up these high-end technologies and theoretical concepts to Columbia students, providing them with opportunities to think about and experience media and sensory-laden environments. The equipment involved with CONSTRUCT and the earlier High-Rise Evacuation Project provided the foundation for the motion capture studio in Columbia's new Media Production Center, which goes online this semester. “The students will get the chance to try these different, cool toys,” notes Gerding, who also sees possibilities to apply this research to media criticism and analysis, presenting students with a method of quantifying types of human behavior to better understand how players react to student-developed game worlds, or how directors respond to film shot on the Media Production Center soundstages.

The CONSTRUCT project exemplifies the possibilities that Doreen Bartoni, dean of Columbia's School of Media Arts, envisions for students as a result of successful efforts to bring increased research dollars to the college. “Dave has taken his role as a researcher very seriously,” she says. “His mind is amazingly facile. He is innovative. He is a wonderful combination of being a creative individual who also has the technical expertise to be able to create a product. He's a total package in terms of bringing his department and the school to the next level. I feel very confident when he's involved in a project that he will be able to have deliverables that not only satisfy the project but also have other applications.”

creating games, creating change

At Columbia, this sort of original thought about gaming and collaboration is not confined to Gerding's work with CONSTRUCT, however. Work being done by Mindy Faber, another innovative thinker, demonstrates that these ideas and approaches are part of the ethos of the IAM department. Faber is the founder of the nonprofit Open Youth Networks, which she launched in 2007 to explore how video games and social media could empower women and urban youth.

"I was interested in figuring out ways to train youth in participatory culture and media, and to introduce them to Web 2.0 tools that could empower them to better their own lives and communities," Faber says.

Faber knew the chair of the IAM department, Annette Barbier, and made her aware of the project, suggesting a partnership between the nonprofit and the college. When Faber joined the IAM department as academic manager in 2009, she and Barbier developed a strategy for turning Open Youth Networks into a program within the department, working on projects with urban youth based on new and emerging technologies and games.

One of Faber's first projects at Columbia was Games for Change, a High School Summer Institute course she taught in the summer of 2009 with Emily Kuehn, an adjunct professor. "We introduced youth to the idea of creating games that have a social-issue message," she explains. "We showed them examples and led them through a fascinating curriculum showing how values can be built into the mechanics of a game itself—not so much through the content of the game, but what you're doing inside the game. For example, are you cooperating with others, or are you trying to undermine them? Are you trying to build collaboration among teams of people, or are you trying to just go all out for yourself?"

"In that class, our students came up with an idea for a game called Surviving High School," Faber continues. "They broke up into four teams, and each team worked on one year of high school. Then they combined that into one game about how to survive. What are the moral and ethical issues high school kids deal with every day as they navigate their adolescent years? It was great. I never would have been able to come up with that idea, and in the process they're basically computer programming, which is a really high-level skill."

Hannah Anderton
(freshman, Music Business) demonstrates the headset worn by participants in the CONSTRUCT project.

THE
STEREOTYPE
THAT WOMEN
DON'T PLAY
GAMES HAS LED
TO A STUNNING
GENDER
DIVIDE IN THE
INDUSTRY.

This semester, Faber will involve Columbia students in community outreach through a course she's working on with Andrew Hicks, an IAM professor, called Interactive Arts Media Team. "The class has a client, and the client comes to them with a problem that requires an interactive media-arts solution," she explains. "The class is charged with trying to figure out how to solve this problem using emerging technologies and interactive media."

The first client chosen for the course is the Chicago Youth Voices Network, a nonprofit that is seeking assistance with an effort called the Youth 2.0 Recovery Reporting Project. Faber's students will collaborate with 12 Chicago youth media organizations to design an interactive solution to the problem the client has posed, which involves creating Facebook apps, quizzes, and social media tools to aggregate polling data about how youth are faring during the economic recovery. "They're applying their technology skills to address real community issues," says Faber. "We're trying to figure out how we can create opportunities for our college students in Interactive Arts and Media and Game Arts in a mentoring/tutoring/service-learning capacity, in which they're applying their skills to collaborate in a community-based setting with high school students around social issues or ideas of using technology to create a better world."

Barbier believes Faber's work is serving an important role in Columbia's community outreach efforts and in the development of the culture of the department. "What we're finding is that there's not a whole lot of diversity in the kind of students who are coming to us for an education in game design," Barbier says. "We would like to diversify the character of the program by bringing in a broader range of voices and backgrounds. One of the reasons that we wanted to do this was as a recruitment and development effort—recruitment in the sense that we would like to bring young people from various backgrounds into the game program, particularly young women, who don't generally feel empowered to make games."

Faber is particularly concerned with issues of women in gaming. Despite recent Nielsen and BBC studies suggesting that more than half of gamers are women, the stereotype that women don't play games has led to a stunning gender divide in the industry. "We hope to prototype and build games that girls are actually in control of—online games, Facebook games, Wii games that teach self-defense for women," Faber says. "Our goal is to form collaborative relationships with high schools through which we can create an incubator where girls can come in and be trained as game designers, and be asked, 'What do you want to play and why?' And then our IAM students can build and prototype these games, put them in the marketplace, and begin changing things up." To that end, Faber is currently organizing the 3G Summit: The Future of Girls, Gaming, and Gender, an exposition planned for August 2010 at Columbia, in which 50 urban teenage girls will collaborate with faculty and women game designers over three intensive days to build gender-inclusive game prototypes for the future.

As Barbier notes, the current conception of what gaming is and can be is very limited. "There's a narrow bandwidth for what's considered appropriate for games, so that's one of the areas we'd like to develop into—to give voice to other reasons for games to exist, other strategies and stories to tell."

While Faber's and Gerding's work differs widely in execution, both are committed to reimagining video games and social media to turn these technologies into tools that engender fruitful collaborations—ensuring that Columbia will play an important role in the ongoing evolution of games and electronic media.

Paul M. Davis is a Chicago-based freelance writer, designer, and musician focusing on media and independent culture.

Drew Reynolds (B.A. '97) is a photographer based in Chicago and Los Angeles.



Mindy Faber, academic manager, Interactive Arts and Media





SPOT
ON

Peter Cook can't hear music. *But he can see it. And feel it. And sense it.*

PETER COOK (Faculty, ASL)

This ability is “innate,” according to Cook, an assistant professor with Columbia’s American Sign Language–English Interpretation program. Cook has been deaf since contracting spinal meningitis when he was three years old.

That sense of innate rhythm and musicality comes through in Cook’s poetry and storytelling, which has won raves from audiences around the world.

“Most of my poetry is visual,” he says in America Sign Language (ASL). We’re speaking with the help of Candace Hart, a full-time staff interpreter with Columbia. “It looks like a film,” continues Cook. “It looks like a movie in my mind. It’s a sequence of images.”

His sign language is so fluid and mesmerizing, it seems surprising that Cook, 48, didn’t learn ASL until he went off to college at the Rochester Institute of Technology. (He grew up learning lip reading.) It was the mid-1980s and there was an explosion of deaf poetry in Rochester, he says. Cook, who was studying graphic design, performed some poems at a publishing conference and was approached by Gregory Kolovakos, the head of the literature program of the New York State Council

on the Arts. Funding from the agency allowed Cook to start the Flying Words Project with Kenny Lerner, a poet who is not deaf but is fluent in ASL.

Cook began his work at Columbia in 1995 at the very start of the ASL-English Interpretation program. He left the college for a couple of years to work full time as a storyteller but returned in 2003. He teaches a variety of classes, but one of his favorites focuses on creativity and sign language by having students use ASL to write stories and poems—much like what he does in his own performance pieces.

Cook says he considers both deaf and hearing people to be his primary audiences, but he changes his material depending on who’s in the crowd. For a deaf audience, Cook uses “hand-shape rhymes,” which are like plays on words, the same sign taking on different meanings.

Cook says he feels fortunate to be at Columbia, one of only a few universities with a four-year ASL program. “As an artist, I just want to keep on creating and being creative,” he says. “Academically, I hope whatever I’m doing with my time will contribute to deaf studies.”

—HEATHER LALLEY

Peter Cook signs “I want to do with you what spring does with the cherry trees” from a poem by Pablo Neruda.

Photo: Alexa Rubinstein ('09)



(Hopeful)

Hit Men

WITH CHICAGO OVERCOAT, THE SIX ALUMNI FOUNDERS OF BEVERLY RIDGE PICTURES ARE LOOKING TO HIT THE BIG SCREEN—AND THE BIG TIME.

By Nora O'Donnell

Frank Vincent as aging hit man Lou Marazano in *Chicago Overcoat*.

All photos courtesy of Beverly Ridge Pictures unless noted otherwise



The crew of *Chicago Overcoat*. From left: Kevin Moss ('06), Philip S. Plowden ('07), Chris Charles (B.A. '07), Brian Caunter (B.A. '06), John W. Boshier (B.A. '06)

Photo: Chad McGavock (B.F.A. '09)

The billboard beckons him, bright and bountiful.

Daniel Baldwin—star of reality television shows such as *Celebrity Fit Club*, *Celebrity Rehab with Dr. Drew*, and *I'm a Celebrity ... Get Me Out of Here!*, and filming the low-budget crime thriller *The Devil's Dominoes*—is on his way to his hotel in Rockford, Illinois, when he sees the sign looming over the expressway. He turns to his bespectacled young driver and rasps, "Bro, we gotta get some wings at Hooters."

As the pair nears the restaurant, Baldwin signals to pull over. He exchanges his flannel shirt for a black leather jacket. He gestures toward the driver's can of soda in the cup holder

and grumbles, "Can I get a swig off your Mountain Dew, bro?" The driver nods. Baldwin grabs the can, pours the neon liquid into his hands, and runs it through his hair. *Showtime*.

"I haven't had a Mountain Dew since," says John Boshier (B.A. '06), Baldwin's driver that day. But three years later, he remembers the experience and others gained on the set of that film. It's part of what gave him the confidence to make his own picture with his friends.

Boshier is sitting with several of those friends—Chris Charles (B.A. '07), Kevin Moss, and Phil Plowden—in a tiny rectangular office on the sixteenth floor of Chicago's Three

First National Plaza building. The four, along with Brian Caunter (B.A. '06) and William Maursky (B.A. '05), are the team of young Columbia College Chicago film alumni behind Beverly Ridge Pictures, an independent production company on a mission to grow the film industry in Illinois. They're off to a promising start: the partnership's first feature-length film, *Chicago Overcoat*, sold out five screenings at its October debut at the 45th Chicago International Film Festival.

For Boshier and his band of Chicago bros—none yet over 30 when the film was made—it's an impressive feat. Charles, an associate producer of *Overcoat*, says, "When celebrities

Clockwise from top left: Panel discussion featuring Brian Caunter, Frank Vincent, John W. Boshier, and Danny Goldring at the 45th Chicago International Film Festival; Frank Vincent on screen at *Chicago Overcoat's* world premier; production still from *Chicago Overcoat*



“WHEN CELEBRITIES COME ON SET AND SEE A BUNCH OF GUYS IN THEIR TWENTIES, IT’S DISCONCERTING. THEY’RE READY TO CALL UP THEIR AGENT AND SAY, ‘WHAT THE HELL DID YOU GET ME INTO HERE?’”

Clockwise from top left: Sammy Delano (Martin Shannon), Lorenzo Galante (Mike Starr), and Lou Marazano (Frank Vincent); John Boshier and Mike Capulli; Kevin Moss frames a shot; Frank Vincent and Chris Charles; aerial view of the crew shooting in Logan Square



come on set and see a bunch of guys in their twenties, it’s disconcerting. They’re ready to call up their agent and say, “What the hell did you get me into here?”

That’s how veteran actor Frank Vincent, the 70-year-old star of *Chicago Overcoat*, felt. Known for playing mobsters in *The Sopranos* and *Goodfellas*, Vincent found himself working with a group of unknowns about a third his age, and he doubted the project’s prospects—for about a week. What defied his preconceptions? “Hard work,” Plowden says.

Respect for hard work (and, to a lesser extent, a love of Ultimate Fighting Championships) eventually

glued the Beverly Ridge sextet together. Boshier and Moss (*Overcoat's* cinematographer) met briefly as teenagers in Columbia’s High School Summer Institute, a five-week arts-immersion program. When the two reconnected as Columbia College students in 2003, Boshier already had a side project producing music videos with his roommate, Brian Caunter (*Overcoat's* director). Their videos for local rappers Joe Glass and Iroc fell into regular rotation on BET, and Moss joined the determined duo for some follow-up videos. “At Columbia,” Moss says, “there are a lot of film students, but there are only so many that you think might make it—the ones who really try hard enough.” They recruited Charles, Maursky, and Plowden and formed

Beverly Ridge Pictures in 2005. Their first project as a company, an ambitious 20-minute film based on Ray Bradbury’s short story “The Small Assassin,” became their calling card. Set in the 1950s, it’s a psychological tale of a woman’s struggle with postpartum depression that quickly escalates to full-blown paranoia when she starts to believe her child is trying to kill her. It’s a bit *Twilight Zone* wannabe meets movie of the week, but then the astonishment kicks in: this is a student film, and it has accurate period cars? A former Columbia film professor, Peter Hawley, oversaw the group, but the project blossomed outside of the classroom. “I think we learned the real responsibilities involved in filmmaking, and the stress involved,”

Charles says. “We made a lot of mistakes, but more importantly, we learned from them.”

Hungry for a chance to work on a real feature film, the pack picked up jobs on *The Devil’s Dominoes*, the aforementioned Daniel Baldwin flick. There, among other things, they gained experience handling eccentric celebrities. “It was a good training exercise on somebody else’s watch and somebody else’s dime,” Boshier says. By the time shooting wrapped on *Dominoes* in October 2006, all were committed to trying their hands at their own production. The team considered a horror movie—a common but successful genre for first-time independent filmmakers—but found the slasher

market flooded. They wanted to film in Chicago—it would be cheaper and offer an opportunity to use the locations they’d fallen in love with as students—but they had little else. Then it hit them like Joey “the Clown” Lombardo. The Family Secrets trials were filling the daily news with real-life Chicago Outfit stories. Why not do a mob movie?

Boshier, a crime-drama nut with a boyhood love of Bruce Willis movies, and Caunter, the conceptual brains behind and eventually the director of the venture, penned several drafts before handing the script over to two other Columbia grads, Josh Staman (B.A. ’07) and Andrew Dowd (B.A. ’06), for the final touches in May 2007. They envisioned Frank Vincent

as the perfect person to play their aging, down-on-his-luck hitman. “During the writing process, choosing Frank Vincent was key,” notes Caunter. “The process was a little more fluent because we knew who we wanted to play our lead. We molded the character around Frank, and made the character so good he wouldn’t be able to refuse the role.” Vincent signed on.

As producer, Boshier spearheaded a 40-page business plan, and the team began pitching it to investors. But ultimately, they kept it close to home. The film’s executive producer and provider of Plaza office space is Moss’s mother, JoAnne, who heads a real estate title network and now co-owns Beverly Ridge. Neither Moss

nor Boshier will say how much she personally invested in the film’s \$2 million budget, but both confirm she became the main backer after Vincent attached himself to the project. “It wasn’t so much a gift as a trust in us,” the younger Moss says. “She believes in the company going on to make bigger, better movies.”

Several new projects are already under way. Charles is developing a border-patrol story with his former screenwriting teacher Daniel Kravitz, and Plowden is working on a comedy about a struggling actor. (“It’s got some legs,” Plowden says.) But for now, Beverly Ridge’s main focuses are hitting the festival circuit, finding *Overcoat* a distributor, and recouping that \$2 million.

Fame and fortune are still elusive, the debt is looming, and several members of the close-knit group still work part-time jobs or live at home. But a shared passion for making movies and a deep sense of pride in what they have already accomplished keep them optimistic. “We’re all very fortunate to have families who have supported us and trusted us,” Charles says. “To be able to have them come to the premiere was really rewarding.”

“We’re on the right track,” Plowden assures the families. Then Charles quips, “All those years and dollars didn’t go to waste.”



“I try to be smart,
to speak about my life in a truthful and honest way.”

ERICA WATSON (B.A. '98; M.A. '05)

You can tell from its title that Erica Watson's one-woman show *Fat Bitch!* is not exactly family friendly—not even for her own family. After a recent show at the Chicago Center for the Performing Arts, Watson's father told her, “Erica, you have a nasty mouth! Where did you learn to talk like that?” Her response? “Well, I learned it from listening to your old Rudy Ray Moore and Redd Foxx records!”

That's not to say her parents—or the audiences at the sold-out shows—didn't enjoy it. Sure, there were awkward moments, particularly when she faked a *proooooonged* orgasm as her mother sat in the front row. “My mom blushed while two of her friends gave each other a high-five,” says Watson, 35, perhaps best known recently for her role in the film *Precious*. But more on that in a moment.

Fat Bitch! is Watson's comedic reflection on body image, sex, stereotypes, and life as a large woman. The title, she says, challenges people, but overall “it's definitely an asset. Some people were really put off by it, because they weren't able to understand the statement I was going to make. Men have been very offended by the title. I had one man say, ‘Why are you disrespecting yourself?’”

But, she adds, that's not the point. She is trying to retake the term, make it her own, and recast it onstage. “I try to be smart, to speak about my life in a truthful and honest way.”

Watson hasn't always been onstage. She took home a bachelor's degree in film and television production from Columbia in 1998, then returned to earn a master's in media management in 2005. Throughout her time at Columbia, she was always working behind the scenes, as a producer or director.

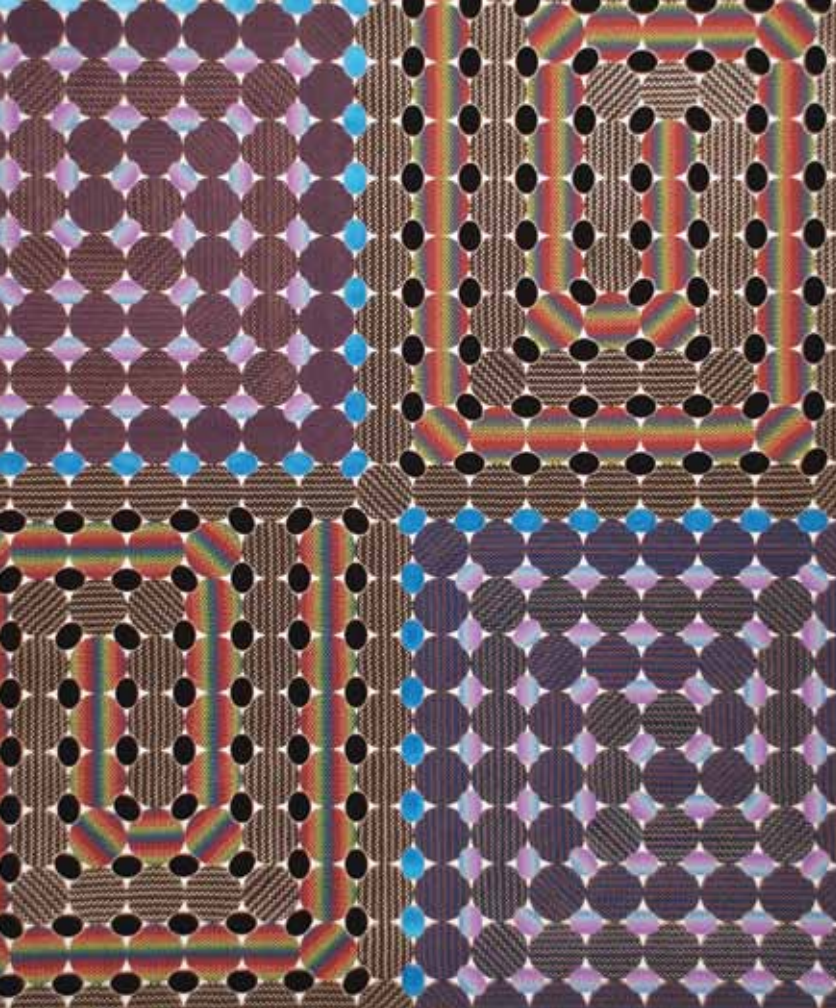
“The funny part of me was something that I was trying to suppress in many ways,” Watson says. She preferred gaining respect as a smart businesswoman and savvy producer.

It wasn't until Watson was 30 and unable to find any directing jobs in New York that she said, “Hey, I'll take a stand-up comedy writing class and see where this can go.”

Where it went was *Fat Bitch!* And, almost counterintuitively, Watson's comedy has landed her some serious movie roles—most notably in the critical darling *Precious*. Watson plays Sheila, the abusive mother of a little girl who “shows how the cycle of violence will continue if we don't stop it.”

Watson said she doesn't see any disconnect between her comedic and dramatic sides. In fact, they feed one another. “Tragedy makes comedy, and I think most people who are driven to comedy have something about them that made them the outsider,” she says. “Comedy is an armor in your life to protect you from some of the crap you go through. It's easy to pull from that stuff when you're doing a dramatic role.”

—ROBERT K. ELDER



SPECIAL EVENTS

Fashion Columbia
May 11
Chicago Public Library
Winter Garden, 400 S. State St.
Tickets: \$200 at
colum.edu/fashioncolumbia
 The third annual Fashion Columbia luncheon showcases student work with proceeds benefiting the Dennis Brozynski and Diane Erpenbach Scholarship.

Manifest
May 14
Campus wide
colum.edu/manifest
 Columbia College Chicago's urban arts festival celebrates the work of seniors and graduate students from every department on campus.

MUSIC

The Chicago Jazz Ensemble®
Presents Jazz: Past, Present, and Future
March 5, 7:30 p.m.
Harris Theater for Music and Dance, 205 E. Randolph St.
chijazz.com
Tickets: \$15-\$45 at
312.334.7777
 An exploration of jazz featuring CJE drummer Dana Hall with special guests Alioune Faye and Baba Faye.

The Chicago Jazz Ensemble®
Presents In the Mood for Moody
April 16, 7:30 p.m., Cindy Pritzker Auditorium at the Harold Washington Library
April 17, 7:30 p.m., DuSable Museum of African American History
Tickets: \$25, \$5/students at colum.edu/chijazz
 Jazz master and Grammy nominee James Moody brings his saxophone and songs to two exciting performances with the CJE.

Hedwig Dances
 Photo: Eileen Ryan
 (see Dance)



GALLERIES

Dis/Believer: Reconciling Science and Religion in Contemporary Art
Through February 19
Glass Curtain Gallery, 1104 S. Wabash Ave.
colum.edu/deps
312.369.6643
 An investigation of the relationships between science and religion through multimedia installations.

50% Grey: Contemporary Czech Photography Reconsidered
January 29-March 28
Museum of Contemporary Photography, 600 S. Michigan Ave.
colum.edu/mocp
312.663.5554
 Work by contemporary Czech artists who investigate photography's potential to tell stories.

Let There Be Geo
March 4-April 24
Averill and Bernard Leviton A+D Gallery, 619 S. Wabash Ave.
colum.edu/adgallery
312.369.8687
 A contemporary take on the use of geometric form in visual art.

LITERARY

Story Week Festival of Writers
March 14-21
Full schedule at colum.edu/storyweek
 This annual festival offers readings, conversations, panels, performances, and book signings featuring renowned literary voices. Highlights include Joyce Carol Oates, Aleksandar Hemon, Bonnie Jo Campbell, David Morrell, and Marcus Sakey.

DANCE

All Dance performances take place at
The Dance Center
1306 S. Michigan Ave.
Tickets: \$20-\$28 at
312.369.8330 or
colum.edu/dancecenter
 Check website for additional, related programming.

Jump Rhythm Dance Project
February 18-20
 This Emmy Award-winning company brings its explosive, rhythm-driven storydances to Chicago.

Troika Ranch
March 4-6
 Complex technology and digital media intertwine with original music and live performance.

Wayne McGregor
Random Dance
March 18-20
 London-based choreographer Wayne McGregor presents *Entity*, which cuts across dance, film, music, art, technology, and science.

Hedwig Dances
April 1-3
 Three new dance works honoring women choreographers both emerging and established.



Wayne McGregor|Random Dance, *Entity*.
 Photo: Ravi Deepres (see Dance)

THEATER

Visit colum.edu/theater for a full schedule.
Tickets: \$10-\$14 at
312.369.6126

The Wild Party
February 10-21
Getz Theater, 72 E. 11th St.
 This musical by Michael John LaChiusa follows a motley crew of New Yorkers and their excessive vices.

Winner of the Theodore Ward Prize for African-American Playwriting
March 10-21
New Studio Theater
72 E. 11th St.

An Ideal Husband
April 14-25
Getz Theater, 72 E. 11th St.
 Oscar Wilde's comedic play revolves around blackmail and clashing values among English aristocrats.

UPCOMING

EVENTS

WINTER/SPRING '10

SEE MORE AND GET MORE INFORMATION AT COLUM.EDU/CALENDAR.
 EVENTS ARE FREE UNLESS NOTED OTHERWISE.

Columbia
 COLLEGE CHICAGO

Above: (left) Geoffrey Todd Smith, *Parlor Quivers*, 2009, ink and gouache on paper (see Galleries).
 (right) Manifest (see Special Events)



StoryWeek featured authors, from left: Joyce Carol Oates, Marcus Sakey, Aleksandar Hemon, David Morrell, Bonnie Jo Campbell (see Literary)

GET LIT:

new books by Columbia alumni and faculty

send publication notices to demo@colum.edu



On Monsters: An Unnatural History of Our Worst Fears
By **Stephen T. Asma**
[Oxford University Press, 2009. 368 pages, \$27.95 hardcover]
Reviewed by **Geoff Hyatt**

On Monsters is an insightful exploration of the inhuman creatures (real and imagined) that scare us most. Stephen Asma, associate professor of philosophy at Columbia, has written an often personal and always engaging scholarly examination of the “monster” and what it reveals about us. Five clearly presented and well-researched sections form a history of the abominable through the lenses of myth, faith, science, psychology, and the ever-evolving modern world.

Asma begins with a personal anecdote of witnessing a young boy with his mother encounter a display of “tragically malformed babies floating in large jars of alcohol” in London’s Hunterian Museum:

As he stared intensely at a fetus with two fused heads, his mother suddenly turned to him and asked, “Is this disturbing to you, William?” He didn’t look away from the cases, but responded, “God, yes. Very.”

“Shall we go, then, dear?”

“No,” he shot back, “absolutely not.”

The book skillfully illustrates how monsters both fascinate and repel us. The uncanny power they hold in childhood imagination remains present in both the entertainment and the overall worldview of adults. Asma presents this resonance not only as an expression of our fears and weaknesses but also as symptomatic of a more existential angst caused by all things unclassifiable or irrational. From Medusa to John Wayne Gacy, from Dracula’s castle to the compounds of the Khmer Rouge, from starship aliens to campus shooting sprees, the things that violate our understanding of the normal also help us define society’s conventions and taboos.

A rational and levelheaded look at the terrifying, *On Monsters* is one of the best books on the subject yet. Asma defines the human relationship to monsters with compassion, never letting us forget that whatever things may go bump in the night, the fear belongs to us all.

Her Fearful Symmetry
By **Audrey Niffenegger**
[Scribner, 2009. 416 pages, \$26.99 hardcover]
Reviewed by **Micki Leventhal**

Her Fearful Symmetry, the much-anticipated second novel by Columbia professor Audrey Niffenegger, is a



study of human (and inhuman) desire, aversion, longing, obsession, noble goals, and ignoble actions. It is a bona fide mystery novel and a deeply creepy ghost story in which the dead are substantially less disturbing than the living.

The plot centers on Julia and Valentina, 20-year-old “mirror twins” with a deep and disquieting bond. They inherit an apartment next to London’s historic Highgate Cemetery. Their benefactress is a mysterious English aunt, the estranged twin sister of their mother, a Lake Forest housewife. Aunt Elspeth has attached several unusual clauses to the girls’ legacy, establishing the mystery that will be spun out as this modern gothic tale unfolds.

The twins—unfocused, unmotivated, and oddly immature and unsophisticated in a distinctly unmodern manner—drift into their new life as young expatriates. The cast of characters includes the kindly Martin, suffering under a crippling case of obsessive-compulsive disorder; Robert, their deceased aunt’s elusive and somewhat sinister lover; and Aunt Elspeth’s restive ghost. These fascinating and fallible individuals form the nucleus of relationships in Julia and Valentina’s new world, in which there are no clear villains and most certainly no heroes.

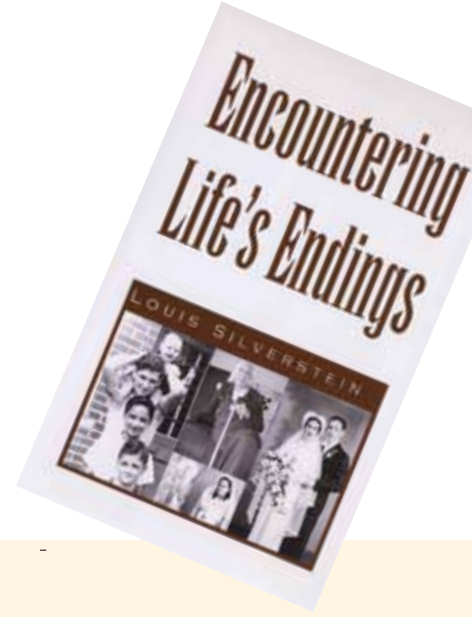
The book explores and pushes the boundaries between past and present, spirit and flesh, permanence and impermanence, the profound and the mundane. Niffenegger employs a direct, unadorned prose style that provides a sharp contrast to the gothic themes of the novel. This stylistic device complements a narrative in which the reader feels frustration at the twins’ naively adolescent engagement with their menacing and increasingly dire circumstances.

Niffenegger has noted that her literary influences for *Her Fearful Symmetry* included Wilkie Collins’s *The Woman in White* (1860) and Henry James’s *The Portrait of a Lady* (1881) and *The Turn of the Screw* (1898). Her tribute to these masters of mood and character is clear.

Encountering Life’s Endings
By **Louis Silverstein**
[Xlibris, 2009. 206 pages, \$19.99 paperback]
Reviewed by **David Pitt**

Dylan Thomas wrote: “Do not go gentle into that good night / Old age should burn and rave at close of day; / Rage, rage against the dying of the light.”

Think of *Encountering Life’s Endings* as the “on the other hand” to



Thomas’s exhortation. Silverstein, distinguished professor of humanities at Columbia, tells us early on that, yes, “scream[ing] bloody murder upon sight of the grim reaper” is certainly one way of dealing with approaching death. “However,” he writes, “as is the case in all human affairs, there exist other doors into the house of dying and death, a primary one being [the] acceptance of death and surrender to life’s rhythms and flows.”

Death, the author points out, is an integral part of life’s continuum, less an ending than another stage of a process that begins at birth and continues after death. We should at least acknowledge that it’s going to happen. “Believing we can die this very day is not a morbid thought,” Silverstein writes, it’s a life-affirming principle, an acknowledgment that the present, the here and now, is all that exists.

“A wasted life is a kind of death,” the author says, and that’s really the core of the book. The inevitability of death allows us to examine “those aspects of ourselves that need to be allowed to die, to be let go of.” We might not be able to choose precisely how or when we will die, but we can choose, each and every day, the kind of person we will be when we die: “As we live, so shall we die.”

The book is not without its flaws. The writing is sometimes stilted, and



there are passages, such as this one, that are virtually indecipherable: “However, let us remember that it is not a finite I who is being birthed, but the temporal embodiment of a living process in existence prior to the individuated self being formed out of waves of energy.” There must be an easier way to say that.

But here’s the thing: the act of reading, and rereading, some tricky passages allows the ideas within them to enter the mind almost without our being aware of it. It’s as if, in writing the book, Silverstein hid some of its meaning behind the words, preferring us to discover the meaning ourselves, in our own time. He gives us a lot to think about, and the book stays with us long after we’ve put it down.

Chicago: A Biography
By **Dominic A. Pacyga**
[University of Chicago Press, 2009. 462 pages, \$35 hardcover]
Reviewed by **Con Buckley**

Teachers and students of Chicago history, as well as general readers, will find much to applaud in this single-volume survey of the city from its earliest days to the current millennium. Dominic Pacyga, associate professor of history at Columbia, explores a generous time span in this volume, one of many points that allow this long-anticipated



“biography” of Chicago to stand out from the crowd.

The familiar—Fort Dearborn, the Fire, Haymarket, Hull House, Pullman, and the World’s Columbian Exposition—are all given their due in Pacyga’s narrative, which makes time in between the major stories of the growing metropolis to introduce and discuss the settlers, builders, and workers who were such an important part of that growth. Too many other works focus solely on the city’s dynamic nineteenth-century growth to urban dominance, slighting this expansion’s results. Here, in what Pacyga describes as biographical “art” to capture the “spirit of the place,” the modern city is also included. Twentieth-century Chicago sees changes in reform, gangland crime, labor, migration, the home-front experiences during the world wars, and the rebuilding of the urban landscape that consumed so much of the last half of the century. Both the issues and the people who lived them play vibrant roles in Pacyga’s account.

As a respected historian with a vast knowledge of the labor movement, neighborhoods, and ethnic events and personalities, Pacyga writes of those, both familiar and not, “that capture the essence” of the city of Chicago. Although this is not a work of original research, the secondary sources are used and synthesized to every advantage. And while the author himself writes that a single volume



cannot possibly provide a “complete” history, he has written a survey that broadly encompasses the highlights that interest and excite the serious student and the tourist alike.

more . . .

No One Was Killed
By **John Schultz**
[University of Chicago Press, 2009. 307 pages, \$17 paperback]

The Chicago Conspiracy Trial
By **John Schultz**
[University of Chicago Press, 2009. 401 pages, \$22 paperback]

These seminal works of narrative journalism by John Schultz, professor emeritus of fiction writing at Columbia, were originally published in 1969 and 1970, respectively. *Book Week* called *No One Was Killed*, which chronicles the 1968 Democratic National Convention riots, “a more valuable factual record of events than the city’s white paper, the Walker Report, and Theodore B. White’s *Making of a President* combined.” *Kirkus Reviews* hailed *The Chicago Conspiracy Trial*, about the months-long trial of the Chicago Seven, as a “masterful recapitulation of these anomalous events” and said “all politically literate Americans should read it.”

SPIN:

new recordings from the Columbia community

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



THE SCOTLAND YARD GOSPEL CHOIR

... and the horse you rode in on

Bloodshot Records, 2009. sygc.com

COLUMBIA CONNECTION: Nan Warshaw (M.A. '93) is co-owner of Bloodshot Records. Kegan Simon (M.A. '06) is Bloodshot's retail director. Mary Ralph, who sings and plays guitar in SYGC, studied early childhood education at Columbia from 1999 to 2002.

THE SOUND: Indie **THE WORD:** "Everything that happens in my life goes into the music in one way or another," singer/songwriter Elia Einhorn told the *Chicago Sun-Times* recently. So there's a sad irony when Einhorn sings in the album's title track: "These days I find disturbing pictures in my mind / Of you as a mangled traffic accident." Nine days after this album's release, a tire on the band's van blew, the van flipped several times, and everyone in the band suffered injuries, some serious. But this is not a record about unintentional irony; it's a concept album about a brutal breakup—a sort of romantic tragedy that tugs and pulls at your heart.

THE AARON WILLIAMS BAND

The Everwinding Road

Wake Up Productions, 2008. myspace.com/aaronwilliamsmusicbox

COLUMBIA CONNECTION: Aaron Williams (lead vocals, guitars) earned a B.A. in sound engineering in 2005; Zachary LaMotte (keys) earned a B.A. in music business management in 2003.

THE SOUND: Modern rock **THE WORD:** Taking cues from '90s bands like Blues Traveler, Black Crowes, and early Dave Matthews Band, the Aaron Williams Band relies on much of what made these bands so successful: simplicity, rock-infused dynamics, and a flare for Phish-like jam. Yet *The Everwinding Road* is less a generic rock album and more a modern rock/western hybrid (think less "hee-yaw" and more Brad Paisley), with its uplifting lyrics, clean sound, and occasional southern twang. Poppy and punchy, Williams was made for modern rock radio.

KID SISTER

Ultraviolet

Downtown/Fool's Gold, 2009. kidsistermusic.com

COLUMBIA CONNECTION: Melisa Young, also known as Kid Sister, earned a B.A. in film from Columbia in 2004.

THE SOUND: Hip-hop/rap **THE WORD:** In an industry where the turnover happens quicker than at McDonald's, Kid Sister is generating an enormous amount of buzz. One listen to *Ultraviolet* and it's clear why: infectious grooves, catchy choruses ("Right Hand Hi" is incredible), and an attitude that is simultaneously cute and serious. MIA and Lady Sovereign have nothing on this new kid on the block. There are moments listening to this record where I want to jump out of my chair, throw up my hands, and dance like the uncoordinated white man that I am. Collaborating with Cee-Lo (Gnarls Barkley), Kanye West, and many others, Kid Sister is destined to break with a force as powerful as any female hip-hop artist since Beyoncé. When she does, look for me on the dance floor, where I'll be attempting floats and fancy footwork while raising my right hand high, waiting for you to slap it.



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.

PORTFOLIO:

Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media Fellowship Program

"Art can encourage our greatest human capacity

and is a strong tool for effecting lasting social change. I believe creating art is a social political act in and of itself because it creates necessary dialogues and advocates for deep human response and engagement. The individual creative voice presents the rich possibilities of shifting perceptions and leading personal and social exploration." —Jane M. Saks, executive director, ESB Institute

This firm belief in the power of art is among the founding principles of the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, established at Columbia College Chicago in 2005. Merging cultural production with critical theory and academic research, the ESB Institute addresses issues focused on women, gender, human rights, access, representation, equity, and participation, as well as race and class. The arts and media are the central means through which the institute carries out the creation of new and original works, research, engagement, public education, and advocacy. * The ESB Institute Fellowship Program is central to this mission, providing opportunities for the development of new creative voices that reflect a diversity of experiences, disciplines, visions, and identities. Since 2006, the program has supported more than 25 individual artists and scholars with financial resources, dedicated research assistance, project and audience development, and cross-disciplinary networking. A few projects involve partnerships with other organizations, such as the Goodman Theatre and 3Arts, which will sponsor two upcoming fellowships. * A defining principle of the Fellowship Program is the support it provides for the creative and intellectual processes. "One of my most important priorities and greatest privileges as executive director of the institute is working closely with the fellows during the rich period of development and research with which all new artistic work and creative investigation begins," says Jane M. Saks. "The original creative voice always has the opportunity to be a 'leadership voice' and create paradigm shifts. That is why I encourage risk taking, experimentation, and innovation within the program." Fellows engage in developing a new creative, scholarly, or academic work and participate in expanded learning opportunities for students and faculty such as lectures, curricular intersections, workshops, and roundtable discussions. * Fellows are selected both by invitation, not application, from within the Columbia College community, including faculty and students, and externally, including artists, scholars, and cultural workers. Fellows work closely with the executive director to develop each project, including articulating their creative vision, determining future goals and aspirations for possible production and collaborations, and creating interdisciplinary networks to increase the impact and visibility of their work. * "With our concentration on women, gender, and underrepresented artists, scholars, and innovative ideas, the fellowship program provides a platform for new voices, experiences, and reflections that represent the full breadth of our society," Saks explains. "All of the cultural workers chosen for the program are pushing their own creative processes and voices, as well as adding to and shifting the discourse on issues related to gender, race, access, agency, human rights, creativity, culture, and community."

Here, we present projects by five recent Institute Fellows:
Lynsey Addario,
E. Patrick Johnson,
Invincible,
Red Tremmel, and
Lynn Nottage.
There's more at colum.edu/demo/portfolio11.

Lynsey Addario

SPRING 2008



Photo: Camille Addario

Photojournalist Lynsey Addario is based in India. She photographs for the *New York Times*, *National Geographic*, and *Fortune* among other publications in countries including Cuba, India, Afghanistan, Pakistan, Nepal, Chad, and the Democratic Republic of Congo. Addario was given a 2009 MacArthur “genius” award and a Pulitzer Prize for International Reporting as part of the *New York Times* team.

PROJECT: Addario created a new body of work comprising the central large-scale portraits for *Congo/Women*, an internationally touring photography exhibition and educational campaign to raise awareness of the widespread sexual violence facing women and girls in the Democratic Republic of Congo. *Congo/Women* is an original coproduction of the ESB Institute and Art Works Projects. It debuted at Columbia College Chicago in early 2009 and has since been viewed by more than 100,000 people. It has been shown nationally and internationally including on Capitol Hill and at the United Nations headquarters in New York and will travel to more than 20 venues over the next two years.

Amandine, a pregnant 14-year-old, seeks refuge at a Congo medical center.

Photo: Lynsey Addario, VII Network, (*Congo/Women Portraits of War: The Democratic Republic of Congo.*)



“My fellowship enabled me the freedom to focus on documenting rape in the Democratic Republic of Congo and to eventually produce enough work for the *Congo/Women* exhibit. Without the backing of the fellowship, I never would have been able to take the time out to interview and shoot portraits of women in the DRC for such an important project. The institute provides a wonderful network of strong, intelligent, creative women who are making great strides in their respective fields, and it’s an honor to be part of such a network of women.”

E. Patrick Johnson

SUMMER 2008



Photo: Stephen J. Lewis

E. Patrick Johnson is professor, chair, and director of graduate studies in the Department of Performance Studies and a professor in the Department of African American Studies at Northwestern University. He is the award-winning author of *Appropriating Blackness: Performance and the Politics of Authenticity*; *Black Queer Studies: A Critical Anthology* (with Mae G. Henderson); and *Sweet Tea: Black Gay Men of the South—an Oral History*.

PROJECT: Johnson's fellowship focused on the creation and performance of *Sweet Tea: Black Gay Men of the South*, a full-length work adapted from his book. Johnson and Saks hosted a series of workshops with distinguished artists, performers, and scholars to investigate the concepts, forms, and content of the production. *Sweet Tea* will be produced by Jane M. Saks, the ESB Institute, and Chicago's About Face Theatre and premiere in May 2010.

E. Patrick Johnson performs *Sweet Tea*.

"Becoming a fellow at the ESB Institute has changed the trajectory of my career as an artist and scholar. The fellowship program afforded me the opportunity to have an intensive workshop environment to develop my work that I have never had before. Jane Saks' commitment to and investment in my work helped me see its potential beyond an insular academic community to imagine how it could impact the lives of people around the world."



Invincible

SUMMER 2009

Detroit-based hip-hop artist and activist Invincible began penning lyrics at age nine, shortly after moving to the Midwest from the Middle East and learning English by memorizing her favorite songs. She has performed around the world both solo and as part of the all-female hip-hop collective Anomalies. In 2008, she released her acclaimed debut album, *ShapeShifters*, through the label and media company she founded, Emergence.

PROJECT: Using hip-hop, media, and popular education, Invincible is exploring whether and to what extent complex sciences can be applied to make social movements stronger and more effective. Her goal is for the resources she creates to make these ideas accessible to a wider range of people who can build upon them through everyday practice.



Photo: Erik V. Stephens for Crush Media Group

"Working with the institute has given me support to reflect on my art and activism in ways that deepen my internal process, as well as my connection and accountability to the communities I am part of. It has been especially helpful to think out loud with Jane and be affirmed to take my work in new directions that are not beholden to any standard definitions of success."

Invincible performs at the South by Southwest music festival.

Photo: Magee

Red Tremmel

SUMMER 2009



“Many scholars/artists keep their intellectual and artistic lives separate, discouraged by the lack of institutional support to bring the most meaningful aspects of their lives together. The fellowship provided me with that unique opportunity—supporting and guiding me both academically and artistically. In particular, Jane Saks’ vision and invaluable counsel has encouraged me, and held open a place for me to experiment, think and create in unexpected ways. The strategies of the institute are so clearly marked by a love of thought, creativity, nuance, beauty, and complexity that I have been humbled to be a part of their work.”

Red Tremmel is a historian, filmmaker, and curator of live performances who specializes in the history of working-class culture, gender and sexuality, and leisure spaces. He has taught gender and sexuality studies, most recently at Tulane University. Tremmel is among the creators of the Sissy Butch Brothers, a grass-roots team that helped initiate Chicago’s recent burlesque revival. He is working on a book, *From the City on the Hill to Sin City*.

PROJECT: Tremmel’s documentary *Exotic World and the Burlesque Revival* focuses on an influential group that has been developing a discourse on sexuality and gender for more than a century: burlesque performers. The film offers a glimpse into an intergenerational DIY dance culture that is refashioning ideas about feminine sexuality and depicting sexual optimism in the face of homogenization and decay.

Julie Atlas Muz in *Gurlesque Burlesque*.

Photo: Misty Winter



Lynn Nottage FALL 2008 INSTITUTE/
GOODMAN THEATRE FELLOW

Scene from Lynn Nottage’s *Ruined*, performed at the Manhattan Theatre Club.

Photo: Joan Marcus



Photo courtesy of Lynn Nottage

Playwright Lynn Nottage is the author of *Crumbs from the Table of Joy*, *Fabulation*, and the award-winning *Intimate Apparel*. Nottage’s many individual awards include a 2004 PEN/Laura Pels Award for literary excellence, a 2005 Guggenheim grant, and a 2007 MacArthur “genius” award.

PROJECT: Nottage’s fellowship focused on *Ruined*, her Pulitzer Prize-winning play centered around a businesswoman who protects and profits from women whose bodies have become a battleground in the Democratic Republic of Congo’s complex civil war. Produced in collaboration with the Goodman Theatre and the Manhattan Theatre Club, the play premiered at the Goodman in the winter of 2008. After attending a performance in New York, Ban Ki-moon, secretary general of the United Nations, noted that the play inspired him to do more to eradicate sexual violence against women.

“I wrote my play *Ruined* in response to the brutal war being waged against women in the Democratic Republic of Congo. The ESB Institute’s generous and nurturing support of the play has been an invaluable part of the show’s incredible success. Jane Saks’ passionate leadership and commitment to raising awareness about the plight of women in the DRC through performing arts and media has been an inspiration, and I’ve been proud to be part of her incredible efforts.”

OUT THERE:

alumni / faculty news & notes

CAAN

COLUMBIA
COLLEGE CHICAGO
ALUMNI
ASSOCIATION &
NETWORK

CAAN: DENVER

“As the chapter grows, my hope is that we can develop a strong network where people can help each other with job prospects.”

PAT BLUM

DENVER CHAPTER LEADER



When Pat Blum (B.A. '84) received an invitation in the spring of 2007 to attend a Denver alumni meet-and-greet, it caused her to raise an eyebrow. “My first reaction was, Okay, I’m going to go to this and they’re going to hit me up for money,” says Blum, a shareholders services manager at World Capital Brokerage.

Not so, she would later find. Putting her apprehension aside, she attended the event. She enjoyed the company of her fellow alumni, so she attended another soon after. It was there Blum approached Sarah Schroeder (B.A. '00), director of alumni relations, West Coast) and told her she’d like to handle the Columbia Alumni Association and Network (CAAN) operations for the Denver chapter. She got the job on the spot.

With help from fellow alumni Jodi Miller Hardee (M.A. '04) and Mindy Simon-Pamer (B.A. '05), whom she playfully refers to as her “sergeants-at-arms,” Blum likes “to do a little bit of everything” for alumni in Denver.

One of the most popular events, she says, is the annual Running of the Green, a 7K run that takes place the Sunday before St. Patrick’s Day in downtown Denver. She also gets alumni together at Mile High Stadium when the Chicago Cubs play the Colorado Rockies; she’s found the games are “good for getting families to come out.” There are also cocktail parties every fall.

“I like trying to get people together,” she says, noting there are about 450 alums in Colorado, about 75 percent of them in the Denver area.

Although it’s been 25 years since she graduated from Columbia, Blum maintains the college had a “monumental” impact on her life. As such, she has big plans for its Denver alumni chapter.

“Ultimately, I’d like to see the Denver chapter be a support line,” she says. “Whether that be physical, helping them get familiar with the area if they are new to town, or emotional, lending an ear if they are going through tough times and just need someone to reach out to so they don’t feel all alone.”

—BRENT STEVEN WHITE (B.A. '08)

DEAR ALUMNI,



Student Alumni Association members Kelsey Lindsey ('12), Michelle Passarelli (staff advisor), Niles Howard ('11), Chelsea Middendorf ('12), and Stephanie Tanner ('11)

When I began working with the **Student Alumni Association** (SAA) a year and a half ago, I was both excited and nervous. Excited about all of the possibilities for the students and the ideas I had for them; nervous because there were no students in the group. One by one over those first few weeks, the students who would become the SAA’s core leadership group trickled into my office and into their integral roles for this unique organization: President **Chelsea Middendorf** (Fashion Design '12), Executive Vice President **Niles Howard** (Film & Video '11), Vice President of External Affairs **Stephanie Tanner** (Photography '11), and Vice President of Internal Affairs **Kelsey Lindsey** (Photography '12). And yes, they are all so awesome that they deserve the word “president” in their titles!

Together, we hosted several alumni guest speakers at events that quickly gained momentum. In December 2008, more than 70 students, alumni, and guests attended **Dan Asma’s** (B.A. '92) presentation on marketing major feature films, and our group has been growing ever since. Students from departments across campus have embraced the opportunity to learn from our rock-star alumni through the SAA Alumni Guest Speaker series. Alumni who have graciously volunteered their time and talents to the SAA include **Sean Chercover** (B.A. '91), **Stephanie Kuehnert** (B.A. '03/M.F.A. '06), **Justin Kulovsek** (B.A. '04), **Gabe Pastrana** (B.A. '05), **Yvonne Davis** (B.A. '99), **Elbert Phillips** (B.A. '07), **Jay Boersma** (B.A. '74), **Carmaine Means** (B.A. '02) and the list goes on.

The SAA’s programming is a tremendous asset to the students’ experience, as they benefit from the professional insight and opportunities the alumni provide. This year, the students hope to expand the annual Etiquette Dinner (an event created to instruct students in proper dining etiquette in a business setting) to include more alumni participation, and are working to raise enough funds to double the number of students who can attend. To this end, they’re taking orders for Columbia’s first-ever student business cards, and will embark on a phone-a-thon soon, so be on the lookout for a call!

The SAA has raised the bar in terms of student philanthropy. These students are our future alumni, and it gives me great pleasure to be part of this organization and watch these students create their own processes of “giving back” that will become part of Columbia’s alumni culture for decades to come.

Kindest regards,

Michelle Passarelli (B.A. '99)
Assistant Director of Alumni Relations

find out more at: colum.edu/demo/saa

Contact your local CAAN chapter leader:

CHICAGO

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

ATLANTA

Susan Fore (B.A. '99)
caanatl@gmail.com

DENVER

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

DETROIT

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

LAS VEGAS

C. J. Hill (B.A. '99)
cjh@ceiltich.com

LOS ANGELES

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

NASHVILLE

Ross Rylance (B.A. '84)
ross@rossrylance.com

NEW YORK METRO

James “Woody” Woodward (M.A. '03)
mrwoody917@yahoo.com
Kristie Borgmann (B.A. '04)
kborgmann@alumni.colum.edu

PHOENIX

Don Fox (B.A. '85)
columalum@cox.net
Donna Jaglieski (B.A. '90; M.A.T. '96)
dancer986@cox.net

PITTSBURGH

Mike Moscato (B.A. '94)
maguitarmike@gmail.com

PORTLAND, OR

Dan Strickland (B.A. '94)
dstrickland@alumni.colum.edu
Donna Egan ('88)
events9@hotmail.com

SAN FRANCISCO

Steven Gray (B.A. '89)
graysteven6@gmail.com

WASHINGTON, D.C.

Peyton Caruthers (M.A.M. '06)
peytonspace@mac.com

For more information about CAAN: Denver or any of Columbia’s regional alumni chapters, visit colum.edu/alumni or contact Cynthia Vargas, assistant director of alumni programming, at cvargas@colum.edu or 312.369.8640.

Columbia
COLLEGE CHICAGO

Celebrate
THE BIGGEST NIGHT IN MOTION PICTURES

Sunday, March 7, 2010

Save the date for an event to remember as Columbia celebrates the Academy Awards with viewing parties in cities across the country.

colum.edu/oscar

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.

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

1970s

Paul Broucek (B.A. '74) was appointed president for music for Warner Brothers Studios. He is responsible for developing all music associated with the motion picture division.

Albert (Bill) Williams (B.A. '73) is a singer, an actor, a musical theater composer, and a librettist. He is the chief theater critic for the *Chicago Reader* and winner of the George Jean Nathan Award for Dramatic Criticism and Peter Lisagor Award for Outstanding Arts Journalism. Bill is on faculty in Columbia's Theater department and a member of the City of Chicago Gay and Lesbian Hall of Fame. He recently coedited the book *Nothing Personal: Chronicles of Chicago's LGBTQ Community, 1977-1997*.

1980s

Penelope Cagney ('88) moderated the panel Winning Case Studies from AFP: Thriving and Surviving in the Downturn in October as part of Arizona State University Lodestar Center for Philanthropy and Nonprofit Innovation's annual conference on nonprofit sustainability.

Paolo Cascio ('84) was recently selected as one of the honorees for this year's 2009 Emerging Cinematographer's Awards for his work on *Almost Perfect*. View Paolo's work at pchollywood.com.

Jeff Delong (B.A. '89) is marketing director for the Theatre Building. He has worked as a consultant for Comcast, developed promotions and

sponsorship for Chicago's Museum of Science and Industry, launched Women's Entertainment Television (WE: TV) as director of consumer marketing and promotions in New York, and worked as a territory manager for American Movie. He also performed with the Tempo players in Oak Brook, Illinois, was a board member of the Free Associates Theater Company, and did commercial voice-over work.

Mauro Fiore (B.A. '87) was director of photography for the blockbuster *Avatar*. The cover story of the January issue of *American Cinematographer* includes an interview with Mauro and commends how, as the film's cinematographer, he combined high-definition and motion-capture technology to help director James Cameron create this groundbreaking (and record-breaking) film.

Michael Goi (B.A. '80), president of the American Society of Cinematographers, was honored by Kodak with a full-page tribute ad on the back cover of the January issue of *American Cinematographer* magazine.

Dino Stamatopoulos ('86) and **Andy Dick** ('85) performed at the Just for Laughs Comedy Festival in Chicago last summer. The five-day festival included more than 70 shows and featured several top-name comedians.

Laura Steele (B.A. '84) is on the Brew 97.3, Milwaukee's classic rock station.

1990s

Arnie Bernstein's (M.A. '94) book *Bath Massacre: America's First School Bombing* was published in March 2009 and is now in its third printing. The book is the true story of the deadliest act of

school violence in American history, on May 18, 1927, which left 38 children and six adults (including the killer and his wife) dead. Visit arniebernstein.com.

Bruno Bonugli (B.A. '97) was a semifinalist (top 50) in the Amazon.com ad contest, which received more than 1,000 submissions.

Debi Bradshaw (B.A. '93) presented the animated short *So Whaddya Think* at the L.A. Shorts Film Festival in July. Debi wrote and voiced the piece; Sean Bradshaw animated it.

Rick Delaup (B.A. '90) founded *Bustout Burlesque*, an authentic 1950s-style burlesque show, in 2005. The show performs in New Orleans, primarily at the House of Blues. In 2009, he founded the New Orleans Burlesque Festival, which is devoted to classic and traditional burlesque and live jazz. Delaup has been researching the history of New Orleans burlesque for nearly 15 years, interviewing dozens of former dancers, comics, and musicians, and has spoken on the subject at the New Orleans Jazz and Heritage Festival, the Tennessee Williams Festival, Tease-O-Rama, Tales of the Cocktail, and other events. Visit bustoutburlesque.com or neworleansburlesquefest.com.

Natasha Egan (M.F.A. '98), associate director and curator of the Museum of Contemporary Photography, is curating Road to Nowhere, an exhibition exploring the United States at the close of the "American century," for the thirteenth FotoFest Biennial, March 12 through April 25, 2010, in Houston. The acclaimed FotoFest Biennial is the longest-running photography biennial in the United States. Visit fotofest.org.

Robert Fritts ('92) was recently nominated for a News and Documentary Emmy Award for Outstanding Individual Achievement in a Craft: Music and Sound for the sound mixing of National Geographic Channel's *Superpride*.

Hank Grover (B.A. '97) was production supervisor on *Nictophobia*, a feature film starring Michael Madsen (*Kill Bill: Vols. 1 & 2*, *Donnie Brasco*, *Reservoir Dogs*) and Jennifer Tisdale (*The House Bunny*, *Grounded for Life*). Fellow alum **Jayson Crothers** (B.A. '02) was the director of photography.

Alfreda Henderson-Lewis (B.A. '94) is DJ Smooth on *Jazz Show*, Mondays from 6:00 to 9:00 p.m. on KSBR Jazz 88.5 in Mission Viejo, California. Visit ksbr.net.

Erica Hubbard (B.A. '99) plays the leading role of Cassie Sutton in the current ABC Family Channel series *Lincoln Heights*.

Teisha Johnson ('96) received her second diversity mini grant from the Association of Schools and Colleges of Optometry for a summer program that was held on the campus of the Illinois College of Optometry (ICO) in July. The Focus on Your Future summer program, which Teisha created, is aimed at exposing underrepresented minorities to the profession of optometry and ICO.

Hilmar Koch (B.A. '93), principal supervisor at Industrial Light and Magic, will receive a scientific/technical Oscar from the Academy of Motion Pictures on February 20 for his work on *Pearl Harbor*.

Jiadong Ma ('97) is president of Really Useful Products Inc. in Darien, Illinois.

Michael Matthews (B.A. '99) served as the artistic director of Celebration Theatre from 2005 to 2008 and recently directed a production of Edward Albee's *Three Tall Women* at the El Centro Theatre in Hollywood.

Sharon McAllister ('93) published the book *Still, Now; Someday* based on her performance project *carrying/holding*, which deals with issues of pregnancy and motherhood. Sharon worked with four other Columbia alumni on the project: dancers **Amy Goldbeck-Jozefczyk** (M.A. '04) and **Lisa Lewis** ('04), photographer **Brian Warling** (B.A. '90), and videographer **Mark Hubert** (B.A. '88). Visit blurb.com.

Scott Nychay (B.A. '95), an award-winning political cartoonist, is writing and illustrating his memoir, *Drawing Strength*. Scott developed his skills as a visual satirist drawing cartoons for the *Columbia Chronicle*. The Journalism department also connected Scott with an internship with Jack Higgins of the *Sun-Times*, and he received the John Fischetti Finalist Award.

Noreen M. Paholak (B.A. '94) is a gym director at Sprouts Preschool of the Philly Kids Gym. Previously, she was the managing director of the Little Gym of Narberth, Pennsylvania.

Jane Richlovsky's (B.A. '91) exhibit Bubble opened last August at Museo in Langley, Washington. The promises of the recently battered American dream of owning a home inspired these paintings on found textiles. Visit janerichlovsky.com.

Tim Rutili ('92) is a singer, guitarist, keyboardist, and frontman/lyricist for the rock band Califone. Tim found success with the band Red Red Meat in the '90s and was a member of the indie rock supergroup Ugly Casanova, which included Modest Mouse singer Isaac Brock (musician), producer and former Red Red Meat bandmate Brian

Deck, and others. Tim is a soundtrack composer and scripted and directed the movie *All My Friends Are Funeral Singers*, for which he also composed, and Califone performed the soundtrack.

Shreya Shelat (B.A. '97) moved to California to pursue acting after a five-year hiatus working in other fields.

Sean Spencer (B.A. '91) was the engineer-in-charge for the ABC News production of *Health Care Debate with President Obama*. The shoot took place at the White House in June.

Erica Watson (B.A. '98) has a role in the Oprah Winfrey-produced film, *Precious*. Her one-woman show *Fat Bitch* ran in Chicago, New York, and Los Angeles last fall. She recently hosted a pilot for a new Oxygen Network television series and is featured on various BET shows. Erica was also featured on the cover of Chicago's *RedEye* and *TimeOut Chicago* in November. See our profile, page 26.

Steve Yost (B.A. '94) made his acting debut in *Dead*, a film released through Moore Entertainment and directed by George Streicher. View it on YouTube or at moore-entertainment.com. Steve is a videographer and audio/visual specialist for the Barrington School District. Through Columbia College and the Chicagoland Television Educators Council, students in the Barrington High School Video Arts program have been awarded 16 Emmys, six Crystal Pillars, and a National Emmy during the last three years.

Betsey Zajko (B.A. '91) played Mitzi in *Half of Plenty* at the Rouge Machine in Los Angeles last summer. Betsey has performed at Steppenwolf, Trap Door, and Reverie theaters, and was named a Talent of the Year finalist by Chicago's *Screen Magazine*. A former host for National Public Radio, Betsey is also a voice-over actress and has performed in several film and television projects.

2000s

Nick Aleck (B.A. '06) recently created his own photography company called Future Nostalgia Photography, where he specializes in live concert and promotional band photography. Visit futurenostalgiaphoto.com.

Juan Anguiano (B.A. '09) is working at a Spanish-language television station in Tyler, Texas, as an assignment editor/producer.

Hettie Barnhill (B.A. '06) made her Broadway debut in the production *FELA* this winter. Visit felaonbroadway.com. Hettie previously performed in *Hairspray* at the Muny Opera, St. Louis, and off-Broadway in *Arrangement* and choreographed *Surrender* off-Broadway in 2009.

James Beesley (B.A. '06) opened a recording studio in Chicago called Downbeat Studio. Located in Ukrainian Village, it offers professional recording and production. Visit downbeatstudio.com.

Kathie Bergquist (B.A. '05) is coauthor (with Robert McDonald) of *A Field Guide to Gay and Lesbian Chicago*. She is adjunct faculty in the Fiction Writing department of Columbia College and curates Women and Children First bookstore's monthly Sappho's Salon.

Danny Bernardo ('03) starred as Scooter Thomas in Team Venture Productions' *Scooter Thomas Makes It to the Top of the World* last fall. He has also worked as an actor or on production with several companies. He has spent time as a theater educator with Maggie Daley's AfterSchool Matters and as adjunct faculty at the Chicago Academy for the Arts.

Brad Bischoff's (B.A. '09) short film *Wet* premiered at the Chicago International Film Festival, where it won the acclaimed Chicago Award. *Wet* was created in a Production II class at Columbia. Visit lookatrubbish.com.

Lynne Bredfeldt (B.A. '05), president of J. Lynne PR, was honored by Fashion Group International at the sixth annual Rising Star Awards in the public relations category for innovation, creativity, and accomplishment in Chicago.

John Buhta (B.A. '03) graduated magna cum laude from Brooklyn Law School in June.

Marissa Cerar's (B.A. '02) short script was produced and the final product is on *Vanity Fair's* website. The W Hotel exhibited her film worldwide as part of a competition.

Katie Camacho (B.A. '05) and **Christin Chan** (B.A. '98) decided to use their talents and take a substantial risk in the face of an unstable economy by starting their own online retail business. Launched in August 2009, ShopitUPchic.com introduces a new kind of shopping experience to the fashion-forward customer. ShopitUPchic.com focuses on unique contemporary domestic and international designers at affordable prices.

George Desort's (B.A. '03) film *Fortunate Wilderness* is a study of wolves and moose on Isle Royale. For four years, Desort shadowed biologist Dr. Rolf Peterson in the backcountry of Isle Royale, a wilderness island anchored in the northwest waters of Lake Superior. Working solo, he traveled via kayak in the summer and by cross-country skis and sled in the winter. The program aired on PBS channels across Michigan in late 2009. Visit fortunatewilderness.com.

Amanda Farrar ('06) is the new executive director of Barrel of Monkeys (BOM), an ensemble of actor-educators whose mission is to create an alternative learning environment in which children share their personal voices and celebrate the power of their imaginations. BOM accomplishes this through creative writing workshops and in-school performances of children's stories, and has served more than 7,500 children in 38 public schools in Chicago. Visit barrelofmonkeys.org.

Jeremy Felton ('09), a.k.a. **Jeremih**, signed with Def Jam Records last February. He recently released his debut album, *Jeremih*, and his single “Birthday Sex” reached the Top 10 on the *Billboard* charts. Visit jeremihmusic.com.

Hannah Ferdinand (B.A. '07) is a production assistant for *The Dr. Oz Show* at Harpo Studios. She previously worked as a PA with Kurtis Productions.

Christina Fernando (B.A. '06) started the Quintessential Candle Company, which produces handmade premium soy candle products. The candles are made using the highest-quality essential oil fragrances, lead-free wicks, and 100 percent soy candle wax, which is environmentally safe. Visit qcandleco.com and mention Columbia College for a special offer.

Paige Gray (M.A. '08) is a reporter for the *Taos News* in Taos, New Mexico.

James Grigdesby (B.A. '08), better known around the Midwest as DJ Juice, launched a career as a hip-hop artist after experimenting with his own rhymes over the beats of artists that he played while DJing at local parties. His singles “Summertime Heat” and “Let’s Roll” are out now, and he is promoting his newest mixtape, *Will Rap 4 Deal*, the follow-up to 2008’s *Outside Lookin In*. James has also worked as a radio host.

Kate Harnedy’s (B.A. '05) photography exhibit Labor of Love: Life at Alpha Farm ran last summer at the Downtown Initiative for the Visual Arts in Eugene, Oregon. It is a photo documentary of the Alpha Farm community in rural western Oregon that was established in 1971 and is one of the oldest communes in the state. This project is the first documentation of Alpha Farm and marks the beginning of a long-term project titled Pursuing Utopia: Intentional Communities in America.

Temple Hemphill (M.A. '07) is an adjunct media communications professor at Kennedy-King College in

Chicago and is the associate editor of and a frequent contributor to *Black MBA Magazine*. Temple writes a monthly column for *StreetWise* and is completing a book about Melanie Blocker-Stokes, a Chicago woman with postpartum psychosis who jumped to her death. A former Chicago city manager at *Rolling Out Urbanstyle Weekly* and staff writer at *Trumpet Newsmagazine*, Temple started her career in TV news as a reporter in northwest Indiana, and later as a TV news producer in Macon, Georgia.

Ben Hicks (B.A. '03), cofounder/writer/director/producer, **Carmen Navis** ('04), production designer, and **Jon Pauss** (B.A. '03), cofounder/producer, formed Elephant Dreams Pictures, a production company that finances, markets, creates, screens, and distributes its own films. By promising to never sell their films to large studios or distribution companies, they allow for a unique and uncompromised voice in filmmaking. Visit elephantdreamspictures.com.

J'Sun Howard ('04) was the LinkUp Residency Artist at Links Hall in Chicago. The residency program supports independent artists in the research of ideas and development of innovative new work in movement-based practices.

Brian Hughes (B.A. '04) made his first film in 2007, the short thriller *Deadly Dweller*, which was a finalist on Direct TV’s horror channel and in Chiller TV’s nationwide Dare 2 Direct short film contest. With his in-the-works feature film debut, *Zombie, Indiana*, Brian wants to put human touches on the monster movie genre. For more on Hughes and *Zombie, Indiana*, visit 9401productions.com.

Rashauna Hull (B.A. '09) is public relations/fundraising specialist for Women’s International Construction Education Program, where she is securing sponsorship for community-center development in Uganja, Kenya.

Geoff Hyatt (M.F.A. '09) will have his novel *Malagon Rising* published by

Leucrota Press in October 2010. His short story “A Galaxy Safe for Love” appears in the new edition of *Temenos*, Central Michigan University’s online literary journal, and “Running Dark” is in the January issue of *Necrotic Tissue*.

Katie Kaszmetskie (B.A. '09) volunteered with the English Opens Doors program, teaching English to high-school-aged students in Romeral, Chile. Katie then traveled to Brazil, where she lectured about the importance of communication and language, travel, and seizing opportunity.

TaQuoya Kennedy (M.A. '07) is the new executive producer and **Juanita Santiago** (B.A. '07) is an associate producer for WVON’s weekly radio show *The Urban Business Roundtable with Roland Martin*. The show focuses on business, business owners, and the economy.

Brandon Koller (B.A. '06), **Vanessa Panerosa** ('06), and **Leslie Taylor** (B.A. '08) were recently featured in the Marriott Theatre’s acclaimed production of *Hairspray*.

Allison (Wright) Kucharzak (B.A. '08) is working in public relations at Public Communications Inc. in Chicago.

Matthew Kugelman’s (B.A. '04) short video was selected as a finalist in the Crunch Gym Shorts competition. Visit crunchgymshorts.com/#/watch-video/5926558.

Michael D. Lynch’s (B.A. '05) action-packed fantasy short “Burden” was nominated for four awards at the Action on Film Festival, and won the VFX category. *Burden*’s epic three-year production brought together more than 100 Columbia College Chicago students and alumni. With support from the Chicago Film Office, the filmmakers managed to close down the Loop’s Financial District in order to safely stage the film’s dazzling climax. *Burden* features Peter Cullen, best known as the iconic voice of Optimus Prime in

Transformers: Revenge of the Fallen. Trailers and behind-the-scenes footage can be seen at burdenthemovie.com.

Chrissy Mahlmeister (B.A. '08) has been named assistant editor at LIFE.com. Previously, she had been a temporary editorial assistant at *InStyle*.

Melissa Marin (B.A. '07) is a production assistant/producer at DirecTV, and set PA at the Style Network.

Julian Martinez (B.A. '05) was featured as Caravaggio in *Cuba and His Teddy Bear*, an Urbantheater production, last fall. Urbantheater is an ensemble of ethnically diverse artists and performers with roots in the Latino community, and is committed to the creation and exploration of urban-inspired works that convey, illuminate, and empathize with the human experience.

Michelle Matlock (B.A. '05) is a writer and an editor at insur.com along with fellow Columbia grad **Kat Zeman** (B.A. '99).

Amanda Maurer ('08) is an online producer for the *Chicago Tribune*.

Chelsea Maxwell (B.A. '08) joined the conversion-driven marketing agency 90Octane as a marketing coordinator. Chelsea became familiar with 90Octane programs through a marketing internship at the agency.

Lauren McKeague (B.A. '07) and **Carly Singraber** ('08) co-own Pink Slip, a trendy dress boutique for women in Mokena, Illinois. Pink Slip came about in an effort to address the lack of dress shops in Chicago’s far south suburbs. Visit pinkslipboutique.com.

Phil Messina (B.A. '09) is a drummer with various heavy metal bands. His band Impale’s latest demo will be out soon, and he will be going on a two-week European tour with heavy metal band Whorrid in March. Phil played drums for *The Rocky Horror Picture Show* at the Elbo Room last Halloween, and percussion for the Southwest Symphony Orchestra’s

Christmas concert in December. Visit myspace.com/impaledrums.

Rebecca Michuda (B.A. '08) is assistant editor at *Today’s Chicago Woman* magazine. Visit tcwmag.com.

Jef Moll (B.A. '00) has worked as audio engineer with producer Elvis Baskette since 2004, and recently completed work on releases from Story of the Year for Epitaph Records, Alter Bridge for Universal Records, the Classic Crime for Tooth & Nail Records, 32 Leaves and Otherwise for Universal Records, and Fact from Japan for Avex Records. Moll also produced, engineered, and mixed the EP *Falling with Style* with the Chicago band On the Front. Recording for the projects took place at studios in Virginia, Nashville, and Chicago.

Amberlee Mucha (B.A. '07) is recruiting talent from the Midwest for the fifth season of *America’s Got Talent*. Contact her at amberleeagtauditions@gmail.com if you've got talent.

Jennifer Nelson (B.A. '08) is episodic production assistant on the newest Nickelodeon show, *Kung Fu Panda*, which premieres in 2010.

J. Adams Oaks (M.F.A. '00) curates the RE:Action reading series for Around the Coyote and is a member of Serendipity Theatre Collective’s story development team. He has been published in *Hairtrigger*, *River Oak Review*, *2D*, *No Touching*, and the *Madison Review*, and his work won Chicago Public Radio’s Stories on Stage competition. His first novel, *Why I Fight*, won both the National Society of Arts and Letters regional competition and an Illinois Arts Council Fellowship Award.

Michael Peters (B.A. '05) played Rudge in TimeLine’s production of *The History Boys*, which closed in October after being extended three times. The production was met with critical and audience response unprecedented in the company’s history, with performances selling out weeks in advance and nearly universal praise in reviews.

Benjamin Pietrucha (B.A. '08) is now blog writer/editor at Talent Zoo.

Aisha Qidwae (B.A. '08) is a writer/research assistant at IQRA International Educational Foundation.

P. D. Rearick’s (B.A. '02) works were featured last July at the Farmington Hills City Gallery. The exhibit featured traditionally printed black-and-white photographs presented in an untraditional format. The small prints were set in a series that floated in a semidark room, each with its own bulb to illuminate the scenes. Visit flickr.com/photos/pdrearick.

Joy Ronstadt (B.A. '00) completed her second Ironman triathlon in Penticton, British Columbia, on August 31, 2009.

Alena Scarver (B.A. '07) is an editorial assistant/reporter for the *Chicago Tribune*.

Melissa K. Stallard’s (M.F.A. '08) photographic series *Worth the Trip* was on view at Virginia Intermont College in Bristol in the Anne R. Worrell Fine Arts Center last fall.

Geno Tazioli (B.A. '04) is vice president of sales for Lit Post, an artist-owned post-production facility with clients such as Disney, Lionsgate Films, MTV, American Apparel, American Eagle Outfitters, and Alice in Chains. Geno is responsible for the direction and management of all sales and business development operations for Lit Post. As the company’s acting liaison, he maintains key client relationships while developing and implementing strategies for expanding the company’s growing customer base.

Tressa Thomas (B.A. '00) was honored to sing “God Bless America” at Dodger Stadium last June. *The Yesterday Pool*, her short film starring Hollywood legend Mickey Rooney, was an official selection of both the Hollywood Black Film Festival and the West Hollywood

Film Festival in 2009. Tressa also starred in the Hollywood debut of the original Broadway show *Back to Bacharach and David* alongside *American Idol* finalist and recording artist Diana Degarmo at the Music Box at Fonda Theater on Hollywood Boulevard. The show received rave reviews, and is currently being pitched in Las Vegas. Visit back2bd.com.

Sheryl Tirol (B.A. '00) is now a junior account executive with an entertainment PR firm out of Santa Monica, California. The company represents various companies and people in the entertainment industry.

Jessica Tobacman (B.A. '07) is working at the Great Lakes Boating Federation writing and editing on environmental subjects.

Nestor Yulfo-Reyes (B.A. '08) proudly presents his new collection of paintings, which can be viewed at isaacdsgnzn.com. Nestor was showcased at the Highwood Last Call Art Festival and the Art Sharks exhibition at the John G. Shedd Aquarium last fall.

Lourdes Vazquez (B.A. '09) is a freelance weekend reporter for *El Dia*, the Spanish-language newspaper published by the *Dallas Morning News*.

Nicole Walker (B.A. '08) is working as an editor for the suburban edition of *Healthcare Times*.

Ashley Waugh (B.A. '09) is a production assistant for WGCI, WVAZ, and WGRB, produces two shows on WGRB, is assistant producer for the national show *Keep Hope Alive* with Jesse Jackson, and is a board operator for *American Top 40* with Ryan Seacrest on WKSC. Two of her pieces have aired on Vocalo.org (“Charlie and I,” “I Wish I Said Machine Gun”). Waugh is also a basketball announcer for the Grand Allstar League for Seniors.

Meg White (M.A. '08) is senior writer at BuzzFlash.com in Chicago.

Melisa Young (B.A. '04), a.k.a **Kid Sister**, released her much-anticipated debut record, *Ultraviolet*, last fall. See our review, p. 32.

In Memoriam

Prince Akbar (B.A. '06)

John Callaway ('58, Radio/Journalism)

Robert Michael Canman ('64, Television)

Ric Coken (former faculty, Department of Film & Video)

Joyce Fulguim (administrative assistant to Columbia’s former President John Duff.)

Edwin Hugh Manning (former faculty in Fashion and Arts Management, and former curator of Columbia’s Fashion Study Collection)

Carol Ann Stowe (Director, Harris Center for Early Childhood Education)

Jim Sulski ('84, Journalism/ faculty, Journalism)

John N. Thale (M.A.T. '06, Urban Teaching)

Marriages & Unions

Jodi Miller (M.A. '04) married John Hardee IV on June 20, 2009, in Evergreen, Colorado. Jodi works in magazine publishing and is an active member of CAAN: Denver.

Kelly Zavala (B.A. '07) married Ryan Schultz, her love of six years, on October 3, 2008. They look forward to piecing together a shared creative space very soon.

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

faculty & staff notes

COLUMBIACOLLEGECHICAGOWINTER/SPRING2010

Stephen T. Asma's (History, Humanities & Social Sciences) article "Monsters and the Moral Imagination" was published in the October 25, 2009, issue of the *Chronicle of Higher Education* and named the "must read" idea of the day for October 30 by the *New York Times Week in Review* blog.

David W. Berner (Radio) published an essay in the online arts magazine *Perigee* titled "Four Generations of Men." The piece is part of a collection of essays about fatherhood that he is planning to produce as radio narratives.

Dawoud Bey (Photography) will deliver the keynote address at the 2010 annual conference of the College Art Association in Chicago in February.

Bob Blinn's (College Advising) film *Side by Side Effects* screened at the Chicago International Reel Shorts Film Festival.

Adam Brooks and **Mathew Wilson** (Art & Design), a.k.a. Industry of the Ordinary, had an exhibition, *Super Market*, at the Northeastern Illinois University Art Gallery.

Bonnie Brooks (Dance) and **Debra Riley Parr** (Art & Design) were honored with the first School of Fine and Performing Arts Excellence in Academic Leadership Awards.

Ivan Brunetti (Art & Design) did the cover illustration for the September 7, 2009, issue of the *New Yorker*. This is Brunetti's fourth *New Yorker* cover since 2007.

Michael Caplan (Film & Video) wrote, directed, and produced *A Magical Vision*, a feature documentary that debuted internationally at the Global Cinema Festival in Indore, India.

Peter Carpenter (Dance) presented his evening-length dance theater work *My Fellow Americans*, about the shifting identity of Ronald Reagan, at the Hamlin Park Field House in Chicago.

Ted Cho (DEPS) played with Poi Dog Pondering at the Austin City Limits Music Festival in Texas.

Garnett Kilberg Cohen (English) published essays in *Briar Cliff Review* and *Glossolalia*. Other recent and forthcoming publications include stories or poems in the *Michigan Quarterly Review*, *Natural Bridge*, and the *Connecticut Review*.

Lisa Formosa-Parmigiano (Film & Video) directed the musical *How to Eat*

Like a Child for Chicago Street Theatre in Valparaiso in August.

Greg Foster-Rice (Photography) coedited, with John Rohrbach, *Reframing the New Topographics*, a scholarly anthology about the groundbreaking 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*.

Joan Giroux and **Whitney Huber** (Art & Design) curated and exhibited their work in an exhibition titled *Three Women* at the Castle Gallery of the College of New Rochelle, New York.

Jennifer Greenburg's (Photography) new book, *The Rockabillies*, was published in December by the Center for American Places at Columbia College Chicago.

Allan Johnston's (English) poetry collection *Northport* was published by Finishing Line Press in January.

David Jones (Anchor Graphics) and **Marilyn Propp** (Art & Design) had an exhibition at the State Street Gallery at Robert Morris University titled *Roadtrips and Shadowplay*.

Danny Kravitz (Film & Video) was hired as head writer and associate producer on two shows for the TruTV network: *Operation Repo*, in its ninth season, and *The Mediator*, which shot its pilot episode this fall.

Elio Leturia (Journalism) was on the planning committee of the 2009 National Association of Hispanic Journalists convention in San Juan, Puerto Rico, where he was in charge of the visual design track and moderated two panels.

Deb R. Lewis (Fiction Writing) was a featured storyteller in *Solo Homo 7*, where she performed "Darla Speeding" and a collaborative story, "Two Blue Pegs, Two Pink Pegs," with alum J. Adams Oaks. Her story "Blown at the Pride Parade (Bitsy Club Version)" won the *Windy City Times* Pride Literary Supplement Prose Prize.

Annika Marie and **Sabina Ott** (Art & Design) are involved in the Great Poor Farm Experiment, a contemporary art space in Manawa, Wisconsin. Marie, an art historian, will document what happens in the early stages of the Poor Farm.

Pamela Dittmer McKuen (Journalism) won first place in the fashion writing category of the 2009

National Federation of Press Women Communications Contest.

RoseAnna Mueller (History, Humanities & Social Sciences) reviewed the book *Contemporary Spanish American Novels by Women: Mapping the Narrative* by Susan E. Carvalho for *Letras Femeninas*. She also gave a presentation titled "Mothers, Sisters, and Mavericks: Teresa de la Parra's Three Colombian Lectures: The Influence of Women in Latin American History" at the Latin American Studies Association, Rio de Janeiro, Brazil, in June.

Cecilie O'Reilly (Theater) was accent/dialect coach for Steppenwolf's 2009-10 season opener, *Fake*, and a new production of *Seafarer* for Milwaukee Repertory Theater in January.

Dominic Pacyga (History, Humanities & Social Sciences) presented an illustrated talk, "An Ongoing Legacy: The Burnham Plan from the City Beautiful Movement to Daley's Post-Modernist Chicago," as the featured speaker in this semester's Friends of the Library Signature Showcase.

Pan Papacosta (Science & Mathematics) participated in the Oxford Round Table symposium on *The Three Cultures: Science, Humanities/Arts, and Religion* in July. The title of his presentation was "Science, Humanities/Arts, and Religion: Essential, Different, and Complementary."

Mark Porter (DEPS) had exhibitions recently at the Front Gallery in New Orleans, the Whistler Storefront Gallery in Logan Square, and the Anton Art Center in Michigan.

Corey Postiglione (Art & Design) had a solo exhibition, *Synecdoche*, at Thomas Masters Gallery in Chicago.

David C. Pritchett (AEMM; First-Year Seminar) completed a residency at Juijiang University in China, where he conducted a poetry project with students.

Sharon Ross (Television) coedited *Teen Television: Essays on Programming and Fandom* (McFarland, 2009), an essay collection that explores the phenomenon of teen-oriented TV in the United States.

Sandra Saunders (Services for Students with Disabilities) was named chair of the PACE Americans with Disabilities Advisory Board.

Bruce Sheridan, Don Smith, Kevin Cooper, and **Jill Sultz** (Film & Video) presented the panel *Reinventing Film Education for the 21st Century* at the 2009 conference of the University Film and Video Association in New Orleans.

Dan Sinker (Journalism) launched a website, *CellStories.net*, that posts a short story every weekday to any Web-enabled mobile device for free.

Josef Steiff's (Film & Video) one-man show *Golden Corral* was presented at the International Dublin Gay Theatre Winter Festival in October.

Fereshteh Toosi (New Millennium Studies), **K. Bradford** (Multicultural Affairs), **Misty DeBerry** (Residence Life), and first-year student **Deb Durham** were part of a performance called *Let Them Eat Cake*, a production of About Face Theatre and the XYZ Festival.

Tracy Ullman's (Film & Video) *City Under Water*, a documentary that looks at a year in the life of Cedar Rapids, Iowa, following the floods of June 2008, aired on WTTW Channel 11.

Guy Villa Jr. (Art & Design) gave a presentation titled "The Page: Prose by Georges Perec as Inspiration for Experimental Typography" at TypeCon2009.

Sam Weller (Fiction Writing) interviewed legendary KISS guitarist Ace Frehley for *Stop Smiling* magazine. Weller's book *Listen to the Echos: The Ray Bradbury Interviews* will be published by Melville House Press this spring.

Stan West (English) was the coorganizer, with filmmaker Yves Hughes Jr., of the Oak Park Film Festival at the Oak Park Public Library.

Albert (Bill) Williams (Theater) coedited the book *Nothing Personal: Chronicles of Chicago's LGBTQ Community, 1977-1997*.

Kimo Williams (AEMM) and his Lt. Dan Band featuring Gary Sinise traveled to Afghanistan to perform for American military and civilians as part of the USO initiative to entertain service members.

Justin Witte (DEPS) cowrote a pilot for a TV show called *Wunderkrafthaus* for the Cartoon Network.

Jay Wolke (Art & Design) exhibited work in a three-person exhibition, *Social Landscape*, at the David Weinberg Gallery in Chicago.

Shop. Columbia. Now.

colum.edu/shopcolumbia

SHOP COLUMBIA

ShopColumbia is a unique store featuring a curated collection of student art, stationery, sculpture, photography, jewelry, one-of-a-kind fashions and accessories, and more. It is defined by what Columbia students are making right now.

Columbia

COLLEGE CHICAGO

623 S. Wabash Ave. 312.369.8616
M, Tu, W, F 11 - 5
Thu 11 - 7



Angela Meyer, fine art major, class of 2010

T-SHIRTS HOODIES BABY GEAR GIFTS ACCESSORIES BOOKS

Get your Columbia gear on!



Columbia

COLLEGE CHICAGO

bookstore

SHOP IN PERSON: 624 S. Michigan Ave.
312.427.4860

SHOP ONLINE: columbia.bkst.com

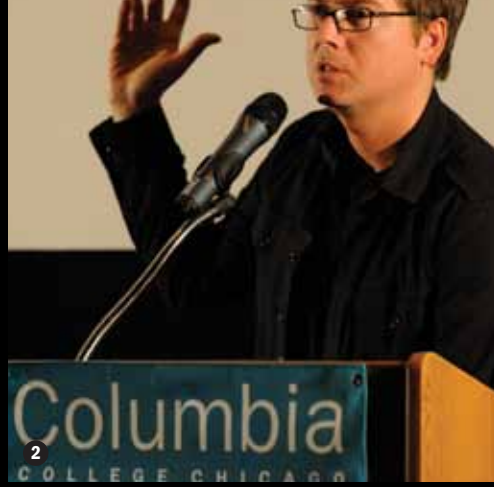
POINT & SHOOT:

CONVERSATIONS IN THE ARTS: BIZ STONE

The first Conversations in the Arts event of the year brought Biz Stone, cofounder of Twitter, to campus, where he gave an insightful presentation on the role of this burgeoning social network in changing the way people communicate around the world.

Photos: Vandell Cobb (B.A. '75)

[1] Biz Stone [2] Columbia College Chicago President Warrick L. Carter, Chairman of the Board Allen Turner, Lynn Turner [3] Biz Stone, Vice President for Institutional Advancement Eric Winston, and Trustee Howard Mendelsohn [4] Reception for Biz Stone following his talk



GREENTOWN CHICAGO BREAKFAST

Robert F. Kennedy Jr., named one of Time magazine's "heroes for the planet" for his role in leading Riverkeeper's fight to restore the Hudson River, was the keynote speaker at the GreenTown Chicago environmental conference in October. He joined members of the Columbia community for a breakfast reception on October 15, 2009.

Photos: Vandell Cobb (B.A. '75)

[1] Architect Jeanne Gang, Dean Doreen Bartoni [2] Robert F. Kennedy Jr., Chairman of the Board Allen Turner [3] Robert F. Kennedy Jr. [4] Cynthia Raskin, Trustee Ellen Stone Belic

CHICAGO/LA LINK EVENT

Columbia and others celebrated "Chicagoans in entertainment in L.A." at the Chicago L.A. Link Event in Santa Monica. Jerrod and R.J. Melman and Bob Lynn were the restaurant hosts, while Tom Dreesen emceed and Richard Roper and Bill Zwecker worked the red carpet.

Photos: Mitch Canoff

[1] Elaine Madsen, Bill Zwecker, Virginia Madsen, Tom Dreesen [2] Chaz Ebert, Bob Teitel [3] Bill Zwecker, Chris O'Donnell [4] Kevin Farley, Richard Roper



CHICAGO IMPACT AWARDS

Jeff Garlin was the honoree at the 7th Annual Columbia College Chicago Impact Awards. Alumni joined others in the entertainment industry at the Paramount Theater in Hollywood to honor the native Chicagoan, who has made his mark as a writer, producer, director, or actor in a range of productions from *The Second City* to *Curb Your Enthusiasm*.

Photos: Michelle Pullman

[1] Craig Gore ('99), Johnny Derango ('02) [2] Nassoma Vernon ('03), Jeff Garlin [3] President Warrick L. Carter, Charles Robert Carner ('78,) Joe Mantegna, Vice President for Institutional Advancement Eric V.A. Winston [4] Meghan Mathes ('09), Television Chair Michael Niederman

Alumni Time!

Photos: Robyn Martin (B.A. '04), Stephanie Tanner ('12), Kelsey Lindsey ('12), Vladimir Zaytsev ('12)

REUNION 2009


Evolving Through the Decades was the theme of this year's alumni reunion, which took place on campus September 24-27, 2009. Alumni reconnected with old friends and faculty at a series of receptions, workshops, and a Sunday gospel brunch at House of Blues.

[1] **Tony Kemp** (B.A. '86), student **Chelsea Middendorf**, **Bill Barrick** ('89) [2] **Julie Poznan** (B.A. '01), **Nicola Gholston** (B.A. '06), **Lauren Waring** (B.A. '09), **Theresa Moore** (B.A. '94), **Sherron Farrel** (B.A. '08) at the Sunday gospel brunch [3] **Arthur "The Legend" Leach** (B.A. '71), **William Swartwood** (B.A. '96) [4] Alumni participate in the Book and Paper workshop [5] **Thelma Serrano** (B.A. '88), **Jane Bishop-Lillegard** (B.A. '85), **Louis Byrd III** (B.A. '90), **Gary Stubits** (B.A. '94), **Jeff Wehrmeister** (B.A. '90) [6] Alumni rehearse for their recording in the voiceover workshop. [7] **Stephanie Tanner** ('12) and **Kelsey Lindsey** ('12) represent the Student Alumni Association at Fall 2009 New Student Convocation [8] **Jay Boersma** (B.A. '74), Creative Director for Playboy Enterprises, speaks about his career to members of the Student Alumni Association at the Portfolio Center [9] **Jim Smith**, **Neil Kowalski**, **Jessica Gatward**, **Walter Krakowsky**, **Michelle Passarelli** (B.A. '99), **Erica Watson** (B.A. '98, M.A. '05), **Michael Anderson**, **Valerie Driscoll** (B.A. '86) at Watson's one-woman comedy show, *Fat Bitch*, in Chicago. See page 26. [10] Trustee **Susan Downing**; Sarah Siddons Society scholarship recipient **A.J. Ware** (B.A. '09); Sarah Siddons Award winner, *CS*'s **William Petersen**



The Student Alumni Association at Columbia College Chicago connects current students with successful alumni.

To find out more, contact Michelle Passarelli, SAA Advisor, at 312 369 6987 or colum.edu/alumni.

Find us on 



Thankyou.

In fiscal year 2009, which ended August 31, generous individuals and organizations contributed a total of **\$11,611,291** to support the educational mission of Columbia College Chicago. Many of those gifts were designated for **Scholarship Columbia**, a five-year, \$1 million challenge to raise unrestricted scholarship support for deserving students who need it. Many were in support of the **Media Production Center**, Columbia's first-ever new-construction building, which opens for classes this semester.

Our **HONOR ROLL OF DONORS** includes individuals and organizations that gave \$100 or more in fiscal year 2009 (September 1, 2008, through August 31, 2009), followed by a list of those that contributed \$100 or more during the first quarter of fiscal year 2010 (September 1 through November 30, 2009).

Donors who contribute \$1,000 or more annually are members of the **PRESIDENT'S CLUB**, the college's most prestigious giving society. For information about giving to Columbia, visit colum.edu/donate or call Kim Clement at 312.369.7084.

'09

COLUMBIA COLLEGE CHICAGO HONOR ROLL OF DONORS FISCAL YEAR 2009 (SEPTEMBER 1, 2008-AUGUST 31, 2009)

INDIVIDUALS

The President's Club
(Donors who contribute \$1,000 or more in a year are members of The President's Club)

\$500,000+
George Middlemas & Sherry Petska

\$100,000 TO \$249,999
Lee & Maria Friedlander

\$50,000 TO \$99,999
Roy H. & Ann T. Boyd
Loranne Ehlenbach & John Ehlenbach
Herbert Hochberg
Don & Rosemary R. Jackson
Jeffrey K. Mercer & Linda Glass

Michael Wolf
Ken Wornick
\$25,000 TO \$49,999
Anonymous
Susan V. Downing
Brent W. & Susan H. Felitto
Todd Gitlin
Bill L. & Vicki Hood
Howard Mendelsohn '49
Mary K. O'Shaughnessy & Charles Van Gilder
Gigi Pritzker Pucker & Michael A. Pucker
Barry M. & Anne M. Sabloff

\$10,000 TO \$24,999
Warrick L. Carter Ph.D. & Laurel Carter
Bruce A. Crown & Deborah A. Crown
Allan R. Drebin Ph.D. & Ellen Drebin
Jeremy D. Efrogmson '98
Georgia & Gerald W. Fogelson
Mary Louise Haddad & Samuel Perry
Paul R. & Nancy Knapp
Elizabeth A. Liebman Ph.D.
Richard S. & Jeanne L. Press
James N. Pritzker
Pamela & John Rijos

Raymond J. & Kristine Spencer
Allen M. & Lynn Turner
Greg Zeman
\$5,000 TO \$9,999
Anonymous
Alfred Bader
Mr. Dan Casey & Mrs. Dolores Connoly
William F. Cellini Jr. '94 & Carmen Cantarin
Michael & Barbara Collins
Katalin Deer
Marc Freidus
Ralph W. & Karen C. Gidwitz
Richard A. Hanson
Arthur J. & Mary Frances Hass
Chester T. Kamin & Nancy Schaefer Kamin
Jean Kralka
Marcia E. Lazar '03 & Alan O. Amos
Phillip Moll
Madeline Murphy Rabb
Sharon & Leon Oberlander
Joseph F. Peyronnin III '70 & Susan Zirinsky
Samuel E. & Paula F. Pfeffer Ph.D.
Stephen H. Pugh Jr. & Margo V. Brooks-Pugh
Arlen D. Rubin '66 & Elaine C. Cohen

Christina Seely
Nancy & R. Stratford Shields
Richard B. & Barbara K. Silverman
Lawrence K. & Maxine Snider
David S. Solomon M.D. & Brenda C. Solomon M.D.
Julie Volkmann
\$1,000 TO \$4,999
Anonymous (4)
Jay Albanese
Randall K. Albers
Michael J. Anderson
David Applegate
Bruce R. & Ann R. Bachmann
Doreen M. Bartoni & Renee L. Hansen '80
H. Temel Belek
Alicia & Brian Berg
Sonia & Theodore C. Bloch
Gary Bowden
William J. & Marea Brichta
Bonnie Brooks
Suzette Bross Bulley & Allen E. Bulley
Shelley A. & Rubin Brown
Robert J. Buford
Kathleen T. Butera
Barbara J. Calabrese
Lutgart J. Calcote
Gregory C. Cameron

Evette Cardona & Mona Noriega
Timothy Carroll
William F. Carroll Jr. & Mary C. Carroll
Alexander Castellino
Jim & Jane Cohan
Mrs. Rhea Cohn
Kay Collier
Catherine Costello
Joshua Culley-Foster '04
Jennifer E. Davis '02
Jacqueline & Michael DeSalle
Tracy Dillard
Nicholas Dwyer & Elizabeth A. Yokas
Paul E. Elledge & Leasha J. Overturf
Richard A. & Jeane F. Erley
Rev. Sherron Farrell '08
James F. Feldstein
Richard J. & Nancy L. Firfer
Samuel A. Floyd Jr.
Rebecca L. Ford
Sue & Paul Freehling
Jonathan S. Gitelson '05
Joshua & Ikram Goldman
Susan M. Gosin
Theodore J. & Kaye A. Grabbe
Richard & Mary L. Gray
Betty Guttman
Thomas L. Harris

James D. Howes '93
Ms. Frederica Hoyt
Mr. David Hsiung
Jenifer B. Hyde
James F. Ingalls
Thomas A. & Leslie W. Jacobs
Afshin Jamali '08
Ari Jamali '07
Nan Cibula-Jenkins & John L. Jenkins
Marla W. & David A. Johnson
Teisha L. Johnson '96
Tamara N. Jones '08
John Jordan
Kevin M. Karpa '00
Anastasios V. Katopodis '04
Igor Kay '85
Lydija R. Kazlas '77
Rhea J. Keenan
Annice Kelly
Marshall Keltz
Sally Kennedy
Frazier King Jr.
Eric Klein '81
Don B. Klugman
Amanda Knowles
Jane Kolarsey Kusterer & Eugene Kusterer
Janice Kramer
Fran Kravitz
Linda & Peter Krivkovich
Stephanie E. Kuehnert '03
Brent & Eileen Kugman
Nickolas G. '08 & Becky Kusen
Peggy A. Kusnerz
Jane S. La Rue '81
Joseph F. Laiacona
Muriel J. LaRue
Thomas E. & Sue Laue
Danielle M. Laurion
Ronald Lawless '82
Chay & Jodie Lawrence
Martin LeBreton '02
Aimee S. Lee '06
John J. Levandoski '92
Micki A. Leventhal
Ilyse Levy
Liliana Lewandowski
Michael & Esther Lieber
Jay A. & Bonnie Lipe
Lona G. Livingston
Elisabeth M. Long '06
Joan H. Long
Maria E. Lorenzana-Labbe '03
Deanna T. Lozenski '05
James E. Lucas
Jan Lupu
Paul R. Macchione '08
Andrew J. MacCrimmon '97
Pattie Mackenzie

Eileen Madden
Lillian Maldonado '82
Mark J. Mallorca '05
Myriam M. Marquez
Kathy Marshall
Brian Marth
Maria B. Martinez
James E. & Lillian C. Maurin
Eric C. May '75
Brian T. McCurley '08
Bonnie C. McGrath
Shunda McGriff
Pamela McKuen & Arnold H. Shifrin
Norman A. '81 & Nadine McLaughlin
Carmaine P. Means '02
Rosendo Mercado '98
Joe & Marion Mirabelli
Rodger M. & Phyllis G. Mitchell
Floyd A. Mittleman
Cynthia & George S. Moncada
David R. Montagano
Evemarie Moore
Mr. Thomas F. Moran & Mrs. Susan P. Moran
LaTonya M. Morrison '99
David F. Morton '05
John & Donna M. Moscinski
Bradley Adams Mott & Susan E. Osborne-Mott
John Napoli
Mr. Camille Ndia & Mrs. Carole Attobrah Ndia
Karen Noldan
Cary C. Noren '88
George M. Nyman
Susan & Douglas W. O'Brien Lyons
Karen O'Connor
James J. O'Keefe
Anne Marie Ombregt & Karel Cool
Mr. Jack W. Ottinger II & Mrs. Nancy A. Ottinger
Alfred Oxenham
Darlene M. Park
Mitul B. Patel '01
Kathleen T. Peterson '99
Marilyn Peterson
Ms. Carolyn Pfeiffer
Morgan Phelps '08
Elbert S. Phillips '07
Lemoine D. Pierce
Cecelia Pikul
Rachel Barton Pine & Gregory Pine
Bernice Pink
James L. Pinto M.D. '07
Gui & Cecelia Ponce de Leon

Diane I. Primo
Gary M. & Lisa Prokes
Jason E. Quick '99
Cynthia M. & Richard Raskin
Jason P. Reblando
Jo Ann & Joel W. Regnery
Maria B. Martinez
Douglas Reichert Powell
Pegeen Reichert Powell
James J. Reindl
Mrs. Delores Remy
J. Dennis & Elizabeth C. Rich
Marlene J. Rimland
Belle Risch & Tim Risch
Ms. Mary G. Ritchic
Corrine J. Roache '09
Robert C. Rock M.D.
Michael S. Rogalski & Davelle L. Brinker
Corinne Rose & John C. DeKoker
Barbara Rosin
Susan F. Rossen
Dennis J. Rousset
Laurie Rubin
Amabel Ruiz
Bruce Sagan & Bette Cerf Hill
Tony Salgado
Sandra Sanchez
Walter B. Schaffeld
Seth Schein
Sarah A. Schroeder '00 & Kenneth A. Nowak Jr. '00
Roche E. Schulfer & Mary B. Fisher
Mark Schulze
Dr. T. M. Scruggs
Lauren A. Sepanski '05
Christopher T. & Susan C. Sergel
Jonathan L. Shanes '05
Victoria L. Shannon
Susan H. & Robert E. Shapiro
Saima M. Sharoff '05
Brian G. Shaw '86 & Stephanie L. Shaw '92
Keri A. Sheets '06
Lynn Shotwell
Joel D. Siegel '06
Anne-Marie & Jean-Claude Simille
Scott & Stacy Simpson
Arlie F. Sims
Ronald L. Skwarek
Dan P. Slabek
Charles J. Smith
Mr. Richard S. Sokolov & Mrs. Susan B. Sokolov
Brenda Sollitt
Hilmon S. Sorey Jr.

Jeanne M. Sowa
Ms. Dorothy J. Speidel
James A. & Jean M. Spencer
Kathleen F. Stebbins
Arthur J. Stein '66
Jane M. '88 & Paul Stephens
Caroline F. Stephenson '93
Donald M. & Isabel C. Stewart
Mr. Robert R. Stormoen
Gary V. Stubits '94
Monica M. Sullivan '99
Daniel E. & Sara B. Susmano
Marilynn Sweeney
Vicky & Akio Takamori
Dalia L. Tapia '07
Lakeshia L. Taylor '95
Lance Thomas '02
Nekoosa B. Thomas '03
George Thompson
Joseph P. Tilford
Joseph H. Tower '03
Paul L. Tremblay & Iryna Goula
Stephanie A. Treppler '07
Kenneth & Marsha Tucker
Rebecca Tudor '89
Sezgin Uskup
Ms. Lisa Vasquez
Joanne Vena & Richard J. Graham
Michael Vittori
Paul & Abigail Vogel
Helen M. Vonderheide '04
Matthew W. Wadland
Mark Wainger
Ms. Katie Walsh
Mr. Gerald G. Walters & Mrs. Marilyn W. Walters
Christine M. Warner '86
Jason J. Wasserman '97
Titawat Watcharothai
Clifford A. Watson Jr.
Frances C. & Wendell P. Weaver
Jeffrey B. Wehrmeister '90
Herbert Weintraub
Alexander Weiss
Tiffany L. Weiss '09
Mr. James R. Werley & Mrs. Suzanne L. Werley
Jennifer K. Wheeler '89
Clyde Whitaker
Doris A. Williamson
George Wilmes
Mr. George T. Wilson
Melinda A. Wilson
Robert A. & Susan J. Wislow
Jenny Wojcik
Andrea R. Wood
Laurie & Brett Wood
Richard Woods

Patrice J. & Patrick Wooldridge
John J. Wozniak '04
Kim P. Wright '95
Ruth M. Yanagi
Ms. Chi-Jang Yin
Jessica L. '01 & William A. Young
Kelly K. Zavala '07

ORGANIZATIONS

\$500,000+

Chicago Public Schools
City of Chicago
Educational Advancement Fund Inc.
Robert R. McCormick Foundation

\$250,000 TO \$499,999

The Baruch Foundation
Illinois Board of Higher Education
Illinois State Board of Education
U.S. Department of Education

\$100,000 TO \$249,999

After School Matters
The Andy Warhol Foundation for the Visual Arts
Buckingham Master Tenant LLC
John D. and Catherine T. MacArthur Foundation
National Endowment for the Arts
Prince Charitable Trusts

\$50,000 TO \$99,999

Alphawood Foundation
J.P. Morgan Chase Foundation
Kraft Foods Inc.
Lloyd A. Fry Foundation
The Negaunee Foundation
Sidney L. Port Trust
Thor Equities LLC

\$25,000 TO \$49,999

Anonymos
American Airlines
American Chemical Society
Arts Midwest
The Boeing Company
Exelon Corporation
I. A. O'Shaughnessy Foundation
Illinois Arts Council
Louis Armstrong Educational Foundation Inc.

Mary Barnes Donnelley Family Foundation
National Science Foundation
Polk Bros. Foundation
The Pritzker Pucker Family Foundation
Rockefeller Brothers Fund Inc.
The Rogovin Collection LLC
Searl Funds at The Chicago Community Trust
The Seneca Hotel
Stella M. & William A. Rowley Fund

\$10,000 TO \$24,999

3 Arts Inc.
Barry S. Crown Charitable Trust
Chicago Park District
Chicago Tribune Foundation
Dwight Lofts LLC
E. Rhodes and Leona B. Carpenter Foundation
Elizabeth F. Cheney Foundation
The Elizabeth Morse Charitable Trust
The Fanny R. Wurlitzer Foundation
Federation for Community Schools
The Fogelson Foundation
Graham Foundation for Studies in Fine and Performing Arts
Herman and Ernestine Berger Fund
Illinois State Library
International Union of Pure and Applied Chemistry
The Irving Harris Foundation
Japan Foundation
University of Maryland Foundation Inc. & J-Lab:
The Institute for Interactive Journalism
Marsh Affinity Practice
The Mayer & Morris Kaplan Family Foundation
New England Foundation for the Arts
Oak Philanthropy Ltd.
The Richard H. Driehaus Foundation
Robert Pritzker Family Foundation
Royal Society of Chemistry
Sara Lee Corporation
U.S. Civilian Research & Development Foundation
University of California, Los Angeles

The Zeman Family Foundation
\$5,000 TO \$9,999
ABM Janitorial
Broadcast Music Inc.
Casey/Connolly Family Foundation
Comer Science and Education Foundation
Consortium of Academic and Research Libraries in Illinois
Dow Jones Newspaper Fund Inc.
Electronic Theatre Controls Inc.
Follett Higher Education Group
Gesellschaft Deutscher Chemiker
Gidwitz Family Foundation
Goldman Sachs & Co.
Jerome H. Stone Family Foundation
Joe's Seafood, Prime Steak & Stone Crab--Las Vegas
Leo Burnett Worldwide
The Macy's Foundation
Mesirow Financial Holdings Inc.
The Northern Trust Company
Sarah Siddons Society Inc.

\$1,000 TO \$4,999

Anonymous (3)
Academy of Communications & Technology Charter School Inc.
Acrobat Marketing Solutions Inc.
Albertina Walker Scholarship Foundation
Asian American Coalition of Employees
Barry A. Gomberg & Associates Ltd.
Bloch Family Foundation
Chicago Bar Association
Chicago Cotillion Charities Foundation Inc.
The Chicago Drama League
Chicago Headline Club Foundation
DePaul Center for Urban Education
George S. May Foundation
Harris Bank
J. R. Clancy Incorporated
Johnson Floor Company, Inc.
J.P. Morgan Chase
Lettuce Entertain You Enterprises Inc.
Links Hall Inc.
Marquette National Bank

Mary Parson Donnellon Scholarship Fund
National Performance Network
Neiman Marcus
Packaging Corporation of America
Park Avenue Charitable Fund
The Ramsey Lewis Foundation
Stoll Foundation
Swets Information Service
Syracuse University
Target
University Film & Video Foundation
Westwood Management Corp.

\$500 TO \$999

AEMMP Recording Company
Bank of America Illinois
Chicago Chapter of the Fulbright Association
Citigroup Foundation
Community Foundation of Harrisonburg and Rockingham County
Corporation of the Fine Arts Museums
Emerson Gallery
Erie Neighborhood House
Pianoforte Foundation
Process Creative Studios
Ram Mechanical Services
Robert Koch Gallery
Stephen Daiter Gallery
Stillman Family Foundation

\$250 TO \$499

The Art Institute of Chicago
Artsonia
Bryn Mawr Communications
Busey Trust Company
California State University, Fresno
Central Michigan University
Future Media International Inc.
Jen Bekman Gallery
Omnicare Dental
Steinmetz Immobilien
Terrific Science
Trinity College
UBO Bibliotek for Humaniora
University of Colorado at Boulder
University of London
\$100 TO \$249
American Society of Composers, Authors, and Publishers
AT&T Illinois

Bowdoin College
Bowling Green State University
British Library
California State University, San Marcos
Cardiff University
Chicago Music Association
Chicago Public Library
Chicago Symphony Orchestra
Dartmouth College
Deichmanske Bibliotek
DePaul University
Duke University
Dykema Gossett PLLC
Fordham University
Gale Serials Department
George Mason University
Georgia State University
Hewitt Associates Inc.
Hinsdale Limousine Ltd. Inc.
Marie Lewandowski Trust
Massachusetts College of Art Library
Massachusetts Institute of Technology
Miami University
Michigan State University
Middle Tennessee State University
The New York Public Library
North Shore Country Day School
Northeastern University
Northwestern University
Ohio State University
Peabody Institute
Photographic Artists Coalition
Princeton University
Rhode Island School of Design
Steracle Press
Steve Ewert Photography
Stirchak Wilson Company
Swedish Bunk Johnson Society
Taipei Economic and Cultural Office in Chicago
Texas A&M University
Toronto Reference Library
Tufts University
Two by Two Inc.
University Library Utrecht
University of Akron
University of Alabama
Huntsville
University of Chicago
University of Delaware
University of District of Columbia
University of Keele
University of Leeds
The University of Liverpool

University of Michigan, Ann Arbor
University of North Carolina at Greensboro
University of Nottingham
University of Pennsylvania
University of Puget Sound
University of Rochester
University of Tennessee--Knoxville
University of Toronto
University of Washington
University of Washington Libraries
University of Wisconsin--Milwaukee
Vanderbilt University
Vassar College Library
Washington University
Wayne State University
Wilfrid Laurier University
York University

'10

COLUMBIA COLLEGE CHICAGO HONOR ROLL OF DONORS FIRST QUARTER, FISCAL YEAR 2010 (SEPTEMBER 1-NOVEMBER 30, 2009)

INDIVIDUALS

\$100,000 TO \$249,999

Anonymous

\$25,000 TO \$49,999

Gigi Pritzker Pucker & Michael A. Pucker

\$10,000 TO \$24,999

Anonymous

Sherry S. Barrat

Jeremy D. Efrogmson '98

John R. & Patricia A. Gehron

Marcia E. Lazar '03 & Alan

O. Amos

Elizabeth A. Liebman Ph.D.

Ellen Stone Belic

\$5,000 TO \$9,999

Phillip Moll

Samuel E. & Paula F. Pfeffer Ph.D

David S. Solomon, M.D. &

Brenda C. Solomon, M.D.

\$1,000 TO \$4,999

Dawn M. Baity

Michael Molloy & Brenda Borr

Pamela Crutchfield

Monica Del Angel '96

Tracy Dillard

Allan R. Drebin Ph.D. &

Ellen Drebin

Lloyd A. & Colleen B. Fry III

Ben F. & Gloria Golden

Marsha J. Heizer

Erica R. Hubbard '99

Robert E. '66 & Jane McNamara

Howard Mendelsohn '49

Edward H. & Susan

Oppenheimer

Christopher J. Richert '99

Joseph Seminetta

Judith Stein

Irving Stenn Jr.

Charles H. Suber

Nancy C. Tom

Wayne Tukes

\$500 TO \$999

Doreen M. Bartoni & Renee L. Hansen '80

Jan F. Chindlund

Mary Connelly

Joshua Culley-Foster '04

Jean-Francois Hurel

Jonathan Keiser

Mark E. Kelly & Patricia A. Needham

Ellen & Joseph Krutz

Susan Meisel

Michele Nigra

Dominic A. Pacyga

Pamela & John Rijos

Bernard Sendlin

Fredric & Nikki W. Stein

William S. Swartwood '96 & Ann Marie Gray

\$250 TO \$499

Sonia & Theodore C. Bloch

John Bourne

Karen Brumer

James & Carolyn Burke

Barbara J. Calabrese

Elizabeth Burke-Dain & Michael Dain

Loranne Ehlenbach & John Ehlenbach

Sharon Haar

Maureen H. Herlehy '93

Laura J. Hool '06

Mark Isaac

Nena Ivon

Tara T. Johnson

Justin A. Kulovsek '04

Cesar Llacuna

Debra M. McGrath

John H. '58 & Kay L. Meisch

Ruben Natal-San Miguel

Stanley & Barbara Neimark

Irwin F. Noparstak C.P.A.

Lucas M. '84 & Sharon A. Palermo

Mario & Diane Palermo

Rick E. Pukis '97

Brett Reynolds

Steven Roach

Stephen D. Roy & Lloyd Kohler

Herbert Silber

\$100 TO \$249

Anonymous (3)

Andrew & Diane Alexander

Alicia J. Allison '91

Patrick D. Baker

Robert Balanoff & Felice J. Batlan

Sandra Bass

Timothy T. Bauhs

Frank Bianco

Daniel V. Biggar '92

Jane M. Bishop Lillegard '85

Charles E. Cannon

Libby L. Chiu & Peter Murray

Kim T. Clement & Mia

Clement Fill

Elizabeth A. Collins '05

Rebecca T. Courington

Kevin Doherty

Larry D. & Lynn Dunn

Sharon L. Eiseman & Noel Hertz

Ronald A. Elling

Rev. Sherron Farrell '08

Gene & Barbara Feldman

Elizabeth M. Fleck

Anne E. Foley

Mary E. Forde

Stephen & Terri Geifman

Linda A. '76 & Harold J. Gerber

Meghan A. Gleason-Vollmer '97 & Roger Vollmer

Edwin C. & Han Glickman

Nancy Goldman-Church

Craig D. Gore '99

Lily & Gregory A. Gulik

Sarah L. Guzik '01

Monica Hairston Ph.D.

Thomas S. Hamilton

Roland C. Hansen

Bert Hoffman

Kim Hsieh

Lambi C. Hubbard '04

Dave & Lorene Jagodzinski

Edmund Jamison

Craig Jobson '02

Norman D. & Lyneeta M. Kahan

Martin T. Kane Jr. '06

Yolunda Kincaide '93

Michelle A. & Glenn R. Kolak

Stephen Kusmierczak Jr.

Arthur D. Leach C.P.A. '71

Thomas R. Lind '05

Sara L. Livingston

Larry P. Lundy

John P. Mahoney

Frank & Monica Manfredi

Dirk W. Matthews '02 &

Babette Novak '02

Anthony McDonald

Marcella Mencotti

David J. Michor

Murphy D. Monroe

Marlene Mora '06

Cheryl L. Morton-Langston '79

Margaret Moss

Michael & Franice Niederman

Carol J. Oja

Patrick J. O'Keefe '82

Neil P. Pagano

Donald T. Parenteau '07

Corey & Barbara-Honorine

Plazak

Brian J. Ream '04

Julie L. Redmond

Jo Ann & Joel W. Regnery

Andrew C. Rigrod

Sharon M. Ross

Susan Ruder

Felicia J. Schneiderhan '02

Eric S. Scholl

Scott & Stacy Simpson

Thomas J. Skapes

Raymond J. Spaeth II &

Sharolyn J. Spaeth

Mary E. Stascik '01

Margaret T. Sullivan '06

Janet M. Talbot & Euclid J. Talbot '85

Julie Volkmann

Lauren M. Waring

Cary H. Webb

Clyde Whitaker

Ann H. Wiens

George Wilmes

Amy C. & Nicholas C. Wilson

Reginald B. Wilson

Eric V. A. Winston Ph.D.

David Wisniewski

Semei T. Zake

ORGANIZATIONS

\$500,000+

Pritzker Foundation

\$250,000 TO \$499,999

U.S. Department of Education

\$100,000 TO \$249,999

Anonymous

Texas Guaranteed Student Loan Corporation

\$50,000 TO \$99,999

Buckingham Master Tenant LLC

Chicago Public Schools

Illinois Arts Council

Terra Foundation for American Art

William W. Falconer Fund

\$25,000 TO \$49,999

Lannan Foundation

The Pritzker Pucker Family Foundation

\$10,000 TO \$24,999

After School Matters

The Irving Harris Foundation

Jerome H. Stone Family

Foundation

National Endowment for the Arts

The Northern Trust Company

Organisation for the Prohibition of Chemical Weapons

U.S. Army Research, Development and Engineering Command

\$5,000 TO \$9,999

Ann and Gordon Getty Foundation

Arts Midwest

Field Museum of Natural History

U.S. Bancorp

\$1,000 TO \$4,999

Elizabeth F. Cheney Foundation

Goldman Sachs & Co.

Joe's Seafood, Prime Steak & Stone Crab—Las Vegas

Links Hall Inc.

Lloyd A. Fry Foundation

Marsh Affinity Practice

National Performance Network

Ross Family Foundation

Royal Netherlands Embassy

The Liberace Foundation

The Oppenheimer Family Foundation

\$500 TO \$999

Illinois Registry of Interpreters for the Deaf

\$250 TO \$499

International Corporate Art

Polk Bros. Foundation

Swets Information Service

University of North Carolina at Asheville

\$100 TO \$249

American Society of Composers, Authors, and Publishers

Chicago Sister Cities

International Program

Middle Tennessee State University

Pomona College

University of Colorado at Boulder

University of Maryland

Baltimore County

University of Missouri—St. Louis

University of Oregon

University of Rochester

BACKSTORY:



1955

- * UHF television is developed
- * Sugar Ray Robinson wins world boxing championship
- * The song "Rock Around the Clock" and movie *The Seven Year Itch* are popular
- * Pink clothes for men are all the rage

By Heidi Marshall

This photo collage graced the pages of Columbia's 1955 catalog. As the accompanying text explained: "During the College's early years, the lecture platform and the Chautauqua circuit was media; in the 1920s and 1930s, the stage. With the advent of radio, Columbia College curriculum emphasized the change to this new form of mass communication. Today, the emerging field of television requires new skills and this demand is now reflected in the programs of study." While the programs and the equipment have changed, one critical component remains the same: Columbia College students still receive "the most expert guidance and practical instruction available anywhere."

Heidi Marshall is Columbia's college archivist.

If you have photos or materials you think might

be of interest for the archives, let her know!

hmarshall@colum.edu / 312.369.8689.

Visit the Columbia archives online at

lib.colum.edu/archives.

Columbia

COLLEGE CHICAGO

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

600 SOUTH MICHIGAN AVENUE, CHICAGO, IL 60605-1996

Non-profit Org.
U.S. Postage
PAID
Woodstock, IL
Permit No. 58

For Alumni & Friends of Columbia College Chicago

Scholarship Columbia

A CHALLENGE FOR EXCELLENCE



Photo: Erika Dufour '96

create...
change

Give a dollar. We'll give two.

Helping our students find the financial resources they need to complete their Columbia educations is our number-one fundraising priority.

The Scholarship Columbia Challenge Grant is 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.*

*For details or to make a donation, visit colum.edu/donate or contact Michael Anderson at 312.369.8652.

this is
COLUMBIA'S
MOMENT

COLUM.EDU/DONATE